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LEGIT'S $60,160,300 SEASON

Avoids Gats and Gams

Samuel Goldwyn stated in New York this week he makes it a point to deal only in entertainment for the entire family.

He put it this way: "I never made a gangster picture and never undressed a woman in public. I believe in making pictures a man can take his whole family to see. When you start doing sex pictures you must be more sensational every time."

Goldwyn acknowledged there was one gangster picture in his past—this being "Dead End." But this production "had a point to it," he commented.

French Gangsters Very Sexy, Too

Munich, June 3.

Quoth Ernest Krueger, head of Germany's self-control unit which passes on all films:

"Our problem today isn't so much with violence in American pictures, but with the new kind of gangster pictures coming out of France. They are both sadistic and erotic."

Soviet Youths, Irked by Questions, Walk Out on Hub TV Program

Boston, June 3.

A hassle with six Russian youth editors at WGBH-TV over questions put by a Harvard prof, which irked them, resulted in cancelling of the program, "Backgrounds," on which the Soviet eds were to have appeared last week.

The six visiting Russians staged the walkout after Prof. Arthur M. Schlesinger Jr., w.k. historian and liberal, asked them shortly before air time if they would discuss the effect of the de-Stalinization campaign on the youth of Russia.

Prof. Schlesinger said they said something about "press assault" and stalked out. The Russians were in a Hub tour as part of a State Department exchange program, and left for Chicago. Before the walkout, the prof said he told them. "If I had the good fortune to visit the Soviet Union, I should try my best to answer all questions. A free

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Lucy Monroe-Jim Sauter 'Bitter Sweet' Romance Seen in Showman's Will

Naming singer Lucy Monroe as the sole beneficiary of his estate, formally valued as "more than $20,000"—and which may be nearer $1,000,000—puts on the record her show biz romance. with James E. Sauter that may be compared to a latterday unnuptialed Heloise & Abelard. Denied by Catholic dogma to marry, the long-time attachment between showman Sauter and the songstress was well known to show biz.

Both maintained separate apartments. Miss Monroe, of a show biz family, lived in the fashionable lower 60s on 5th Ave., and Sauter was probably the oldest permanent resident of the posh Hotel Pierre, N. Y., from whence he was rushed and died the following day (March 18 last) of a heart attack, age 56.

Wellknown for his many charities, he was president of USO-Camp Shows, onetime prez of Air Features (Blackett-Hummert pro-

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It Was Never Like This Behind the Iron Curtain

Dancers Nora Kovach and Istvan Rabovsky, who escaped from east Berlin to the U. S. in 1955, have been booked for a July 7-19 appearance in "Girl in Pink Tights" at the Sacandaga Park (N. Y.) Summer Theatre.

Husband-and-wife team will be paid $2,500 weekly, in addition to room and board.

Symph and Swing Best Goodwillers

The international exchange of music came into focus again this week with the current overseas treks of the Philadelphia Orch, the New York Philharmonic and Benny Goodman's orch. The Philadelphians are touring Europe, the Philharmonic's on the South Amer-

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B'WAY-ROAD B.O. HITS NEW HIGH

By HOBE MORRISON

For the fifth year in succession, Broadway set a new record high season gross in 1957-58. The total Main stem legit receipts for the 52-week period ended last Saturday (31) was $37,515,300.

The total for both legit and the road also hit a new record, $60,160,300. However, the road gross alone was not a record, being topped by the respective totals for the 1948-49, 1952-53 and 1955-56 seasons (see separate story on the road grosses).

The total number of playing weeks for the Broadway season 1957-58 was 1,086, somewhat below the level of the last few years, but better than for the three-year span, 1951-54, and substantially above the figures available for two decades. The number of playing weeks, incidentally, represents the aggregate of the shows current each week, for the 52-week period.

As the accompanying chart indicates, the season's total gross on Broadway virtually tripled during the last 20 years, while the number of playing weeks has remained fairly steady. In other words, three times the amount of boxoffice receipts supported the same number of playing weeks. That appears to support the frequently-heard statement that theatrical costs have approximately tripled in the last two decades.

The figures for the biggest single-week gross for each season also tend to refute the possible assumption that the tripled seasonal gross represents increased or more profitable business. The top week's take during 1939-40, for example, was only slightly one-third of the biggest week of 1957-58, although there was only a minor difference in respective number of shows current.

Since virtually the same theatres were in operation 20 years ago as now, the total seating capacity

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Now TV Is Having Its Problems Wooing Aloof Public—Balaban

The problem of the public's increasing selectivity concerning entertainment, which had been so immediate to the motion picture business over the past few years, is now on the doorstep of television. That's what Barney Balaban, president of Paramount Pictures, told his company's annual meeting of stockholders in New York yesterday (Tues.) And along with, or part of, the difficulties in providing the right kind of want-to-see programming, tv is coming face to face with such obstacles as mounting costs of production and a shortage of personalities who can deliver "requisite ratings," commented the Par chief exec.

Labeling tv as the "brash newcomer to the entertainment industry," Balaban said in effect this medium's problems have been "temporarily alleviated" by the 4,000 to 5,000 features which have been made available by the picture companies. But, indeed, the rate of consumption of this product is enormous. Hollywood's production of 600 hours of entertainment annually can be consumed by a single tv market in a couple of months, in Balaban's opinion.

The theatrical films going the way of tv will be played out within two to three years—including all the re-runs. These were the pictures made prior to the dividing date of July, 1948, as had been stipulated in contracts with the production labor unions. As for the post-'48s, Balaban states he knows of no film company likely to sell out—at least at this time. And at

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Texas Ozoner Closed On Lewd Film Rap

Pasadena, Tex., June 3.

Lynn Harrington, owner of the Eagle Drive-In Theatre, has been charged along with Andrew Argo, manager of the ozoner, with the showing of lewd motion films at the outdoor cinema. Local police seized five reels of films under three titles during a midnight showing. Police closed the ozoner and took the names of some 20 youngsters under 17 years of age.

One pic was titled "The Mature Girl," another "Love Moods" with Lili St. Cyr. Three of the films were untitled, labeled in ads, as "Honky Tonk Burlesque" lasting an hour, with the others only 15 minutes.

DeGaulle Worries Yank Film Execs

Gen. Charles de Gaulle's rise to power in France leaves the American film companies concerned about their future relations with the French government and fearful of tightened restrictions.

While any reaction must necessarily be guesswork, film execs in N. Y. nevertheless fear that the de Gaulle regime is likely to crack down, both in terms of a more nationalistic spirit and in terms of conserving France's dollar supply.

The U. S. distribs have virtually no francs frozen in France, each company having made its own compensation deals via shipbuilding, tanker construction, etc. The real danger is that the de Gaulle government may seek to cut import licenses. The Motion Picture Export Assn. now gets 110. For the

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Chansonniers, France's Latterday Troubadours, Get DeGaulleism Shears

Paris, June 3.

Besides newspapers, the first show biz aspect to come in for censorship difficulties, under "the state of emergency" setup here, has been the Chansonniers. There are five 10 p.m. theatres which specialize in a "nothing sacred" attitude towards politics and its practitioners. A censor now goes over all the words of these latterday troubadours and the blue pencil is rampant.

These five show spots—Lune Rousse, Caveau de la Republique, Coucou, Deux Anes and Dix Heures—held out for some time before scissors started to click on their words. Their video and radio shows were the first to get scrutiny.

Chansonniers pointed out that with censors dabbling with the press, they were already being stymied since they get their lampoon ideas from news stories. Usually sacrosanct, the censors finally decided that the rugged ribbing by these showmen of governmental institutions was not in

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Hot-Copy-Angle Chaps of London's Sexsational Press Scare U. S. Stars

American film stars and theatrical personages are passing the message to one another: avoid London hot-copy-angle reporters! A spreading fear of the glib and clever chaps on the more sexsational dailies published in the British capital but circulated all over the United Kingdom was considerably aggravated by certain British chappies at the recent Cannes Film Festival.

Americans are now wondering if the vaunted British libel law is something of a myth for libel seems a far more serious matter in the United States, thought supposedly easy. In any event several British reporters have become notorious among Americans for asking the type of question calculated to infuriate or embarrass the person. Plainly the technique is to goad the star to an angry, therefore an unthinking, retort which can be twisted for a lurid, eye-popping, reader-tickling headliine.

An extreme example of the London breathtaker occurred in a hotel lobby at Cannes when a reporter approached a star, asking, "Miss ———, is it true you are a sexual deviate?" The man was seized by the arms and removed from the premises.

Audrey Hepburn, currently starring in the film version of "A Nun's Story" was approached by another London hot-copy-angle chap recently and invited to say whether she did not think any woman taking holy orders was a neurotic.

Bette Davis, currently with the American "John Paul Jones" company shooting in Spain, told a

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DeGaulle Uncertainty Sure Belted Paris Tourism—It's Still Nervous

Paris, June 3.

The French political crisis, brought on by the coup d'etat in Algeria, long brewing, may be resolved with General Charles De Gaulle getting parliamentary investiture this week. Impending violence never flared through all the difficulties, but harum - scarum journalism and natural human cautions have naturally seeped down into a fairly tangible effect on show biz.

American Express feels that many prospective visitors put off trips here till later, or even cancelled, but the great bulk of tourists were already on hand. They did not panic. There was no real trouble, and in spite of the mobs of police in the streets they did not drive them off.

Hotels have been hit by cancellations which have affected both big and little hosteleries. Ditto the expensive eateries have taken a fall-off.

Perfumeries and tourist goods shops say that they have not really felt a pinch yet, but it may set in now due to the fact that many were already on hand. Those queried feel that it may get slacker from now on.

Niteries are really feeling it. Denoting touristic bravery, curiosity, or seeming visitor aloofness from internal squabbles, the Lido still racks up practically SRO for its first show. But the second show, usually fed by "Paris by Night" buses, has fallen off considerably. This means either that those now here are worried about roaming about late at night, or the veering-off of mass tourism is now being felt.

Even the head strip parlor, the Crazy Horse Saloon, is not quite shoehorn-capacity these days, and the lesser boites are taking a beating. People, though surprisingly detached for a crisis, have taken to spending time sitting in cafes waiting to see something happen. This has practically brought about a renaissance of the St.-Germain-Des-Pres area with the three open-air cafes packed nightly. The overflow is picked up by the various caves still in existence.

The Folies-Bergere ducats are now easy to get. It still does nifty biz but not the SRO of yore.

The Theatre of Nations is getting good turnouts, but these are hard-core specialized theatregoers going in for the top foreign companies passing in review there every week. The Russo Bolshoi Ballet had black market ducat going for $75 each. Regular theatres, unless they have a top hit, are really feeling the events and many will shutter earlier than July.

Olympia Music Hall prexy Bruno Coquatrix may call off his present show and not even do his final three-week stanza. He feels that vaude is probably the most expendable show item and people are sticking to video or radio sets or finding the streets more entertain-

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Critics Ask Nite Off

Paris, June 3.

The Syndicat des Critiques Dramatique et Musicale (union of drama and music critics) has asked all theatre managers to do away with Saturday night openings. They think that Saturday eve ought to be an assured night off for them.

Most of the legit houses (about 50) immediately agreed, but the music managers and operators of concert halls claim they can't possibly fall in line because the greater portion of their biz is on a single-appearance basis and they are obliged to book their talent, especially the name performers, as and when they can get 'em.

Welles Answers Critic By Blasting U.S. Film Setup For Production

London, June 3.

William Whitebait, film critic of the 'New Statesman,' adversely criticized Orson Welles' latest film, "Touch of Evil" (U). Welles replied with one of the frankest-ever exposures of the problems of film-making and one that's not going to increase his popularity in Hollywood.

Referring to "Touch of Evil," "What a silly title, by the way," wrote Welles: "As author-director I was not consulted on the matter of the release of my film without a press showing. One can only assume that the distributor was so terrified of what the critics would write about it that a rash attempt was made to evade them alto-

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BRUSSELS GOES AFTER MOTEL PRICE-GOUGER

Brussels, June 3.

What may be the first major break in the high cost of living in Brussels during Fair time came last week with the arrest of a motel manager on charges of price-gouging. Action came after complaint by a tourist against Herman Berler, manager of the Bellevue Motel near the fairgrounds.

Berler is charged with violation of a 1945 law which pegs the price of goods and services. According to the law, fee that can be charged at the motel is 500 Belgian francs ($10), which in some cases has been hiked to 1,100 francs ($22), which includes the price of a compulsory meal. If convicted, Berler faces a heavy fine and at least three months in prison.

In the past few weeks, a mounting series of complaints against overpricing have been made by tourists, and authorities have taken stern measures against the profiteering.

MOISEYEV WOWS L.A.

Russia's Sitting Down Dancers Takes $198,000 in 7

Los Angeles, June 3.

Moiseyev Dance Co. of Moscow chalked up a sizzling $198,000 for seven performances at the Shrine Aud, playing to capacity audiences each show.

Project, which ran May 24-29, was the first enterprise ever sponsored by the Hollywood Bowl Assn., outside its own amphitheatre in the Hollywood hills.

Troupe opened another seven-performance stand Saturday (31) at War Memorial Opera House, San Francisco.

Royal Preems For Foreman's 'Key'

London, June 3.

Carl Foreman's first production under his Columbia deal, "The Key," was launched in Europe last week with Royal preems in London and Brussels. At the Odeon, Leicester Square, last Thursday (29), Princess Margaret attended a charity preem of the pic, which was sponsored by the Variety Club of Great Britain. The following night it was the opening pic at the Brussels Film Festival, at which King Baudouin of Belgium made his first-ever public appearance at a screening.

Tonight (Tues.), Foreman planes to N. Y. and goes on to the Coast for confabs with studio toppers about launching the picture in the U. S.

On the day of its London opening, the Daily Mirror ran a page feature on Foreman, who was described as one of the world's finest script writers. On the previous night, said the Mirror, the film was shown privately to a small audience of distinguished Americans—a special screening for the American Ambassador, John Hay Whitney.

"This," wrote Donald Zec, the

(Continued on page 20)

Meyer Davis (Who Else?) In 31st White House Date

Meyer Davis will play his 31st White House engagement tonight (Wed.). He'll front the orch at a State dinner being given by President and Mrs. Eisenhower in honor of Dr. Theodor Heuss, president of the West German Federal Republic. In addition to the White House bookings, Davis has conducted at six inaugural balls.

The musical program, which takes in favorites of the Ike & Mamie, will include Serenade from "The Student Prince," "Alt Wien," "Lover Come Back to Me," "The Old Refrain," "To a Wild Rose," "Yours Is My Heart Alone" and "Tales of the Vienna Woods." Occasion will also mark introduction of a new song, "First Lady," dedicated to Mrs. Eisenhower and written by Davis' wife, Hilda Emery Davis.

A Law for Olivia

Washington, June 3.

Film star Olivia De Havilland has found a champion in Rep. Francis Walter (D., Pa.) who has introduced a bill which would permit her to remain in France for indefinite periods with husband Pierre Galante, editor of Paris-Match. Since it is the Pennsylvania legislator who is indirectly at root of Miss De Havilland's trouble there is an element of Congressional justice in his action. According to McCarran-Walter immigration bill, actress must, as a naturalized citizen, return here every five years to retain her American citizenship. This, she claims, is a hardship and Walter, hard-hitting chairman of the House unAmerican Activities Committee, agrees. His bill, introduced simply as "bill for relief of Olivia Mary Galante," is expected to pass Congress without any trouble.

Star, currently here with husband tub-thump for latest film, "Proud Rebel," was born in Tokyo of British parents and naturalized as a U. S. citizen in '41.

Unpublished Works Under Copyright If Congress Heeds Revision Ideas

Washington; June 3.

Congress should give serious thought to placing unpublished works under the same copyright protection as published ones.

The rights of authors and composers of unpublished works are now protected under the common law, but there is a very "iffy" question—becoming more confused all the time—"What does publication mean? What's more, such authors have perpetual—and not limited—protection."

This is the highlight of a study just completed by the Copyright Office of the Library of Congress and submitted to Congress for consideration. It is one of a series made with a view toward overall revision of the Copyright Act of 1909.

Nearly all key legal controversies regarding unpublished works in this century, it is pointed out, involve show business—plays, motion picture stories, radio and television scripts and, most of all, musical compositions.

The musical controversy has been the principal sourse of the question—what does publication mean? While the courts have held mostly that it means printing of sheet music, there is a considerable contrary opinion which holds that the pressing of recordings of otherwise unpublished works also constitutes "publication." Only

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Life of Kalman for Pix

Frankfurt, June 3.

Production has just begun on the CCC color film, "Der Czardas Koenig" (The Hungarian Dance King), based on the life of operetta composer Emmerich Kalman. Janne Furch and Harald Philipp have done the script, with Gerhard Riedmann, Rudolf Schock, Elma Karlowa and Sabine Bethman in the leads.

Special choreography is being handled by former Hollywoodian Billy Daniel, who is now one of the leading film choreographers in Germany. Constantin will release the pic here.

Singapore Cops Seize Indian-Soviet Picture As 'Communist Propaganda'

New Delhi, June 3.

The print of a jointly produced Indo-Soviet film, "Pardesi," has been seized by the police in Singapore. Ground for seizure reportedly is suspicion of the pic as a Communist propaganda effort.

Film tells the story of 15th century Russian traveler Afanasi Nikitin—by Soviet claim the first European to have visited India.

Police seized the print from the Singapore distributors, whose territory also covers other countries of Southeast Asia. It was not immediately known whether the film —only copy received by the distributors — would be returned to them to enable release outside Singapore.

Pic was exhibited as one of the Indian entries at the Cannes film festival.

ELLENVILLE TO LOSE FESTIVAL VIA REMOVAL

Ellenville, N. Y., June 3.

Empire State Music Festival, whose fourth season in Ellenville, will be of one-week duration (Aug. 14-17) this season, will relocate in "one of three cities now under consideration," starting with the 1959 season. So Frank Forest, general manager, discloses.

If the musical show programs operated under the name of The Ellenville Music Tent and offering six Broadway hits, for single weeks, starting July 1, "prove to be a success, financially and artistically, the operation will be repeated from year to year, with an extended season," Forest stated.

It is "the hope this will become a permanent division of the Empire State Music Festival Inc.," he stated.

Acting Vs. Directing And Ne'er the Twain Shall Meet: Brynner

Vienna, June 3.

Hollywood has spent considerable time in recent years developing the multiple-talent gent, but talent sometimes can be spread too thin, according to Yul Brynner. Specifically, he feels, the film industry doesn't achieve the best result when an actor-director tries to perform the dual function on a single film.

There's an actor's psychology and a director's psychology," Brynner contends. "And when a man tries to bounce quickly from one to the other, he doesn't do justice to either."

Brynner, here co-starring with Deborah Kerr in "The Journey," which Anatole Litvak is producing and directing under the Alby Productions banner for Metro release, was faced with the dual problem some months ago on "The Buccaneer." Originally scheduled to direct as well as star, he experimented with the two jobs during the pre-production period and finally withdrew as director. "Actually," he says, "I wanted to pull out of the acting and direct the film, but (Cecil B.) DeMille wouldn't have it."

The experience, however, con-

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ANGRY YOUNG MAN VS. BRITAIN

Foresee New War for Stars & Scripts

Other Companies Now Packaging a La United Artists—May Press Latter's Advantages

Hollywood is on the verge of one of the biggest scrambles for talent and story properties. This is the conclusion drawn by money men in the eastern homeoffices whose big concern is the continuing increase in production costs.

With Metro, Universal and Columbia placing new emphasis on deals with independents, it's regarded as a cinch that the prices and participations will go up more. And, very likely, distribution fees may have to be cut as the distributors, in seeking to latch on to the choice indies, dangle what they peddle as the "best deal in town." That's the way one company official expressed it this week.

United Artists' position is not threatened, according to company spokesmen. UA's tieups with the indies are set far into the future. But it's still to be noted that both Frank Sinatra and Kirk Douglas, after making pictures in association with UA within the past several days aligned themselves with others. Sinatra has a pact with Metro and Douglas with U.

These are but a couple of instances of the scramble that's foreseen. Root of the matter is that all Hollywood companies are striving for most of the best in terms of names and properties on the theory that at least a couple of blockbusters a year are an economic must.

Hope to Avoid A Directors Strike

Hollywood, June 3.

Threat of a directors' walkout diminished following talks late last night (Mon.) between the Screen Directors Guild and a major film and telepix producers. As result of new proposals, directors' board meets again tonight to discuss the offer and then convenes tomorrow (Wed.) with the producers for what's expected to be a final negotiation session and a peaceful settlement.

It's believed SDG and producers are apart only on one issue—the basic minimum for half-hour vidpix. The Guild has agreed to the producers' proposal to discuss the post-1948 pix-to-tv issue two years hence, same time they take up problem with other talent guilds. Directors also agreed to producers' proposal that they would renew talks with SDG on pay-tv issue any time they discussed situation with other guilds.

Producers and Guild met last Wednesday night, and it was out of this session that some progress reports emanated. Consequently the negotiators met again last night (Mon.), the guild cancelling a board meeting which had been scheduled, and at which time it was expected the board would move for a walkout.

Those in on the Wednesday talks report the producers apparently are now willing to make some "modifications" of their stand anent fee-vee and post-1948 pix payments, but declined to elaborate. SDG had been considerably irked in earlier talks when the producers flatly rejected their request for a clause permitting dis-

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Gloria Grahame Sues Back

Hollywood, June 3.

Gloria Grahame has filed a cross-complaint in Superior Court against 20th-Fox, asking $100,000 damages in answer to breach of contract suit brought by studio for $12,330 over "Love Is A Many Splendored Thing."

Actress asserts studio wanted her play bit role in pic which would have impaired standing in industry and studio promised build up role.

GEORGE CUKOR'S PAR PAIR

Will Guide Sophia Loren Twice, Then Return MGM

Hollywood, June 3.

George Cukor has been signed by Paramount to a two-pix deal, both starring Sophia Loren, to be produced by Girosi-Ponti. First will be "Heller With A Gun," western by Louis L'Amour, second will be "Two Women," new novel by Alberto Moravia for which Par paid $100,000.

Miss Loren will costar with Anna Magnani in "Women."

Cukor deal, set by Irving Lazar, on profit-participation basis. Thereafter, Cukor returns to Metro for two films still owed that lot under old contract.

'Orders to Kill' Sensitivity Felt By Paramount

When Charles Vidor, the American juror at the Cannes film festival, voiced his objection to the British entry, "Orders to Kill," he apparently wasn't alone in his thinking. It's understood that the British Lion picture was offered to Paramount in New York before the festival, and was nixed by Par for precisely the same reason, i.e., that it was uncomplimentary to the American uniform.

Later, and still prior to the fest, Richard Davis acquired the film for his United Motion Picture Organization.

At Cannes, Vidor spoke up against the film before the jury. His argument was that, if such a film was made, it should be made by the Americans and not by the British. Story actually is based on a wartime incident.

Several Par execs thought "Orders to Kill" a fine film, but the top brass nixed any deal. Picture never got anywhere at Cannes, either, though many thought it one of the best entries in a generally mediocre festival.

WOLFF STEPPING DOWN AS RKO'S BRIT. CHIEF

London, June 3.

Major changes at RKO's British distribution h.q. here are imminent. Robert S. Wolff, who has been managing director since 1944, is leaving the organization next month. He intends to go into independent production. There will be no replacement in the top job, but Charles Rosmarin, who is in charge of Europe for RKO, will include the United Kingdom in his territory.

George Dawson will remain as director-secretary of the company and Joseph Vagoda stays on as general sales manager. A streamlined sales organization will be maintained at the Dean Street, Soho, offices. David Jones likely will bow out about the same time as Wolff. He has been in the RKO publicity department virtually all his working life, and publicity director for the last 16 years. Ernest Simon, executive assistant to Wolff, and Oscar Barber, assistant sales manager, already have left. Physical distribution of RKO product in the UK is being undertaken by the Rank Organization.

Wolff told VARIETY he has already acquired several properties for development and these will be filmed in the locations demanded.

Lacy W. Kastner, president of Columbia International, due back at his desk today (Wed.) following three weeks in England and the Continent.

ANDERSON RIPS STALE THEMES

By GENE MOSKOWITZ

Paris, June 3.

Britain's Lindsay Anderson, after a recent exposure to the Cannes Film Festival, expresses himself a la the AYM (angry young men) coterie in London by flaying conventionality and lack of true heart in picture-making. Meaning his own country's producers.

Anderson sneers that too many of the British film industry are real estate manipulators rather than creative showmen and says they're all too ready to convert theatres into dancehalls or tearooms, or whatever, if it can be swung at a profit.

Old School Tie Still

The British feature is in a mess. "Conventionalism and pussyfooting in treating pressing problems of the day are their main faults. Other countries are making timely films but not Britain. Producers hide behind tired cycles of folksy comedies and public school-type heroic war films."

Typical of the prevailing timidity and lack of commercial know-how, which he calls flagrant in British picmaking today, Anderson points out that the John Osborne play, "Look Back in Anger" was not bought for British screen production. It took an American producer, Harry Saltzman, to set up the project with enough insight to get a young English director to make it in England.

In response to a query as to why Britain was not making its own important films, Anderson retorted that it was primarily due to the unbroken vertical picture combines. Rank and Associated British, for example, besides making pix, own three of the principal distrib circuits. Bookings are in the hands of two men which leads to keeping out much foreign product that might tickle jaded British audiences.

Anderson called British production "too sheltered, old fashioned and unenterprising." Censorship also helps keep socially critical subjects off Anglo screens. Though the British filmsters love to sneer at Hollywood, said he, they did not have a tenth of its guts. He stated that Anglo showmanship policies were also far behind and out of touch.

According to Anderson, British filmmakers act as if Britain is a country sans problems, that no telling changes have occurred in 50 years, and Britain is still the center of an empire. He insisted that the spate of Anglo war stories were not outcries against the abomination of war, like many American and European releases, but were made because they proved profitable.

Ignored '45 Changes

Anderson sees British war films, "perpetuating the traditional social setup of class privileges and distinctions. The cockney was usually a comic, if nice figure, and it was the officers, with stiff upper

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WB Coast HQ Idea Up for Decision; 5th Ave. Rent Vs. Overhead Cut; Further Drift Toward 'Team Rule'

The Warner Bros. brass meets on the Coast this week to decide, among other things, whether to move the WB headquarters from New York to Hollywood.

Among those participating in the powwow are Jack L. Warner, Ben Kalmenson, Charles Boasberg and foreign chief, Wolfe Cohen.

Feeling in the Warner top echelon appears to seriously favor the switch to the Coast, both as an economy move and to bring the entire operation under one roof. Transfer, if it comes about, also is likely to further strengthen the policy position of Kalmenson who is now running the New York end as executive v.p.

Source outside Warners said that, if the entire operation is switched west, one of the implications is a further move away from the Jack L. Warner "one-man rule" and towards a policy of greater shared responsibility on all levels, including the studio. Just where Serge Semenenko, first v. p. of the First National Bank of Boston and a big power in WB, stands on the Coast move cannot be established, though he's made it clear in the past that he favors economies.

Other topics up for discussion at the Coast powwow include upcoming product and the question of exchange closings. Warners has shuttered some exchanges, but is reported to be in the mood for some drastic additional cuts.

One of the problems involved in moving to the Coast is the new WB headquarters on Fifth Ave., N. Y. The building isn't fully rented and the company likely is going to have trouble sub-leasing under these conditions. Assuming that this is overcome, WB may again do business from the old stand on 44th St., where it maintains its N. Y. exchange operation.

In any case, certain departments would be maintained in the east. That includes publicity, legal, international and sales. In each case, there'd be a pruning of staff.

If the Coast meet flashes the go-ahead on the moving plans, WB is aiming to make the transfer in October.

Other companies say they're watching the WB maneuver with great interest, particularly since several of them entertain similar notions. 20th-Fox prexy, Spyros P. Skouras, has long maintained that production and sales should be closer together. A 20th spokesman last week said the move eventually may be made, but added that it wasn't likely "for another two to three years."

JOHN WAYNE, HARD TICKET

20th Sets Policy For 'Barbarian and The Geisha'

20th-Fox has decided to release its John Wayne starrer, "The Barbarian and the Geisha," on a hard-ticket policy. It'll bow in N.Y. either at the Bijou or the Palace.

Film originally was skedded to follow "The Bravados" into the Paramount the end of July. Present plan is to open in N.Y., Chicago and Los Angeles in roadshow fashion and to pattern release after that on the initial showings.

'Stuffy' Is Word For Brussels In Short Film Show

Brussels, June 3.

The second feature event of the Brussel Fair's World Film Festival ended last week with the award of the Grand-Prix to Britain's "Forming the Metals." This wound up the short subject and documentary race which, like its predecessor — the experimental films competition—lacked distinction. If anything, it topped the experimental fest in degrees of boredom.

Some 24 nations completed in the shorts competition. In addition, the Vatican, Benelux, the European Coal and Steel Community and the World Health Organization entered films. There were 57 subjects shown, none of them outstanding.

If applause greeted the showing of France's "Les Mistons," it was because its producer, French film critic Francois Truffaut, had something to say and did it with gusto and delightful impudence. As for the rest, the films were characterized by pomposity, conformity and lack of imagination.

With Britain copping the top prize, the remaining awards were diplomatically divided between France ("Les Mistons"), the U. S. ("Baylet Hamlet Theatre"), Germany ("Achtung Synkope"), Czechoslovakia ("Magic of Children"), Canada ("The Blackbird") and Britain ("One Potato, Two Potatoes," credited with exceptional qualities).

Only a vigorous essay on "Malraux" by France's Leonard Keigel deserved real attention. However, it was sadly neglected by an apparently bored jury.

Walter Reade's Continental Distributing tying up the Tati film, "Mon Oncle," the rave of the French press at Cannes.

Bad Deal—Because State Wants It

[*Hungary Pays Only $3,000 Per Film*]

The Motion Picture Export Assn. deal for the sale of 10 feature films to the Hungarians has been finalized. Involved for the Americans are all of $30,000, i.e. $3,000 per feature.

Scoffing at the price paid by Budapest, one film industry executive last week said: "That's the kind of deal we're making only because the government wants us to do it."

The Hungarian deal is the third one with a Communist country for the U.S. industry. The companies have been selling their pictures to Yugoslavia for several years. MPEA also has negotiated a deal with the Poles. Talks with the Soviets are currently stymied, and negotiations with the East Germans have broken down, though "Marty" and one or two other American films were bought by them.

According to Istvan Dosai, the Hungarian export chief, the $3,000 per picture is the highest he's ever paid for any import. Among the films selected are "East of Eden," "Knock on Wood," "Invitation to the Dance," "Francis," "Country Girl" and "Roman Holiday." The Hungarian deal was signed after considerable delays on both sides, the last one on the part of company lawyers in the States.

Wall St. Active In 2 Film Cos.

Wall Street's "affection" for the picture business is still showing. Film industry shares held firm last week generally, while the issues of United Artists and 20th-Fox rose to new heights. Both these stock hit new highs on the week's last trading day—Thursday (29)—and went up again to new levels at the finish of this week's opening trading on Monday (2).

UA jumped to $23.25 per common share, from a year's low of $15.25, 20th was up to $31.50, from a low of $21.75.

Impressive to investors, according to Manhattan's financial district sources, are UA's continuing climb in both grosses and earnings (plus the fact that the upbeat has been publicized to an unusually heavy extent) and, at 20th-Fox, the well-circulated information that the company's real estate and oil potentialities alone are almost equal in value to the stock's price (per-share) on the New York Stock Exchange.

Patriotic Must, 'John Paul Jones' Evades Warners' Fixed Overhead; Bronston-Farrow's Further Plans

Madrid, May 27.

Having launched his $4,000,000 "John Paul Jones" here in Spain, producer Samuel Bronston says he now has $9,000,000 available to draw on for future productions. Coin, in part, comes out of the some $300,000,000 in pesetas which industrial concerns from the U.S., Britain, France and Germany have blocked here.

Bronston and director John Farrow have formed Brofar Productions to make films in Spain and other parts of Europe. Outfit is financed via these industrial sources, most of which haven't invested in film production before.

"John Paul Jones," which Bronston has been trying to get produced since 1946, is being directed by Farrow on a 70-day shooting sked. Of this, 50 days have been set aside for the sea battle sequences which are to be shot off the coast of Spain. Picture, which will break even at $7,500,000, is being distributed by Warner Bros. worldwide with the exception of Spain and Portugal. There is, however, no Warner money in the production.

Says Bronston: "I couldn't see myself carrying the Warner Bros. overhead. I got a group of patriots to put up the money abroad in the form of an open trust. They believe, as I do, that this film must be produced."

"John Paul Jones" stars Robert Stack in the role of the American naval hero. Also in the cast are Macdonald Carey, Marisa Pavan, Erin O'Brien, Bette Davis, Charles Coburn and Jean Pierre Aumont. Farrow, who has a percentage of the production, wrote the original screenplay.

Is It Cheaper?

Bronston himself isn't sure that shooting in Spain is considerably cheaper than in the States, particularly since generators, lights and other equipment had to be brought in from Britain. However, there's no question that there is an inestimable saving on sets. Several key scenes were shot right in the

(Continued on page 19)

Weak Spanish Juice

Madrid, May 27.

The electricity supply in Madrid being somewhat uncertain, the "John Paul Jones" company resorted to a unique technique while shooting scenes at the Royal Palace.

For rehearsals, director John Farrow would use the normal electric supply. But when it came to actually shooting scenes, the generators parked in the yard below were plugged in.

Fed. Court Orders Simon Lazarus Divulge Politics

Question of whether an individual can be asked concerning a possible Communist association despite his citation of the first amendment arose Monday (2) in N. Y. Federal Court in connection with a $7,500,000 antitrust suit involving the union-slanted film, "Salt of the Earth." It's believed to be the first time that such a question has developed in the course of a civil action proceeding.

Simon Lazarus, whose Independent Productions Corp. and Independent Distributors Corp. is charging Columbia Pictures and 107 other defendants with conspiring to prevent production, distribution and exhibition of "Salt," previously refused to testify as to his Communist associations in a pretrial examination. However, he admitted that he had appeared before a hearing of the House Un-American Activities Committee in 1953.

Federal Judge William B. Herlands held that Lazarus must answer 95 questions propounded by Columbia attorney Myles Lane (of Schwartz & Frohlich) including queries on his Communistic leanings. The court ruled that in a civil action "where criminal penalties, censorship or abridgement of speech are not involved, there is no testimonial privilege of silence based upon the first amendment."

Shown in several key cities several years ago, controversial film was lensed in New Mexico and financed by United Mine, Mill and Smelter Workers of America. Herbert Biberman directed from a script by Michael Wilson.

Natalie Wood due for 15-city tour tied in with "Kings Go Forth," in which she appears with Frank Sinatra and Tony Curtis.

Studio Musicians Picket Theatres In Los Angeles

Hollywood, June 3.

Local 47 studio musicians, unemployed because of current AFM strike against the majors, have begun to take the situation into their own hands. Beginning over the weekend, a group of tooters threw picket lines around the Pantages and Hollywood Paramount Theatres for screening films that had been scored outside the U.S.

Windjammers are displaying picket signs reading, "These Hollywood films have been scored by foreign scab labor with American dollars." Pantages is showing "Ten North Frederick." Paramount has "Vertigo." Local 47 spokesman stated pickets are unauthorized.

U SWARMS OVER FIELD

40 On Road Tooting Three New Releases

Universal is using 40 field representatives, the largest number in some time, to publicize three pictures scheduled for summer releases, according to Charles F. Simonelli, eastern pub-ad manager.

Exploiteers have been assigned to cover 65 key cities to herald "Horror of Dracula." "This Happy Feeling" and "A Time to Love and A Time to Die."

Initial coverage of "A Time to Love," which will be launched over the July 4th weekend, will be in 19 key cities with 14 fieldmen covering. Twenty eight opening of "This Happy Feeling," which got under way over the Memorial Day weekend, are being covered by 16 reps. Ten men are covering the 18 openings of "Dracula."

Baptist Sideline: Censor

Houston, June 3.

Fred N. Ankenman, city amusement censor, has asked for a special showing of two forthcoming pictures starring Brigitte Bardot. He is also city tax assessor and a Baptist lay leader.

The censor had received complaints about the underclad scenes in former Bardot films showing here and asked Al Lever, city manager of the Interstate Theatre Circuit to arrange for the special preview.

Bardot Busts Out In Three Releases

Despite efforts to avoid the overlap, two Brigitte Bardot pictures will be competing against one another on Broadway in July, with a third—"God Created Woman"—just switching into subsequent art runs.

"The Night Heaven Fell" now has been skedded to bow at the Odeon and Fine Arts Theatres July 2. It's distributed by Kingsley-International. "Une Parisienne," a Lopert release, goes into the Plaza and either the Victoria or the Astor on July 23.

Both films will be presented in dubbed English version in their Broadway showcasing and via subtitles on the east side. That's the first time this has been tried and is in recognition of the different type of crowd that patronizes the arties.

"God Created Woman," currently in its 33rd week at the Paris Theatre, N. Y., comes out July 14 and follows the regular release pattern into the art circuit. Plan originally had been to set a big circuit break, but it's been abandoned in favor of what are hoped will be long runs in the arties.

There are currently a number of other Bardot pix on the market, notably "The Bride Is Much Too Beautiful," "Mademoiselle Pigalle," etc. The next Bardot biggie on the horizon is "En Cas de Malheur" (In Case of Accident).

Too Saucy for Texas

Fort Worth, June 3.

Brigitte Bardot, not to be seen locally in "And God Created Woman" (Kingsley)) per the City Censor Board, will be on view in another pic, "The Bride Is Much Too Beautiful" (Ellis) to open here Wednesday at the 7th Street Theatre.

Emig's Coast Col Slot

Allan Emig has been set as director of recording operations for Columbia's Coast office.

Emig, formerly with Capitol Records, will be responsible to Mitch Miller, director of pop a&r, for all matters pertaining to repertoire, and to Vincent Liebler, director of technical operations, on the technical end. He'll also supervise any technical facility construction on the Coast.

Gareth Hughes, Missionary, to Wales

One Time H'wood Actor Leaves Nevada Indians—He's Now 'Brother David'

Reno, June 3.

The metamorphosis of Gareth Hughes—one-time Shakespearean and Hollywood actor, long-time missionary to Nevada Indians—neared full circle last week when he bade Nevada farewell at the Reno airport. Hughes was returning to his native village of Llabalby in Wales, for the first time in 31 years.

Now impressive and grey-haired former star has preached to the Indians at Nixon, Wadsworth and McDermitt (all areas within a two-hour drive of Reno) for the last 14 years under the pseudonym of Brother David, of the Protestant Episcopal Society of St. John the Evangelist.

Now 64, Hughes first arrived in New York in 1914 with a group of Welsh players. He later made a hit with his portrayal of Little Benjamin in a play, "Joseph and His Brethren," starring James O'Neill, the father of Eugene O'Neill. Sir James Barrie picked him to play the lead in "Sentimental Tommy" and Vicente Blasco Ibanez named him for the role in "Enemies of Women."

Brother David attributed his decision to leave the Nevada desert to health. "I'm tired and I'm going to rest for quite a while."

His reason for the long tenure with the Indians he calls "love," but he also brought sewing, music, dances and clothing to his people on the reservations. And, the thing he said they loved the most, his dramatic acting ability at their funerals.

"My life has been filled with tragedies, but I can only remember the good things, the happiest years of my life, my last years in Nevada.

". . . and I'm so tired."

Hits USIA's '11,000 Press Agents'

Washington, June 3.

Making his umpteenth appearance before a committee of either the House or Senate, former film producer Eugene W. Castle, again sounded off last Wed. (28) against the United States Information Agency. The USIA has been the chief, but not only, target of Castle for several years, and the theme of innumerable luncheon club speeches and magazine articles and two books by the "retired" millionaire.

Castle told the Senate Subcommittee on Appropriations that the USIA's cost of one billion dollars in 10 years had "failed to convince either friend, fencesitter or foe" and he ridiculed its "11,000 press agents, 7,100 of whom are foreigners who owe no allegiance to the United States.

Repeating his former thesis that all foreigners naturally resent all propaganda and that American propaganda is no more fragrant than anyone else's, and saying that Americans would resent and reject USIA-type feeds from other countries, Castle struck at the current attempt to extend civil service status to USIA as an excuse to expand the staff and render the jobs immune to Congressional deletion.

Gotham Realtor to Produce Film

Walter Cohen Baptismal Venture a Biblical Tale With Reputed $3,500,000 Budget

A New York real estate operator, Walter Cohen, has organized an independent film production company bearing his own name. The company's first project is a Todd-AO version of a film tentatively titled, "The Vision and the Desire," an original by Peter Barry.

Film, Cohen's first venture into motion picture production, has a biblical theme and revolves about Moses and Joshua. Cohen is reported to have paid $150,000 for the property. The production, said to be budgeted at $3,500,000, is set for shooting in Hollywood and Mexico.

Negotiations for stars, director and producer are nearing conclusion, according to Cohen. In addition, the real estate man, president of the Elias Cohen Foundation, sole owner and operator of several financial district skyscrapers, is discussing distribution deals with three of the majors and anticipates closing an agreement "within the next five weeks."

Although this is Cohen's first film venture, he has other show biz affiliations. He is one of the principal figures behind the new Seven Arts Center and is also connected with the upcoming Broadway musical, "My Indian Family," by Pearl Buck and with music and lyrics by Sammy Fain and Paul Webster.

Plausible Error

Washington, June 2.

"God Created Woman," (Kingsley) which is now in its 30th stanza of solid b.o. at the Plaza Theatre, has at least one dissatisfied customer.

A woman, who paid her admission, returned in about 10 minutes to demand her money back. "I thought it was a Biblical picture," she complained.

Cinerama's Dudley Hints Hollywood 'Story' Future

Hollywood, June 3.

Carl Dudley, who has just completed "Cinerama South Seas Adventure," becomes exec producer in charge of Coast operations of the company, under deal just closed. Creation of new post indicates Stanley-Warner anticipates program expansion which most likely will result in steadier flow of product to Cinerama installations.

Setting up production headquarters in Hollywood will enable Cinerama take advantage of Hollywood facilities and creative talent. Stanley is searching for properties in move away from "travelogs" toward stories. Being considered for possible production is "Innocents Abroad," not the Mark Twain travel book but an original story which Winston Miller will script if deal carries through. Milton Sperling is skedded to film a circus story in the Cinerama process.

DRIVE-IN'S FULL WEEK

Arlington, Tex., June 3.

Arlington Drive-In here has started a seven-day week schedule. The ozoner had operated during the winter on a three-day week basis.

James Hall is manager of the ozoner and is currently having a tie-in with the Citizen-Journal whereby users of the paper's classified advertising section receive free passes to the ozoner.

L. A. to N. Y.

Connee Boswell
Frederick Brisson
Bennett Cerf
Tony Curtis
Dick Donner
Mel Ferrer
John Gavin
Bud Getzler
Burl Ives
Herb Klynn
Philip Krasne
Howard W. Koch
Janet Leigh
Rosetta LeNoire
Marjorie Lord
Johnny Mercer
Tom Moore
Janet Munro
Frederick O'Neill
John Patrick
Milton R. Rackmil
Howard Snyder
Elizabeth Taylor
Samuel Taylor
Dimitri Tiomkin
Oliver Treyz
Hal B. Wallis
Hugh Wedlock

N. Y. to Europe

Frank Bunetta
Sid Caesar
Imogene Coca
Marcel Dube
Rudolf Friml
Chris Gampel
Harry E. Gould
Peter Hall
Hedda Hopper
Hal Janis
Robert L. Joseph
Len Kantor
Richard Lewis
Harriet Lorraine
Arnold Maxin
Cliff Norton
Joanna Roos
Charles Russell
Ira Senz
Jan Sterling
George Tabori
June Taylor
Mel Tolkin
Ann Todd
Alfred Wallenstein
Berenice Weiler
Arthur Wiesenberger
Richard Wincor
Joe Zerga

N. Y. to L. A.

Desi Arnaz
Lucille Ball
Maurice Chevalier
Jill Corey
George F. Foley
Samuel Goldwyn
Ray Junkin
Bernard M. Kamber
Lloyd Leipzig
Gordon MacRae
Rex Marshall
Dore Schary
Glenn Wallichs

Europe to N. Y.

Samuel Bronston
Alistair Cooke
Hal Davis
Edward L. Kingsley
Alan Jackson
Raymond Massey
Robert Mellin
Jule Styne

EDDIE SILVERMAN--AS OF NOW

Majors Downbeat the Downbeater

[50-A-YEAR LIMIT NOT IN SIGHT]

Rarely has a prominent film industryite's comments drawn such attention as Samuel Goldwyn's observations anent the entire production colony, somewhere in the future, turning out only 50 pictures a year. As detailed in VARIETY last week, Goldwyn said he had more confidence in the future of the business than ever before but thinks it will be a business of blockbusters—for the public has ceased to buy anything that's less than special.

The rebuttals were quick in coming. At Paramount, it was noted that earnings have been going up and up on a consistent program of at least 20 pictures a year. This in itself represents two fifths of "Goldwyn's 50."

At United Artists, it was said that a schedule of 36 a year is assured for at least the next several years. UA had been putting out 48 annually but several months back cut down to the 36 with the idea of greater stress on quality via upped production investment per picture. Gross and earnings up.

20th-Fox has been doing fine with its modest budgeters along with the big ones like "Peyton Place." Result is a continuing program of "bulk" along with the "quality."

Warners is cutting down but nonetheless promises a year's lineup of at 12 to 14.

Universal is now negotiating with a number of independents—looking ahead to a strong (at least numerically) sked.

Joseph R. Vogel, president of Loew's, went on record as saying the future of the trade lies in the epics-but here again there's no downbeat in numbers. Company has put 13 new pictures before the camera so far this year, as compared with the 11 that had rolled by this time in 1957, and the current ones include the multi-million-dollar "Ben Hur."

These are the facts which are presented in the face of Goldwyn's appraisal. Also stressed, in the rebuttals, is the tall business being done by many inexpensive pictures in the "Frankenstein" vein, Allied Artists' "Macabre" and Columbia rock-n-rollers.

Goldwyn has a reputation of being an accurate prognosticator. But this time many in the industry insist his crystal ball is clouded.

National Boxoffice Survey

Holiday Week Helps Biz; 'Acre' New Champion, 'Vertigo' 2d, 'Pacific' 3d, 'Frederick' 4th, 'Kwai' 5th

Boxoffice takings picked up considerably in the current round, being helped by long Memorial Day weekend and unleashing of some new, stronger films. And exhibitors in many key cities covered by VARIETY had to contend with ideal spring weather which took millions outdoors and away from the cinemas.

New champ at the wickets is "God's Little Acre" (UA), which is mostly sock to great in some 17 keys. Pic is running ahead of "Witness For Prosecution" and "Vera Cruz," two other big United Artists grossers, in numerous localities. "Vertigo" (Par), just out this week, is capturing second position, not far behind the No. 1 pic.

"South Pacific" (20th), which was champ for three weeks running, is taking third spot. "10 North Frederick," from same company, is winding up fourth. It was second last session.

"Bridge on River Kwai" (Col), fourth a week ago, is finishing fifth. "Around World in 80 Days" (UA) again is landing sixth money, same as last round.

"Horror of Dracula" (U), in release this stanza for first time to any extent, is copping seventh place. "Search For Paradise" (Cinerama) will be eighth. "Sheepman" (M-G), which has been sluggish in most places previously is showing enough to wind up ninth.

"No Time For Sergeants" (WB) was big on opening session at the N.Y. Music Hall. "High School Confidential" (M-G) looms fine in initial week at the N.Y. State where fine bally and original exploitation helped put it across.

"Haunted Strangler" (M-G), slow in Balto, is rated good in Chi and okay in Detroit. "From Hell To Texas" (20th) looks sluggish on two initial dates.

"St. Louis Blues" (Par) shapes so-so in Toronto. "Teacher's Pet," from same company, is rated big in Omaha and stout in L.A. "Marjorie Morningstar" (WB) looms fair in Chi and L.A.

"Windjammer" (NT) still is smash on extended-runs in N.Y. and L.A. "Seven Wonders of World" (Cinerama) shapes great in L.A. and good in Cleveland.

"Long, Hot Summer" (20th), okay in Toronto, looms offish in Buffalo. "Paris Holiday" (UA), high on list previously, looks good to great currently.

(*Complete Boxoffice Reports on* (*Pages* 8-9-10)

DOCUMENTARY ON CONGRESS

Motion Picture Assn. May Make Film As Courtesy

Washington, June 3.

A documentary film outlining Congressional procedures and history, may become an extra added attraction for Capitol Hill tourists. MPAA has informally offered to make such a film as a public service, to be used for indoctrination and background for the estimated 250,000 visitors who annually come to see the lawmakers in action. Such pix, shown on a regular schedule, are amongst most popular attractions at United Nations and Colonial Williamsburg.

Interest in a motion picture about Congress has been sparked by near-completion of the $22,000,000 new Senate Office Building. Latter will contain a modern, fully equipped, 400-seat theatre, which will double as a hearing room for Senate committees. Filling a long-needed void in the Capitol, the theatre is to be equipped with the latest in projection equipment, such new film processes as Cinemascope, hi-fi sound etc. Amongst other uses, solons will undoubtedly welcome a suitable place in which to screen some of the tv shows they make for home consumption, as well as such historic films as the Inaugural documentaries.

There is also a new House Office Building going up, though not so near completion as that of the upper house. This, too, will have its own theatre, in which the industry film would be shown. Whether there will be a single pic, showing work of both houses of Congress, or a separate one for each division, has not been discussed.

Frisco's 2d AO Theatre

San Francisco, June 3.

Frisco will have two theatres operating Todd-AO setups July 1, when "South Pacific" opens at the neighborhood Alexandria.

Other Todd-AO house is the Coronet, also a neighborhood only a dozen blocks from the Alexandria. Coronet now has "80 Days" in its 75th week and it's understood UA has a four-walls deal with the Coronets' owner, United California, and did not want to pull out "80 Days."

Alexandria is also a United Cal house. "South Pacific" opening night will be a Boys Town of Italy benefit.

GLOOMY PROPHET STARTED PLENTY

By HY HOLLINGER

A few days short of six months ago—on Dec. 10, 1957 to be exact—Edwin Silverman, president of Essaness Theatres Corp. in Chicago, summoned the press to his office and voiced the prediction that "all major Hollywood studios engaged in production of motion pictures for theatres, with the possible exception of one, will close within the next six months."

Silverman's dire outlook was picked up by the wire services and received a big play in newspapers throughout the country. The result was a wave of consternation from Hollywood to Wall Street. It touched off one of the gloomiest periods in the history of film business. Publications of all kind—newspapers, magazines and financial tip sheets—followed with articles, all propounding the theme that the film industry was on its last legs.

Actually only one studio, Universal, shut-down production and that only temporarily. U had a backlog of 32 pictures. It goes back into action in July with a schedule calling for the making of bigger pictures, in association with indies as well as by itself.

RKO and Republic, of course, are completely out of action, but their position was the same when Silverman made his statement. Loew's, which was facing a serious proxy fight, weathered the storm and appears to be on the recovery road.

Fewer Pictures

There were rumors about possible shutdowns, but none materialized. True, production totals are down. An indication of the decline in production activity can be gleaned from VARIETY's weekly film production chart. Since the first of the year, a total of 93 films have been started as compared with 125 for the same period of 1957.

The greatest decrease has been among the independents which so far this year have started 41 pictures compared with 56 a year ago. At this time in 1957, 20th-Fox had 16 films to its credit as compared with only nine today. Universal has only started four pictures this year. In 1957, it was down for 15 for the comparable period. Allied Artists has maintained its former pace with eight starts for this stanza of both '57 and '58. Metro is four pictures ahead this year, having started 13 in 1958 as compared with nine in 1957. Warner Bros. has started six this year as against nine in 1957. Walt Disney has doubled his production, having started two this year as against one a year ago.

Shook Up

Although the industry did not react as predicted in Silverman's crystal ball, it nevertheless experienced a considerable "shaking up" during the sixmonth period. Exact figures are not available, but it's estimated that there has been a 30% to 40% decrease in the number of employees working for the major film companies.

In addition to the lopoff of staff-

(Continued on page 16)

'I Scared 'Em Good'

Chicago, June 3.

Queried by VARIETY here, showman Eddie Silverman takes credit for "scaring" the industry out of its drift over the falls of post-1948 selloff. Latter hazard, despite United Artists breaking loose, has largely been avoided.

Silverman repeats: a wholesale selloff to video syndicators of product of past 10 years would still spell death for theatres in myriad numbers.

Now guardedly optimistic about outlook, Silverman feels his warning justified itself, never mind about the studios not closing, as he predicted.

Sponsored Newsreels Prosper As Puerto Ricans Dangle Tax Bait For Important American Features

By ROBERT REINHART

San Juan, June 3.

Unlike Stateside practice, newsreels are "sponsored" in theatres here. Two local firms are filming news and both have shown a substantial growth since they were founded. Companies are Viguie Film Productions Inc. and Cine Productions Inc.

Viguie was founded in 1950 and has had government (Fomento) help. It makes newsreels, documentaries, tv spots and animation spots. It services 100 island theatres in Puerto Rico, Vieques and the Virgin Islands with newsreels and 21 in the United States in New York City, Philadelphia and Chicago.

Studio employs about 50 people, nearly all of whom were trained here. Disney man was imported to train the animation division. According to Salvador Tio, who did a five-year hitch as a Fomento public relations man, and is one of the three principal officers of the firm, company's resources are presently about $400,000. Company started in business eight years ago with one camera. It now grosses about $400,000 annually. Film was formerly processed in the States, but all work is now done in Puerto Rico.

Company's plant is a sizable one-story former factory building which houses in addition to its offices sound and film processing departments and an animation and title division.

Tax Come-on

It also has available office space for visiting producers who can make use of Viguie facilities. These include a developing and quality control printing room (Bell & Howell printers and De Pue reducers), projection rooms a 50x50 studio where the Commonwealth Governor Luis Munoz Marin makes occasional speeches for film distribution.

While the Governor has the final

(Continued on page 14)

Dig at UA Selloff

In an action, apparently aimed at United Artists for unloading a group of post-1948 pictures to television, the board of directors of Allied States Assn. told its members "to favor people who favor us."

In effect, Allied units were urged to give preference to those companies which have not made post-'48 pix available to tv. No one connected with Allied dares hint that the action constitutes a boycott against UA. It's aim, it's stressed, is merely to support all producers who withhold pix from tv.

$35,300,000 To Buy In Par Shares

In the eight years since the company was reorganized via the divorcement route, Paramount bought in 1,464,000 shares of its own common stock on the open market at a cost of $35,300,000 plus $2,000,000 in interest, Barney Balaban, president, informed stockholders at a New York meeting yesterday (Tues.).

This represents the greatest capitalization shrinkage program in the modern history of the picture business.

It was with this fiscal approach that Par safeguarded its annual dividend rate of $2 per share on all outstanding shares. Company now has about 1,839,000 shares out, compared the 3,303,000 listed eight years ago.

There was "understandable concern" about whether the divvy payoff rate could be maintained, noted Balaban, because of the demands placed on the cash position. These included the "normal vicissitudes" of a film outfit, the need to carry a strong inventory, investment in preparatory work on production, the lapse of time between production investment and the money return as pictures play off, etc.

However, the $2 rate was decided upon—and it was an "ambitious undertaking"—and at the same time the policy was adopted of reducing the outstanding shares from time to time. It's a matter of simple arithmetic, said the chief exec, that earnings would have been insufficient to continue the $2 annual melon had there not been the stock acquisitions.

Balaban reported the net cost to the company for buying in the shares was $12.18 per share, this being computed on the basis of monies saved by the stock acquisitions, which amounted to $12.41 per share to the remaining shares outstanding.

Paramount has made many diversified investments over the past years. Purchase of its own stock was the best one, according to Balaban.

Hope Charity Nets 3G

San Antonio, June 3.

Guadalupe Community Center is expected to get $3,000 from the recent Bob Hope benefit performance at the Majestic Theatre.

Jack Chalman, publicity director for the Interstate Theatre circuit here, said that the net proceeds would run close to that amount, although exact figures won't be available until a few straggling ticket salesman report.

The show was co-sponsored by Interstate Theatres and the San Antonio Express and Evening News.

Mexican 'Adam and Eve' Film Reverent But Legion Grimaces at The Sell

National Legion of Decency has put the Mexican "Adam and Ev" into a separate category. It said the picture presented the Book of Genesis "reverently and religiously" in order to teach and inspire, but that the sensational exploitation in the advertising tended to "negate the spiritual motivation of the film maker." Viewing consequently was restricted to a special audience, the Legion held.

"Adam and Eve" is distributed by William Horne in the States. It features only two characters and has numerous nude scenes. Picture first came to attention at the 1955 international film festival in Berlin.

Explaining its separate classification, the Legion said it was given to "certain films which, while not morally offensive, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

'Left Handed Gun' Bonds

Theatre managers' contest, offering nine awards of $100 savings bonds for the best ad-pub campaigns, is part of the saturation opening of Warner Bros.' "The Left Handed Gun" which kicks off today (Wed.) in the Kansas City, Oklahoma City and Dallas areas. Some 450 playdates for the film are involved.

Under the contest rules, a bond will go to each of three winning theatre managers in each of the branch territories involved. Campaign scrapbooks will be forwarded by participating managers to W. W. Brumberg, WB director of field activities.

The Law and Jake Wade
(COLOR; C'SCOPE)

Topnotch suspense western pursued to a relentless conclusion. Highlight performances and direction for strong b.o.

Metro release of a William Hawks Production. Stars Robert Taylor and Richard Widmark; costars Patricia Owens; features Robert Middleton, Henry Silva, De Forest Kelley, Burt Douglas, Eddie Firestone. Directed by John Sturges; screenplay, William Bowers; from a novel by Marvin H. Albert; camera, Robert Surtees; editor, Ferris Webster. Previewed in Hollywood, May 28, '58. Running time, 88 MINS.

Jake Wade	Robert Taylor
Clint Hollister	Richard Widmark
Peggy	Patricia Owens
Ortero	Robert Middleton
Rennie	Henry Silva
Wexler	De Forest Kelley
Lieutenant	Burt Douglas
Burke	Eddie Firestone

A high, wide and handsome western, "The Law and Jake Wade," has the elements to make it an unusually profitable presentation. Robert Taylor and Richard Widmark head the cast, with Patricia Owens costarred, and trio turn in crisp, exciting performances under John Sturges' direction. William Hawks' production, filmed in Metrocolor and Cinema-Scope, features spectacular backgrounds in the High Sierras and Death Valley, well worth the time and effort.

Taylor and Widmark are ex-partners in crime who met again after the passage of some years. Taylor is now the marshal of a town near where Widmark has been jailed, but he turns Widmark loose in return of a favor his former associate once did him. Widmark does not let it end so easily, however, and insists Taylor accompany him—at gunpoint—to search out some swag that Taylor buried when he decided to end his career as an outlaw.

They begin their trek after Widmark's gang, Robert Middleton, Henry Silva, De Forest Kelly and Eddie Firestone, kidnap Taylor's fiancee, Miss Owens. The trail starts against the rugged background of the chilly Sierras and ends in a ghost town in the desert. The story leads inevitably to the final conflict between Taylor and Widmark and is resolved when the latter is killed.

This is simple and straightforward plotting by William Bowers in his screenplay from Marvin H. Albert's novel. But there is so much interest in the diverse characters and the dialog so good in itself, rich with irony and sardonic humor, that the individual scenes carry for their own value as well as sustaining the forward motion of the plotting and helping build suspense.

Taylor's role is relative simple one, he has made his decision for the law, and the complexities by which he must decorate his character are those of plot, that is how and where he will ambush Widmark. Widmark is the more interesting of the two men, he is thoroughly amoral, but such an engaging villain that when he is finally shot you are sorry to see him go. Despite the greater diversity of his characterization, the two actors balance nicely and the contest never seems unequal. Miss Owens, as the sole woman in the cast, has a role that must be kept to a minimum for believability, still she makes her presence gently and effectively felt. The members of Widmark's gang, Middleton, Silva, Kelley and Firestone, each create individual characters and Sturges uses them skilfully. Burt Douglas, in a brief scene, gives a good account of himself.

Robert Surtees' photography is an ally of the director and the writer in providing interest for the eye during transitional passages and in heightening the drama during the crucial ones. Art directors William A. Horning and Daniel B. Cathcart, with set decorators Henry Grace and Otto Siegel, have done an outstanding job, notably in their creation of an eerie and poetic ghost town. Walter Plunkett's costumes deserve a mention, particularly in his single wardrobe for Miss Owens' whose disintegrating and ladylike hat is a symbol of the lady herself. Ferris Webster's editing helps set and maintain the story's tempo and Dr. Wesley C. Miller's sound, memorable on a popular level for the sinister sound of the Indian arrows and spears, is overall excellent.

One factor of "The Law and Jake Wade" is that the musical background is "canned," this is drawn from Metro's musical library. It has been chosen appropriately for mood and pace, but there is no doubt that it is inadequate for a major production such as this. The spectator has become accustomed to distinctive themes and orchestration and the picture suffers to a degree because of music that is adequate but nothing more. *Powe.*

The Bravados
(COLOR; C'SCOPE)

End weakens otherwise potent western of pursuit and revenge bitterly sought, savagely extracted. Strong b.o.

Hollywood, May 30.

20th-Fox release of a Herbert B. Swope Jr. production. Stars Gregory Peck; costars Joan Collins, Stephen Boyd, Albert Salmi; features Henry Silva, Katherleen Gallant, Barry Coe, Lee Van Cleef, George Voskovec, Herbert Rudley, Andrew Duggan, Ken Scott, Gene Evans and Los Ninos Cantores De Morelia. Directed by Henry King. Screenplay by Philip Yordan; adaptation by John O'Hara; based on the novel by Frank O'Rourke; camera, Leon Shamroy; music, Lionel Newman; editor, William Mace. Previewed in Hollywood, May 29, '58. Running time, 99 MINS.

Jim Douglas	Gregory Peck
Josefa Velarde	Joan Collins
Bill Zachary	Stephen Boyd
Ed Taylor	Albert Salmi
Lujan	Henry Silva
Emma	Kathleen Gallant
Tom	Barry Coe
Gus Steinmetz	George Voskovec
Sheriff Eloy Sanchez	Herbert Rudley
Alfonso Parral	Lee Van Cleef
Parde	Andrew Duggan
Primo	Ken Scott
Butler	Gene Evans
Quinn	Jack Mather
Simms	Joe De Rita
Tony Mirabel	Robert Adler
Nichols	Jason Wingreen
Banker Loomis	Robert Griffin
Mrs. Parral	Ada Carrasco
Pepe Martinez	Juan Garcia
Mrs. Barnes	Jacqueline Evans
Angela Lujan	Alicia del Lago
Ninos Cantores De Morelia	Choral Group

A hard and ruthless account of a revenge-maddened man's track-down of the outlaws he believes raped and killed his wife, "The Bravados" is a western of sweeping vistas and men who held the law in the same hands as their six-shooters.

The ending, including a somewhat debatable explanation of Gregory Peck's motives by the local padre, tends to weaken the impact of the picture. Also, a romantic plot thread involving Peck and Joan Collins, never seems real or even necessary to the story. It is a drag. The characters of the outlaws should have been more individual and separate. Their deaths do not have the importance they should because they have not become people. The dialog is not particularly novel, tending towards cliches.

The 20th-Fox production in glowing DeLuxe Color and Cinema-Scope, produced by Herbert B. Swope Jr. and directed by Henry King, presents Peck in one of his best performances and the whole package should make for brisk business.

Philip Yordan's screenplay opens in a town of unspecified geography, although its nationality is Spanish-American. Four men are in town waiting to be hanged and the town is anticipating the event with unpleasant zeal. The quartet, Stephen Boyd, Albert Salmi, Henry Silva and Lee Van Cleef, is freed by a confederate posing as the imported hangman and the chase begins. The townspeople want the men for holding up their bank and killing a man in the process. Gregory Peck, who wanders into town as a Mysterious Stranger, heads the posse and becomes its driving spirit. He wants to kill each man personally because of what was done to his wife.

The pursuit leads over the precipitous mountains and gorges (photographed in remote areas of the Mexican states of Michiocan and Jalisco) as Peck singles out and kills Boyd, Salmi and Van Cleef. He is about to finish off Silva when he learns the truth; it was a trusted neighbor who actually raped and killed his wife, not the outlaws. Peck's private lynch law has not only been wrong legally, it has been completely unjustified murder. This is a powerful moment and Peck gives it great value. There has been a "happy ending" given to the story, with Peck returning to the town where the hanging was to have taken place and his acclaim there by its citizens.

Despite story handicaps, King has organized and propelled his drama so effectively that the action is fast and breathless enough to minimize these deficiencies. Peck's performance is taciturn but compelling; you know what he is thinking, and his climactic scene is a powerful one. Miss Collins is sabotaged by a role that apparently was inserted only to supply "romantic interest," but she is believable and interesting. Boyd, Salmi and Van Cleef are forceful and malignant. Henry Silva, whose short career up to now has been only as a juvenile heavy, performs an outstanding job that would seem to open the possibility that he is of potentially leading man calibre in romantic roles. Others who stand out include Kathleen Gallant, Barry Coe, George Voskovec, Andrew Duggan, Ken Scott, Gene Evans, Joe De Rita and Alicia del Lago. The famed Mexican boys choir, Los Cantores de Morelia, are interestingly employed in a church sequence.

Leon Shamroy, who is up to some more of his tricks with color filters, also shows that his compositions are surpassed by no one. His perspective in depth is especially important in these backgrounds and his color work in the pursuit scenes is especially vital in creating variation and interest. Lionel Newman's score is sparing but rich (recorded abroad). The Mexican town chosen by art directors Lyle R. Wheeler and Mark-Lee Scott, with set decoration by Walter M. Scott and Chester Bayhi, and particularly the important church interior, is striking. Editing by William Mace keeps the determinedly contrasting color moods of the photographer from seeming abrupt, and also helps give the picture its pace, while sound by Bernard Freericks and Warren B. Delaplain is proficient. *Powe.*

Rock-a-Bye Baby
(VISTAVISION-COLOR-SONGS)

Fun and schmaltz with Jerry Lewis as star and producer. Reliable boxoffice in most Lewis situations.

Paramount release of Jerry Lewis production. Stars Lewis, Marilyn Maxwell, Connie Stevens; features Baccaloni, Reginald Gardiner. Directed by Frank Tashlin. Screenplay, Tashlin, from his own story; camera, Haskell Boggs; editor, Alma Macrorie; music, Walter Scharf; songs, Sammy Cahn and Harry Warren. Previewed at Loew's 72d Street Theatre, N.Y. Running time, 95 MINS.

Clayton Poole	Jerry Lewis
Carla Naples	Marilyn Maxwell
Sandy Naples	Connie Stevens
Salvatore Naples	Salvatore Baccaloni
Henry Herman	Reginald Gardiner
Mr. Wright	Hans Conried
Bessie Belk	Ida Moore
Young Clayton	Gary Lewis
Young Carla	Judy Franklin
Mrs. Van Cleve	Isobel Elsom
Judge Jenkins	Alex Geary

The record is not likely to be marred with "Rock-A-Bye-Baby"—the record being the consistent "A" boxoffice returns chalked up by the Jerry Lewis pictures (including Lewis as a single). This new outing combines the familiar zanyisms with lots of schmaltz centering on babies (three of them are left on the comic's doorstep). Include, too, some okay tunes by Sammy Cahn and Harry Warren and the visuals of Technicolor and VistaVision and the total looks agreeable at most anyone's boxoffice.

There's fun here, but at least one observer wonders about how long the Lewis-type picture can go on without the introduction of some originality in the humor department. Perhaps forever, on the basis of the public receptivity right along.

It's to be stressed that prediction of the commercial outcome is based on the past. This new one measures up to the average of its predecessors. It's Jerry Lewis the clown and the awkward softie. And done in the well-known fashion; fresher material would have been welcome.

"Baby" has to do with a hotcha film star, Marilyn Maxwell, who wants to keep secret the arrival of her triplets because this kind of situation doesn't go hand in hand with being a glamor puss. So she and her agent (a Mexican bullfighter is the husband) leave them with Lewis.

Complications ensue, of course. Her father is Salvatore Baccaloni, the former Met Opera basso, whose character name in the picture is Salvatore Naples, he's of fiery Italo stock and regards Lewis as a numbskull. Papa's other daughter is Connie Stevens, a cutie who has a yen for Lewis and undertakes to help him bring up the children. And then it becomes known that Miss Maxwell is the mother and Baccaloni the grandfather (and very proud of it). But because Lewis is a bachelor the court orders that the children be placed in the care of a wealthy matron, Isobel Elsom.

Lewis hides out with his trio of youngsters until Miss Maxwell turns up to take them over. Lewis marries Miss Stevens. They have quintuplets.

For a little background, Lewis brought in a couple members of his own family to appear in the picture. His father, Danny, and his son, Gary, have small parts and do well enough.

"Baby" is a series of situations, rather than substantial story, and the focus is on Lewis for the most part. He's as ever the funny fellow and gets the comedy across. Baccaloni at times goes overboard in being the outraged Papa Naples. The Misses Stevens and Maxwell work well and look nifty and others in the cast can't be complained about.

Music is an important asset, particularly the song interludes. Camera work (there are some clever shots of the babies that stand out) is good, editing sufficiently tight and other technical credits competent. *Gene.*

Fabian Enterprises has reported purchase of 45,300 shares of Stanley-Warner stock to Securities Exchange Commission, according to information received in Washington past week.

The Lone Ranger and the Lost City of Gold
(COLOR)

Hearty full-length tale of the masked rider from Detroit and Tonto. Kiddies should keep b.o. high.

Hollywood, May 26.

United Artists release of a Jack Wrather production. Stars Clayton Moore, Jay Silverheels. Produced by Sherman A. Harris. Directed by Lesley Selander. Screenplay, Robert Schaefer and Eric Freiwald, based on the Lone Ranger legend; camera (Eastmancolor), Kenneth Peach; music, Les Baxter; editor, Robert S. Golden. Previewed in Hollywood May 26, '58. Running time, 80 MINS.

The Lone Ranger	Clayton Moore
Tonto	Jay Silverheels
Ross Brady	Douglas Kennedy
Oscar Matthison	Charles Watts
Frances Henderson	Noreen Nash
Paviva	Lisa Montell
Padre Vicente Esteban	Ralph Moody
Dr. James Rolfe	Norman Frederic
Tomache	John Miljan
Redbird	Maurice Jara
Travers	Bill Henry
Wilson	Lane Bradford
Caulama	Belle Mitchell

Out of the Arizona hills comes the hearty cry of "Hi Yo Silver," and away we go into a full-screened, full-colored blowup of what well may be the most sacred of all cowboy heroes. This is the Lone Ranger's 25th anniversary, that trail rider from Detroit, and the Jack Wrather production of "The Lone Ranger and the Lost City of Gold" is invitation enough to promote a profitable kiddie party at the boxoffice.

The United Artists release, produced for Wrather by Sherman A. Harris, is a respectable piece of work with enough adventure to keep the moppets from moping. With the masked stranger and Tonto constant tv companions in recent years, the feature version additionally benefits from fine Eastman Color lensing.

Story, penned by Robert Schaefer and Eric Freiwald, tells of a group of hooded riders who have been murdering friendly Indians, just to take ragged-edged medallions from them. It seems these pieces, when placed together, reveal the whereabouts of the lost city of gold. The Lone Ranger and Tonto ride into the case, tying up loose ends and discovering the connection between the dead men is that each wears one of the trinkets. They save a few lives, become involved in a rousing chase or two, then a hot gun battle, and eventually recover the stolen medallions. Finding the golden city, a glittering promise of riches for the Indians, Kemosabe and his Indian friend ride back into the Arizona hills.

Clayton Moore, as the Lone Ranger, and Jay Silverheels, as Tonto, are just the way LR fans want them—honest, strong and courageous. They're helped, too, by sturdy work from Silver and Scout, two fair hunks of horse flesh. Good performances are turned in by Douglas Kennedy, Charles Watts, Noreen Nash, Ralph Moody, Norman Frederic and an especially charming femme, Lisa Montell.

The Schaefer-Freiwald script, bolstered by bows and arrows and even a dash of subplotted prejudice, is in keeping with the legend, and director Lesley Selander has done a fine job of keeping the story exciting and in tune. Kenneth Peach's photography beautifully catches the dry Tucson area, with assists coming from editor Robert S. Golden, are director James D. Vance and soundman Philip Mitchell. Music by Les Baxter, with a main titles song, "Hi Yo Silver," by Baxter and Lenny Adelson, keeps action at a high pitch. *Ron.*

Le Beau Serge
(The Handsome Serge)
(FRENCH)

Cannes, May 27.

AJYM release and production. With Gerard Blain, Jean-Claude Brialy, Michele Meritz, Bernadette Lafont, Edmond Beauchamp. Written and directed by Claude Chabrol. Camera, Henri Decae; editor, Jacques Gaillard. At Cannes Film Fest. Running time, 97 MINS.

Serge	Gerard Blain
Francois	Jean-Claude Brialy
Marie	Bernadette Lafont
Yvonne	Michel Meritz
Father	Edmond Beauchamp

An important new French director, Claude Chabrol, is unveiled in this pic. Chabrol used his own money and made this feature entirely on location in his old home town. Brought in for $150,000, this bodes interest and biz for French situations but carries question mark for States.

Recovering from an illness a young man goes back to his home town. Here he finds an old friend has becomes a hopeless alcoholic. He at first blames it on his wife but then finds that the boy's disorientation comes from a stillborn, idiotic first child and the general provincialism and lack of moral or spiritual strength in the small, inbred town.

Technically excellent, director Chabrol should be heard from. *Mosk.*

Bullwhip
(COLOR; C'SCOPE)

Guy Madison and Rhonda Fleming in lavish outdoor romantic comedy-drama. Good returns in action market.

Hollywood, May 30.

Allied Artists release of a Helen Ainsworth production. Stars Guy Madison and Rhonda Fleming. Executive producer, William F. Broidy. Director, Harmon Jones; screenplay, Adele Buffington; music, Leith Stevens; camera, John J. Martin; editor, Thor Brooks. Previewed in Hollywood, May 22, '58. Running time, 81 MINS.

Steve	Guy Madison
Cheyenne	Rhonda Fleming
Karp	James Griffith
Judge	Don Beddoe
Parnell	Peter Adams
Podo	Dan Sheridan
Pine Hawk	Burt Nelson
Lem	Al Terr
Pete	Tim Graham
Tex	Hank Worden
Larry	Wayne Mallory
Mrs. Mason	Barbara Woodell
Judd	Rush Williams
Motel Keeper	Don Shelton
Sheriff	Jack Reynolds
Keeler	Frank Griffin
Indian Chief	J. W. Cody
Trimble	Jack Carr
Marshal	Rick Vallin
Deputy Luke	Saul Gorss

"Bullwhip" is not a picture to tax the mind, but it is a big, colorful outdoor romance designed purely and simply to be a box-office success and it has the necessary and proper ingredients for that. Guy Madison and Rhonda Fleming head the cast of Helen Ainsworth's production for Allied Artists, directed by Harmon Jones, and the DeLuxe color in Cinema-Scope makes it an appealing presentation. William F. Broidy was executive producer.

The screenplay by Adele Buffington has Madison as a man about to be hanged (unfairly, of course), when his life is spared on condition he will marry Rhonda Fleming, which is an unusual and interesting variation of the special dish usually given the condemned man.

The ceremony is performed and Miss Fleming departs, warning Madison he is not to try to find out who she is. Madison, however, pursues. Miss Fleming eludes him. But they finally get together and he discovers his kissless bride is a part-Cheyenne who is ruthlessly determined to be the most successful fur trader in the west. She dominates her crew and her surroundings with a dynamic personality and a nasty bullwhip. Madison takes the whip away from her in their first setto, and then proceeds to bring her to heel on other accounts in a modified western version of "The Taming of the Squaw."

Picture allows some mildly racy humor in the situation of a man and woman who are married but have not consummated. There is also comedy in some other characters and situations, but it is not always as fully developed as it might be. The whole production lacks pace which, had it been provided, would have turned the picture into a very good one instead of what it is now, satisfactory.

Madison does a capable job, with glints of humor, as the reprieved man. Miss Fleming, spectacularly lovely, is appropriately fiery and eventually tender. James Griffith makes an amusing and unusual killer, and Peter Adams is suave as another offbeat heavy. Others in the cast who stand out include Don Beddoe, Dan Sheridan, Burt Nelson, Al Terr, Tim Graham and Hank Worden.

John J. Martin's camera work is perceptive and catches most imaginatively the soft autumn colors of what appear to be fresh location backgrounds. Leith Stevens' score highlights the action and there is a strong title song by Hal Hooper and James Griffith, sung by Frankie Laine. Other technical credits, including Thor Brooks' editing, and sound by Al Overton, are first-rate *Powe.*

Zizkowska Romance
(A Suburban Romance)
(CZECHOSLAVAKIAN)

Czech State Film release and production. Stars Jiri Vala, Renata Olarova; features Eduard Cupak, Jana Brojehova. Directed by Zbynek Brynych. Screenplay, Vladimir Kaline, Brynych; camera, Jan Curik; editor B. Kulik. At Cannes Film Fest. Running time, 100 MINS.

Conventional romance concerns an unwed mother who hides the fact from her lover. But it ends on a note of acceptance after some fairly colorful character sketches and incidents.

Film possesses little Yank appeal but denotes an escape from propaganda-features in Eastern bloc countries. Technically it is well made and interpreted, improving on ordinary scripting. *Mosk.* are par. *Mosk.*

William Tytla Products Inc. has been authorized to conduct a films business in New York, with capital stock of 200 shares, no par value. Directors include William Tytle of East Lyme, Conn. Attorney is Victor Marans of Manhattan.

MAY RUE HASTE IN EUROPE

New York Sound Track

Barron Polan, personal manager for Genevieve, Fernanda Montel and kindred nitery thrushes, accompanied his sister and brother-in-law, Jerry Wald, 20th-Fox indie producer, on his (Wald's) first European trip and observes: "Jerry is a one-man Mixmaster, doing in three weeks what it would take anyone else six months. If you could have seen him running into Magnani in Rome, Bergman in London, Sagan in France (not to mention the Pope in Rome) you would have seen our boy in top form."

Look for a title change at the United Artists ad-pub department, with Mort Nathanson to become director of corporate relations. This means maintaining the contacts with stockholders and Wall Streeters.

20th-Fox gimmick for "The Fly": Nobody can enter the theatre alone unless they obtain a special "waiver." . . . Murray Silverstone, 20th-Fox International prexy, to Europe after Albert Cornfield, 20th's Continental chief, hopped to N.Y. on a surprise quickie.

Charles Schneer registered "The New Frontier Is Up," for projected film based on U.S. Air Force Academy, filmed under his Morningside production banner for Columbia Pictures release . . . "Third Man on the Mountain" is new tag for Walt Disney's "Banner in the Sky" . . . Fess Parker inked new non-exclusive pact with Disney, calling for one pic annually for five years . . . Emile Meyer has featured role in Columbia Pictures' "Good Day for a Hanging" . . . Harry Berman and Robert Ladimer, U. of Southern California studes, formed indie outfit to produce "The Hideous Rock and Roll Creature" and talking release with UA.

George H. (Bud) Westmore, Hollywood makeup artist, in Des Moines to promote "This Happy Feeling" which opens there June 6, said he applies beauty out of the bottle on Hollywood queens only because it's a living. He said his real love is in creating grotesque face masks and monstors for horror pictures because "it's more of a challenge."

RKO and the Rank organization feuding in Italy. Rank, who took over the RKO physical distribution, wanted to see the RKO books. Latter nixed the idea. Case is going to arbitration . . . Sam Zimbalist, producer of "Ben Hur," rented a 1,000,000 lire-per month ($1,600) villa on the Appian Way in Rome . . . Rank Org remaking "The 39 Steps" this fall, with Kenneth More taking the Robert Donat role . . . More and producer Danny Angel have formed a company, now shooting "Sheriff of Fractured Jaw" in Madrid for 20th-Fox release. Their next: "South By Java Head," also for 20th . . . Alex Harrison and wife doing some strenuous sightseeing in Madrid and using the Polaroid Land camera which the 20th sales boys gave him as a going-away present . . . Director John Farrow and producer Samuel Bronston, now collaborating on "John Paul Jones" in Madrid, planning to do a film on Nelson and one on Farrow's script, "Son of Man" (The Story of Christ).

Jack Foxe, publicist for Loew's Theatres in Washington, has returned to his duties following a kidney operation . . . Advance orders for Metro's "Gigi" at the Royale Theatre, N.Y. have topped the $100,000 mark . . . Evan Hunter's tv script, "The Last Spin," which never reached tv because it was considered too controversial, has been optioned for a film production by Jerry Hellman. Robert Alan Aurthur is set to write the screenplay to be directed by George Roy Hill. Hunter, author of "Blackboard Jungle," has just had a new novel, "Strangers When We Meet," published by Simon & Schuster . . . John Gavin has arrived in N.Y. before embarking a 12-city tour on behalf of Universal's "A Time to Love and a Time to Die," in which he co-stars with Lilo Pulver . . . Universal prexy Milton R. Rackmil back at his homeoffice desk after a week of conferences with executives at the studio.

Under a tieup with the London News Chronicle on "Raintree County," Metro is offering a fortnight's holiday in Hollywood for two, plus new luggage, new clothes and the maximum $280 cash allowance. The pic had its preem at the Empire, Leicester Square, Monday (2), and the contest, based on the legend of the Raintree, started the previous Thursday.

"Gigi" has scored a hit in the nation's most exclusive little "theatre." It has already been shown twice at the White House, once for President and Mrs. Eisenhower's private enjoyment, again at a "command performance" honoring Field Marshall Viscount Montgomery. Since Ike normally prefers westerns, this is a top tribute to the Metro musical.

Tatiana Samoilova, star of the Soviets' prize-winning "When the Cranes Fly," says she has offers from both Cary Grant and Alfred Hitchcock to appear in U.S. films. But adds she isn't interested "unless the script is right." . . . Roberta Hutner, wife of WB publicity chief, Mike Hutner, unwittingly coined a slogan for Samuel Bronston, producer of "John Paul Jones," on location in Spain. After seeing the rushes, she exclaimed "This is a motion picture." Bronston's going to use it in his ads. Later, Mrs. Hutner fell down the stairs at the Castellana Hilton, badly sprained her ankle. No connection.

A poll conducted by the British fan mag, Picturegoer, placed Heather Sears for her part in "The Story Of Esther Costello," and Dirk Bogarde for his performance in "Campbell's Kingdom," at the top of the lists. In the femme stakes, runner-ups were Yvonne Mitchell ("Woman In a Dressing Gown), Ingrid Bergman ("Anastasia), and Deborah Kerr ("Heaven Knows Mr. Allison."). Second to Bogarde in the popularity poll was Hardy Kruger ("The One That Got Away") followed by Rock Hudson ("Giant"). Frankie Vaughan was voted Singer of the Year for his performance in "These Dangerous Years."

MICKEY ROONEY MAY DO 'GENT'S GENT' OVERSEAS

Hollywood, June 3.

Mickey Rooney and Ray Stark are discussing a deal whereby Rooney would star in "Gentleman's Gentleman," upcoming Seven Arts Productions film written by Guy Elms and based on an idea by Jacques Campaneez.

Farce comedy is set for production in London the first of next year, calls for Rooney to play role of a vacuum cleaner salesman who poses as an industrialist and fools British society. Rooney just finished starring in "Andy Hardy Comes Home" at Metro, and starts "The Last Mile in September," for United Artists next. He will also play four weeks at Lou Walters' Cafe de Paris in N. Y. during July and August.

REICHBLUM ACTIVE ANEW

Retired Exhib Resumes As Lessee of Belmar, Pitt

Pittsburgh, June 3.

Stanley-Warner Theatres has disposed of still another house here, the Belmar, to an un-named investor and it will bring Leon Reichblum, veteran exhibitor, out of retirement.

Reichblum, who at one time owned several theatres in this area, sold them all a few years ago and departed for Florida to make his home, but has been anxious to get back into action again in his old home town. Sale of Belmar gave him that opportunity; he's taken a long-term lease on the property from the new owner.

N.Y. CAN DICTATE 'PANIC ECONOMY'

At a time when American film industry executives in Europe are preoccupied with the question of closing branch offices on the Continent, some warn that the business may be doing itself a good deal of harm. Their position is that more thought should be given to the problem before the distribution structure is dismantled.

"We may be sorry in the years to come," commented one continental manager in Paris. "It took years for us to build up this distribution system, and it's the best and for the most part the most efficient one in existence. We should not dismantle it lightly for the sake of a couple of pennies in savings."

RKO and U

With the exception of RKO, which has relinquished its entire physical distribution setup, turnit over to the Rank Organization, and of Warner Bros. in Britain, the rest of the companies actually haven't yet gone whole hog in closing branches, though Universal certainly is on the way. Inevitably, the pressures to close come from New York and are resisted and modified in Paris, though it's recognized even there that the current system is probably top heavy and overly expensive.

One of the critical territories is Italy. With the Italian elections over, the things are likely to pop there soon. Curiously enough, it was Eitel Monaco, head of ANICA, the Italo producer-distributors org, who originally suggested to the Americans that they shutter some branches in Italy. His reasoning was that the Italian companies, too, could stand some cutting.

Then the elections came up and Monaco asked the Americans to hold off on any economy moves, with their inevitable unemployment, so as not to give added fuel to the Communists in their campaign. Now that this issue has passed, the Americans are waiting for the go-ahead from Monaco.

Slow To Act

The companies still are hesitant to go in for any wholesale closings, mostly because one outfit is always watching the other and policies aren't uniform. Suggestion has been made to make joint decision on where to pull out, so that situations are avoided where four

(Continued on page 14)

Long Try for Global License Formula May Be Close to Consummation

After months of wrangling, the major companies are finally on the verge of accepting a new global license division formula. Apart from taking in some countries previously not covered, the formula doesn't differ radically from the one that expired the end of the year.

One of the main difficulties in agreeing on a new formula, or an extension of the old one, has been the desire of the companies to prevent the "waste" of licenses by such outfits as RKO, which has been hard put to find enough of its own films to cover the licenses handed to it. In fact, RKO is said to have shipped some foreign films into France on its American licenses.

In the final count, the Motion Picture Export Assn. member companies found it impossible to do anything much about the situation, though—under the formula agreement—the companies' obligation to use licenses only for American films again is stressed. Fact is that, in Italy for one, RKO did turn back some licenses last year when it found itself unable to use them.

Acceptance of a formula doesn't come a moment too soon. It's been by sheer luck that the Japanese have delayed issuance of permits for the year starting in April. In Italy, lack of a formula already has led to trouble, with the Italians refusing to hand out licenses until MPEA had allocated them to individual companies. Permits actually have been issued, but are being held up by the censors.

New formula continues use of eight "control" countries. Licenses are divided three ways. 36% are split evenly among the MPEA member companies; 32% are divided up on the basis of billings in quota countries and the remaining 32% are allocated based on billings in the control countries.

HOUSTON FIRM ROLLS FEATURE WITH GUIZAR

Houson, June 3.

Actual shooting of "The Charro and the Cowboy," first production of the newly organized Jim Ross Film Productions Inc., is expected to be started by midsummer, it has been announced by Jim Ross, prez of the organization. Tito Guizar, Mexican singer, has been signed for one of the roles.

Ross and Jorge Lopez-Portillo, veepee in charge of productions were in Hollywood to sign other members of the cast and production crew. Lopez-Portillo has had 25 years experience as a film director in Mexico and Spain.

Maria J. Ross, wife of Ross, will be secretary-treasurer of the firm. The board of directors will include Don Sheppard and Janice Rogers, both of Houston.

Hollywood publicity firm of Cowan-Berkman Associates has been retained.

U.S. Films' 3-Yr. 'Life' Idea N.S.G.

There's very little chance of the American companies agreeing to a German proposal to limit to three years the age of pictures circulating in West Germany. Proposal has been made by Horst v. Hartlieb, chief of the German distributors, to Leo Hochstetter, the Motion Picture Export Assn. rep in Germany.

According to MPEA, the American companies can't be expected to go for this limitation, even though they are aware that a good number of oldies have been thrown on the German market by the independents and are being sold cheaply.

In some other countries, particularly Italy, an age limitation on licenses does apply. The Germans feel that if MPEA would agree on an age restriction, the Bonn government probably would be agreeable. However, the U. S. outfits aren't sure that such a collusive move wouldn't involve a violation of the antitrust laws.

FRED KOHLMAR BOUND FOUR YRS. TO COLUMBIA

Hollywood, June 3.

Fred Kohlmar, associated as a company producer, has signed a new straight four-year contract with Columbia Pictures as an indie producer. First film on pact, which calls for eight pictures during course of contract, will be "The Last Angry Man."

Under his previous deal, which was cancelled to make way for new arrangement, Kohlmar had 18 months to go. Producer hasn't yet picked a name for his company, but it will probably be Fred Kohlmar Productions.

Warners Reopens Albany Exchange

Three-Employe Setup Necessary—Servicing of Drive-Ins a Motivation

Albany, June 3.

In a move helpful to exhibitors and bullish for the local Film Row, Warners has slated a reopening of its Albany exchange, with a staff of three, for Monday (2). Branch Manager Ray Smith will have a booker and a secretary, according to present plans.

The WB offices had been dark since the end of March, when all employees except Smith were separated from the payroll: Salesman Virgil Jones was transferred, temprorarily, to New York, from where Albany was serviced on bookings.

Clark Film Service, which took over inspecting and shipping when the Warner quarters went dark, will continue to handle this work. Clark does likewise for Universal, Paramount, United Artists and several smaller distributors.

The assumption is that WB found shuttering the exchange—on which the lease reportedly holds until 1960—had drawbacks, especially with substantial drive-in accounts to be served.

The setup nearest paralleling the new WB one is that followed by United Artists—located in the Strand Theatre Building (where Smith occupied a room, for Warners, the past month). UA employs a booker-office manager, a salesman and a secretary. They function as a sub-office of the Buffalo branch, over which Al Glaubner presides.

Universal Curtails

Houston, June 3.

Universal film exchange has been closed here according per George Byrd, manager. Some of the exchange's personnel will be moved to other exchange centers but Byrd will remain here as Universal area sales manager. Mac Holstein stays in his post in the San Antonio area.

Dick May, office manager is slated to go to New Orleans to be office manager-head booker. Dave Speake, who came here from Oklahoma City to be booker, goes to Dallas as shipper. Phil Sherman returns to the Dallas branch as salesman and Jimmy Armstrong goes back there as booker. Pauline Harrelson, who came from Dallas to be chief inspector here, returns there as an inspector.

With the closing of the Universal exchange, this made the second closing in recent weeks of a local film exchange.

DEPT. STORE SHENANIGANS

Mankiewicz To Film Novel Due Out In August

Joseph L. Mankiewicz's next film project will be a production of "Showcase," based on a new novel by Martin Dibner which Doubleday will publish in August. Mankiewicz will write the screenplay, direct and produce the film for Figaro Inc., the indie firm in which he is partnered with NBC.

Present plans are to shoot the picture entirely in New York early next spring following the Broadway production of Mankiewicz's dramatization of Carl Jonas' novel, "Jefferson Selleck."

"Showcase" is a story of the inner workings of a Fifth Ave. department store on the verge of bankruptcy and the struggle for control that results.

Rosenberg-Coryell agency represented Dibner in the negotiations with Figaro, Dibner's previous novel, "The Deep Six," was made into a film by Alan Ladd's Jaguar Productions.

Bernard M. Kamber, ad-pub chief of Hecht-Hill-Lancaster, off to the Coast Monday (2) for a series of meetings with Harold Hecht on upcoming product prior to the latter's trek to Europe.

L.A. Spotty Albeit 'Sheepman' Hefty $23,000; 'Marjorie' 18G, 'Vertigo' Hep 15G, 'Lions' 14G, 'Acre' Smash 22G

Los Angeles, June 3.

Handsome biz is in store at many first-runs this week while returns at other situations loom spotty. "Sheepman" paired with "Cry Terror" is leading the newcomers, shaping a hefty $23,000 or near in three theatres. "Marjorie Morningstar," in first general run with second features, looks to do a fair $18,000 in three houses.

"Vertigo" looks stout $15,000 at Hollywood Paramount opening stanza. "Young Lions," out on first general release with second features, should do an okay $14,000 in four situations. "Bridge on River Kwai" still is strong $30,300 in three houses, second week.

"God's Little Acre" shapes big $22,100 in four spots, third lap. "10 North Frederick" is slim in fourth round at Pantages.

Four hard-ticket pix all shape big. "South Pacific" is after $25,500 at Egyptian, "Windjammer," $21,500 at Chinese; "Around World in 80 Days," $16000 at Carthay and "Seven Wonders of World," $15,000 at Warner Hollywood.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Vertigo" (Par). Stout $15,000 or near. Last week, with Downtown Paramount, "Too Much, Too Soon" (WB) (2d wk), $10,800.

Hawaii, State, Ritz (G&S-UATC-FWC) (1,106; 2,404; 1,320; 90-$1.50)—"Sheepman" (M-G) and "Cry Terror" (M-G). Hefty $23,000 or close. Last week, Hawaii with Hillstreet, "Attila" (Fav), "Naked Gun" (Fav) (2d wk), $8,400. State, Ritz, "Maracaibo" (Par), "Outlaw Queen" (Indie), $4,600.

Downtown Paramount, New Fox, Fox Beverly (ABPT-FWC) (3,300; 765; 1,170; $1.50)—"Marjorie Morningstar" (WB) (1st multiple run) and "Chase a Crooked Shadow" (WB) (Downtown Paramount, New Fox), "Merry Andrew" (M-G) (Repeat) (Fox Beverly). Fair $18,000. Last week, New Fox with Los Angeles, Uptown, "Return of Dracula" (UA), "Flamé Barrier" (UA), (Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $600,667
(Based on 22 theatres)
Last Year $583,400
(Based on 25 theatres)

'Acre' Boffo 23G, Philly; 'North' 17G

Philadelphia, June 3.

The long, holiday weekend with its excellent weather took its toll here at downtown first-runs, with biz soft in some places despite new pix. Leader is "God's Little Acre" with a great session at the Viking. "Vertigo" also shapes okay at Stanley while "10 North Frederick" is rated fine at the Fox. Other houses are not so hot.

The newspaper strike, which cut down the Inquirer and Bulletin as well as the Camden (N.J.) Courier-Post, figured little in offish biz at many spots. But most managers are worried over the possibility of a long strike. Most radio stations were deluged with calls regarding films playing at nabe houses.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Too Much, Too Soon" (WB) (2d wk). Dull $5,000. Last week, $9,000.

Boyd (SW) (1,430; 75-$1.80)—"This Happy Feeling" (U). Light $5,000. Last week, "Fraulein" (20th), $10,000.

Fox (National) (2,250; 65-$1.25)—"10 North Frederick" (20th). Fine $17,000. Last week, "Young Lions" (20th) (8th wk), $8,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Hot Spell" (Par). Slow $6,000. Last week, "Run Silent, Run Deep" (UA) (3d wk), $8,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (10th wk). Okay $12,000. Last week, $14,500.

Randolph (Goldman) (1,250; 65-$1.25) — "Bridge on River Kwai" (Col) (12th wk). Sturdy $7,500. Last week, $9,000.

Stanley (SW) (2,900; 99-$1.80)—"Vertigo" (Par). Okay $18,000. Last week, "Attila" (Indie) (2d wk), $10,500.

Stanton (SW) (1,483; 99-$1.49)—"Thunder Road" (UA). Weak $8,000. Last week, "Sheepman" (M-G) (2d wk), $6,500.

Studio (Goldberg) (385; 90-$1.89)—"Adam and Eve" (Horne). Good $4,000 or near. Last week, "Adulteress" (Indie) and "Devil's Daughter" (Indie), $2,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Desire Under Elms" (Par). Oke $4,300. Last week, "Brothers Karamazov" (M-G) (12th wk), $3,500.

Viking (Sley) (1,000; 99-$1.49)—"God's Little Acre" (UA). Great $23,000 or close. Last week, "Stage Struck" (BV), $7,000.

'Feeling' Bright $14,000, Cleve.; 'Vertigo' Lusty 15G, 'Acre' Neat 10G

Cleveland, June 3.

Heavy weekend rains put a chill on holiday trade. However, both "This Happy Feeling" and "Vertigo" are doing okay. Latter is rated slick at the State while "Feeling" looms hep at the Allen. "God's Little Acre" shapes fine at the Stillman opening week. "Machine-Gun Kelly" is okay at Hipp. "South Pacific," in ninth session at the Ohio, looks stout while "Seven Wonders of World" is okay in 18th Palace round.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.25)—"This Happy Feeling" (U). Hep $14,000 or near. Last week, "Long, Hot Summer" (20th) (2d wk), $11,000.

Continental Art (Art Theatre Guild) (850; $1.25) — "Adultress" (Indie). Poor $1,700. Last week, "Mam'zelle Pigalle" (Indie) (2d wk), $2,100.

Embassy (Community) (1,200; 70-90) — "Ft. Massacre" (UA) and "Lost Paradise" (UA). Mild $4,500. Last week, "Screaming Mimi" (Col) and "High Flight" (Col), $4,000.

Heights Art (Art Theater Guild) (925; $1.25)—"Stella" (Indie). Slow $1,800. Last week, "Gates of Paris" (Indie), $1,900.

Hippodrome (Telem't) (3,700; 90-$1.25)—"Machine Gun Kelly" (Indie) and "Bonnie Parker Story" (Indie). Oke $14,000. Last week, "10 North Frederick" (20th), $12,000.

Lower Mall (Community) (500; 70-90)—"Witch" (Indie) and "Angelika" (Indie). Good $4,700. Last week, "God Created Woman" (Kings) (4th wk), $2,200.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (9th wk). Stout $9,000. Last week, ditto.

Palace (SW - Cinerama) (1,523; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (18th wk). Okay $11,500. Last week, $10,500.

State (Loew) (3,500; 75-90)—"Vertigo" (Par). Slick $15,000. Last week. "Sheepman" (M-G), $8,500.

Stillman (Loew) (2,700; 70-90)—"God's Little Acre" (UA). Fine $10,000. Last week, "Maracaibo" (Par) and "Hot Spell" (Par), $5,000.

'Pacific' Lively $14,000, Port.; 'Feeling' Fair 6G

Portland, Ore., June 3.

The boxoffice shapes up stronger currently although some of new entries do not look too good. The Broadway Theatre installed Todd-AO equipment for "South Pacific," which is rated big in opening stanza. "Too Much, Too Soon" looks best of other new entrants, being okay at Orpheum. "Happy Feeling" looms fair at Liberty. "God's Little Acre" is nice in second Paramount week.

Estimates for This Week

Broadway (Parker) (890; $1.50-$3)—"South Pacific" (20th). Reserved seats, two-a-day. Big $14,000. Last week, "Sheepman" (M-G) and "High Cost of Living" (M-G) (2d wk), $6,100.

Fox (Evergreen) (1,536; $1-$1.50)—"10 North Frederick" (20th) and "Thundering Jets" (20th). Fair $6,500. Last week, "Goddess" (Col) and "Parson and Outlaw" (Col), $5,900.

Liberty (Hamrick) (1,890; $1-$1.50)—"This Happy Feeling" (U) and "Reach For Sky" (Rank). Fair $6,000. Last week, "Thunder Road" (UA) and "Hellbound" (UA), $4,000.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Too Much, Too Soon" (WB) and "Stakeout On Dope Street" (WB). Okay $6,000. Last week, "Bridge On River Kwai" (Col) (9th wk), $6,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"God's Little Acre" (UA) and "Island Women" (UA) (2d wk). Nice $7,000. Last week, $8,400.

'Feeling' Great 8G, L'ville; 'Acre' 12G

Louisville, June 3.

Majority of the houses here are doing fair to good biz, which is good considering the near-perfect outdoor weather. "South Pacific," in fourth stanza at the Brown had another sellout Saturday (31) night, and is aiming for a swell session. "This Happy Feeling" at the Kentucky shapes smash while "God's Little Acre" is rated solid at the United Artists.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (4th wk). Fine $10,500, slightly above last week's $10,000.

Kentucky (Switow) (900; 50-85)—"This Happy Feeling" (U). Going strongly as single bill for smash $8,000 or over. Last week, "St. Louis Blues" (Par) and "High Hell" (Par), $4,000.

Mary Anderson (People's) (1,000; 50-85)—"Too Much, Too Soon" (WB). Moderate $4,000. Last week, "Left-Handed Gun" (WB) and "Manhunt Jungle" (WB), $4,500.

Rialto (Fourth Ave.) (3,000; 50-85)—"10 North Frederick" (20th) okay $8,000. Last week, "Fraulein" (20th) and "Count Five and Die" (20th), $7,000.

United Artists (UA) (3,000; 55-82)—"God's Little Acre" (UA). Solid $12,000 or near. Last week, "Sheepman" (M-G), $6,000.

'Satellites' Lofty $15,000, K.C.; 'Acre' Socko 8G, 2d, 'Frederick' Fancy 6G

Kansas City, June 3.

Holiday week is moderately good with at least two strong bills. "War of Satellites" at the Dickinson houses is big. "God's Little Acre" in second week at the Roxy continues smash. Newcomer "Sheepman" at the Midland is light. "Too Much, Too Soon" at Paramount looks modest. "10 North Frederick" is nice in second. "Tom Sawyer" reissue is oke in four Fox Midwest theatres. Weather was mostly pleasant for the weekend, and no help to theatre biz.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"War of Satellites" (AA) and "Attack of 50-Foot Woman" (AA). Fancy $15,000. Last week, "I Married a Woman" (U) and "The Violators" (U), $6,000.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (17th wk). Nifty $1,400, holds. Last week, same.

Midland (Loew) (3,500; 75-90)—"The Sheepman" (M-G) and "High Cost of Loving" (M-G). Lean $6,000. Last week, "Bonjour Tristesse" (Col) and "Crash Landing" (Col), $4,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (6th wk). Bright $10,000. Last week, $9,000.

Paramount (UP) (1,900; 75-90)—"Too Much, Too Soon" (WB). Modest $5,500. Last week, "Hot Spell" (Par), $4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Lost Horizon" (Col) (reissue). Fairish $1,700. Last week, "Miller's Beautiful Wife" (DCA), same.

Roxy (Durwood) (879; 90-$1.25)—"God's Little Acre" (UA) (2d wk). Sock $8,100 or near; holds. Last week, $12,000.

Uptown (Fox Midwest) (2,043; 75-90)—"10 North Frederick" (20th) (2d wk). $6,000. Last week, combined with Fairway and Granada, $8,000.

Fairway, Granada, Apollo, Vista (Fox Midwest) (700; 1,217; 1,050; 750; 75-90)—"Adventures of Tom Sawyer" (Selznick) (reissue). Doing nicely at $10,000, with circuit setting up a new combo.

'Horror Dracula' Wham $24,000, Hub; 'Acre' Boff 22G, 'Vertigo' Big 25G

Key City Grosses

Estimated Total Gross
This Week $2,592,667
(Based on 24 cities and 253 theatres, chiefly first runs, including N. Y.)
Last Year $2,729,500
(Based on 23 cities and 251 theatres.)

'Acre' Sturdy 10G, Mpls.; 'Texas' 8G

Minneapolis, June 3.

A couple of newcomers here look to lift the depressed boxoffice this session. "God's Little Acre" shapes sturdy at RKO-Orpheum while "Sheepman" looms brisk at the Gopher. Long-runners "Search for Paradise" and "Around World in 80 Days" still are fine. "10 North Frederick" at Radio City is fair in second.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (47th wk). Okay $5,500. Last week, $5,800.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (14th wk). Getting boost from early tourist business. Good $11,000. Last week, $12,000.

Gopher (Berger) (1,000; 85-90)—"Sheepman" (M-G). Brisk $7,000. Last week, "I Accuse" (M-G) and "High Cost of Loving" (M-G), $2,500.

Lyric (Par) (1,000; 85-90)—"Too Much, Too Soon" (WB). Nice $6,000. Last week, "Beautiful But Dangerous" (20th) and "Count Five and Die" (20th), $4,000.

Radio City (Par) (4,100; 85-90)—"10 North Frederick" (20th) (2d wk). Fair $8,000. Last week, $8,500.

RKO-Orpheum (RKO) (2,800; 75-90) — "God's Little Acre" (UA). Good word-of-mouth on this helping. Stout $10,000 or better. Last week, "Thunder Road" (UA), $7,000.

RKO-Pan (RKO) (1,800; 75-85)—"Touch of Evil" (U) and "I Married A Woman" (U). Modest $3,500.

State (Par) (2,300; 85-90)—"From Hell to Texas" (20th). Respectable $8,000. Last week, "Hot Spell" (Par) slim $5,000.

Suburban World (Mann) (700; 85)—"Smiles of a Summer Night" (Indie) (2d wk). Fairish $1,500. Last week, $2,500.

World (Mann) (400; 85-$1.25)—"Desire Under Elms" (Par). Mild $3,000. Last week, $4,000.

'Dracula' Loud $10,000, Buff; 'Vertigo' Hep 12G

Buffalo, June 3.

Film biz at first-runs is spotty here this session, with some strong spots and some very weak ones. "God's Little Acre" shapes good at the Buffalo while "Horror of Dracula" looks stout at Lafayette. "South Pacific" is rated unexciting in second round at Century. "Vertigo" looms lusty at Paramount but "10 North Frederick" dropped off to only a fair figure in second stanza at the Center. "Long, Hot Summer" is weakish in fifth Teck session.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"God's Little Acre" (UA). Good $15,000. Last week, "Fraulien" (20th) and "Count Five and Die" (20th), $8,000.

Center (AB-PT) (3,000; 70-90)—"10 North Frederick" (20th) (2d wk). Fair $7,000. Last week, $8,400.

Century (UATC) (2,700; $1.50-$3)—"South Pacific" (20th) (2d wk). Unexciting $13,000 or near. Last week, $20,000, including two preems.

Lafayette (Basil) (3,000; 70-90)—"Horror of Dracula" (U) and "The Thing That Couldn't Die" (U). Stout $10,000 or close. Last week, "Oregon Passage" (AA) and "Cole Younger, Gunfighter" (AA), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"Vertigo" (Par) and "The Hard Man" (Col). Lusty $12,000. Last week, "St. Louis Blues" (Par) and "Country Music Holiday" (Indie) (4 days), $6,000.

Teck (Loew) (1,200; 70-$1.25)—"Long, Hot Summer" (20th) (5th wk). Weak $4,000. Last week, same.

Boston, June 3.

Biggest influx of new product in months hit the long Memorial Day weekend with big impact. Biz was helped by fine weather and crowds of early tourists. Nine new arrivals proved a plus factor.

"Horror of Dracula," great at Memorial, is top newcomer. "God's Little Acre" is sock at the larger State. "Vertigo" is spinning hotsy at the Metropolitan. "Too Much, Too Soon" is warm at the Fenway and Paramount combo. "Sheepman" is sturdy at the Orpheum. "10 North Frederick" is rated at the Astor.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"10 North Frederick St." (20th). Lofty $23,000. Last week, "Marjorie Morningstar" (WB) (8th wk), $4,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Last Paradise" (Indie) and "Sins of Borgias" (Indie). Bustling $11,000. Last week, "Mam'zelle Pigalle" (Indie) (3d wk), $5,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (28th wk). Smash $18,500. Last week, $16,500.

Capri (Sack) (990; 50-$1.50)—"Bridge on River Kwai" (Col) (6th wk). Fine $9,000. Last week, $9,500.

Exeter (Indie) (1,300; 75-$1.25)—"Rouge et Noir" (Indie) (4th wk). Third week ended Saturday was bright $5,500. Last week, $6,100.

Fenway (NET) (1,373; 60-$1.10)—"Too Much, Too Soon" (WB) and "Chase Crooked Shadow" (WB). Snappy $7,500. Last week, "Dragstrip Riot" (AI) and "Cool and Crazy" (AI), $5,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (6th wk). Hotsy $14,000. Last week, ditto.

Kenmore (Indie) (700; 85-$1.25)—"Smiles Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (4th wk). Sturdy $6,500. Last week, $7,000.

Memorial (RKO) (3,000; 60-$1.10)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Wow $24,000. Last week, "I Married A Woman" (U) and "All Mine To Give" (U), $13,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Vertigo" (Par). Spinning (Continued on page 10)

'Blues' So-So $11,000 In Toronto; 'Brothers' Hot 14½G, 'Silent' 10½G, 2d

Toronto, June 3.

"St. Louis Blues" is only so-so at three houses, crix panning directorial work. Biz is light on "Stakeout on Dope Street." "Brothers Karamazov," in second stanza, still leads the city with night turnaways for great returns. Also big is "Run Silent, Run Deep," in second frame. "Young Lions," in eighth week, is still hep.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Paris Holiday" (UA) (2d wk). Mild $8,000. Last week, $10,000.

Downtown, Glendale Scarboro, State (Taylor) (1,059; 995; 684; 694; 50-75)—"Stakeout on Dope Street" (WB) and "Violent Road" (WB). Sad $9,500. Last week, "Jet Attack" (Indie) and "Suicide Battalion" (Indie), $11,500.

Eglinton Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"St. Louis Blues" (Par) and "Maracaibo" (Par). So-so $11,000. Last week, "Another Time, Another Place" (Par), $8,500.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (8th wk). Hep $7,000. Last week, same.

Hyland (Rank) (1,357; $1)—"All at Sea" (M-G) (5th wk). Fine $5,000. Last week, $5,500.

Imperial (FP) (3,344; 75-$1.50)—"Long, Hot Summer" (20th) (3d wk). Okay $10,000. Last week, $14,000.

International (Taylor) (557; $1)—"Miracle of Marcelino" (IFD) (3rd wk). Fine $3,500. Last week, $4,000.

Loew's (Loew) (2,098; 75-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Fancy $10,500. Last week, $13,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (43rd wk). Good $5,000. Last week, same.

Towne (Taylor) (693; $1)—"High Cost of Loving" (M-G) (3d wk). Slipping to $3,500. Last week, $4,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (9th wk). Nice $12,000. Last week, $14,000.

Uptown (Loew) (2,075 60-$1)—"Brothers Karamazov" (M-G) (2d wk). Exceeding all hopes for smash $14,500. Last week, $20,000.

Chi Sharp; 'Vertigo' Giant $35,000, 'Feeling' Happy 21G, 'Frederick' Big 16G, 2d, 'Acre' Sockeroo 19G, 3d

Chicago, June 3.

Holiday weekend is keeping the Loop tone so-so this round, though strong product, both new and holdover, is faring okay considering. Preem sesh of "Vertigo" at the Woods looks for giant $35,000 while Oriental's opener of "This Happy Feeling" is shaping to a sparkling $21,000. "Rouge et Noir" in Surf first expects a fair $4,500.

"Jet Attack" and "Suicide Battalion" are headed for fancy $11,500 Garrick opener. The Loop's "Fiend Without a Face" and "Haunted Strangler" combo looks to take a lofty $9,800 in first. "Young and Wild" and "Juvenile Jungle" eye on oke $5,000 first Monroe week.

"Cry Terror" is modest in Esquire second. "10 North Frederick" looks tall in second session at the Roosevelt. "God's Little Acre" still is smash at United Artists in third.

"Bolshoi Ballet" is sock in World fourth, but "Marjorie Morningstar" is just fair in fifth Chicago frame. "Bridge on River Kwai" is a strong 12th-weeker at the State-Lake.

Roadshows are holding good. Seventh week of "Search for Paradise" at the Palace shapes oke, and "South Pacific" looks nice in 10th McVickers round. "Around World" is solid again in 61st frame at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25) —"M'zelle Pigalle" (Indie) (3rd wk). Fine $4,000. Last week $4,800.

Chicago (B&K) (3,900; 90-$1.80) —"Marjorie Morningstar" (WB) (5th wk). Fair $15,000. Last week, $16,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50) — "Cry Terror" (M-G) (2d wk). Mild $6,000. Last week, $7,800.

Garrick (B&K) (850; 90-$1.25)— "Jet Attack" (AI) and "Suicide Battalion" (AI). Hep $11,500. Last week, "Left Handed Gun" (WB) and "Violnt Road" (WB), $8,500.

Loop (Telem't) (606; 90-$1.50)— "Haunted Strangler" (M-G) and "Fiend Without a Face" (M-G). Fine $9,800. Last week, "From Here to Eternity" (reissue) (Col) and "Lineup" (Col), $9,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (10th wk). Nice $27,000. Last week, $26,000.

Monroe (Jovan) (1,000; 65-79)— "Juvenile Jungle" (Rep) and

(Continued on page 10)

Balto Biz Better; 'Acre' Solid $16,000, 'Vertigo' Big 10G, 'Pacific' Same

Baltimore, June 3.

Holiday biz and health, new product brightened the scene here but the take is still only so-so. Of the new entries, "God's Little Acre" at the Stanley looms hep while "Vertigo" at Mayfair shapes nice. "Desire Under Elms" is nice at the Playhouse.

"South Pacific" is holding steady in ninth week at the New. "Bridge on the River Kwai" looks good in eleventh and last at the Hippodrome. "Haunted Strangler" and "Fiend Without A Face" combo is slow at the Town.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25) — "10 North Frederick" (20th). Fair $7,500. Last week, "Thunder Road" (UA), $4,000.

Cinema (Schwaber) (460; 50-$1.25) — "Mam'zelle Pigalle" (Indie) (2d wk). Fair $2,700 after $3,000 opener.

Film Centre (Rappaport) (890; 50-$1.25) — "Goddess" (Col) (2d wk). Warm $4,000 after $4,500 in first.

Five West (Schwaber) (460; 50-$1.25) — "Rouge et Noir" (DCA) (3d wk). Slow $2,000 after $3,000 in second.

Hippodrome (Rappaport) (2,300; 50-$1.50—"Bridge on River Kwai" (Col) (11th wk). Neat $5,000. Last week, $5,100.

Little (Rappaport) (300; 50-$1.25)—"Black Tent" (Rank). Slow $2,000. Last week, "Across Bridge" (Rank), ditto.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par). Hefty $10,000. Last week "Too Much, Too Soon" (WB), $4,500.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (9th wk). Holding at $10,000 after same in 10th week.

Playhouse (Schwaber) (460; 50-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Acre' Robust 14G, St. L.; 'Kwai' 9½G

St. Louis, June 3.

"God's Little Acre" at Loew's is the big one this week with a lofty take. Brisk biz also looms for "Horror of Dracula" at the bigger Fox. Brigitte Bardot's "Mamzelle Pigalle" is doing well at two arty houses, the Richmond and the Shady Oak. The holdover department continues steady with "10 North Frederick" at the St. Louis. "Bridge on River Kwai," in its 12th and final stanza at the Esquire; and "South Pacific" in its seventh frame at the Pageant.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridge on River Kwai" (Col) (12th-final wk). Nice $9,500. Last week, $9000.

Fox (Arthur) (5,000; 60-75)— "Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Good $12,000. Last week, "Too Much, Too Soon" (WB) and "Chase a Crooked Shadow" (WB), $11,000.

Loew's (Loew) (3,200; 60-90)— "God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA). Solid $14,000. Last week, "Sheepman" (M-G) and "High Cost of Loving" (M-G), $10,000.

Orpheum (Loew) (1,900; 60-90)— "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Okay $5,500. Last week, "Juvenile Jungle" (Rep) and "Young and Wild" (Rep), $7,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (7th wk). Holding at big $10,000. Last week, same.

Richmond (Arthur) (1,000; $1.25) —"Mlle. Pigalle" (Indie). Oke $2,500. Last week, "Of Life and Love" (Indie), $1,500.

St. Louis (Arthur) (3,800; 75-90) —"10 North Frederick" (20th) (2d wk). Good $8,000. Last week, $10,000.

Shady Oak (Arthur) (560; $1.25) —"Mlle. Pigalle" (Indie). Big $3,500. Last week, "Smiles of a Summer Night" (Indie) (2d wk), $1,100.

'Acre' Rich $10,000, 2d, Denver; 'Lions' 8G, 5th

Denver, June 3.

"South Pacific" still is strong at the Tabor and holds for a seventh round. "Young Lions" is staying at the Center for a sixth week mainly because of a shortage of product. "Machine-Gun Kelly" looks good in three spots. "10 North Frederick" shapes fair at the Denver while "Desire Under Elms" is mild at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 90c)—"Goddess" (Col) and "Paradise Lagoon" (Col) (2d wk). Poor $1,600. Last week, $3,000.

Centennial Drive-In (Western) (1,250 cars;; 75c)—"Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Good $1,500. Last week, on subsequents.

Centre (Fox) (1,247; 90-$1.50)— "Young Lions" (20th) (5th wk). Good $8,000. Stays on. Last week, $8,500.

Denham (Cockrill) (1,429; 70-90) —"Desire Under the Elms" (Par). Mild $6,000. Last week, "Hot Spell" (Par), $5,000.

Denver (Fox) (2,586; 70-90)—"10 North Frederick" (20th) and "Escape From Redrock" (20th). Fair $9,000. Last week, on reissues.

Esquire (Fox) (742; 90c)—"Grand Maneuver" (UMP). Oke $1,800. Last week, "Story of Vicki" (BV), $1,300.

Lake Shore Drive-In (Monarch) (1,000 cars; 75c)—"Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Fine $6,500. Last Week, "Quantrill's Raiders" (AA)

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'Acre' Lusty $10,000, Indpls.; 'Fred'rick' 7G

Indianapolis, June 3.

Long holiday weekend failed to stimulate first-run biz much, the annual auto race and other outdoor activities getting a heavy play. However, "God's Little Acre" is doing nicely at Loew's, and may hold. "Vertigo" at Circle looms just okay while "10 North Frederick" at Keith's shapes up well. "South Pacific" in seventh week at the Lyric, still is big, if below last session.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Vertigo" (Par). Just okay $8,000. Last week, "Fraulein" (20th) and "Count Five and Die" (20th), $5,000.

Indiana (C-D) (3,200; 75-90)— "Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB). Drab $5,000. Last week, "Horror of Dracula" (U) and "Thing Couldn't Die" (U), $7,000.

Keith's (C-D) (1,200; 90-$1.25)— "10 North Frederick" (20th). Okay $7,000. Last week, "Song of Bernadette" (20th) (reissue), $3,000.

Loew's (Loew) (2,427; 75-90)— "God's Little Acre" (UA) and "Toughest Gun in Town" (UA). Nice $10,000. Last week, "Cowboy" (Col) and "Brothers Rico" (Col), $4,500.

Lyric (C-D) (850; $1.25-$2.20)— "South Pacific" (20th) (7th wk). Big $9,000. Last week, $12,000.

'Frederick' Fast $10,000 in Omaha

Omaha, June 3.

Biz is up slightly this week at the downtown first-runs, but is disappointing since there is strong product on tap and a long holiday weekend. "Teacher's Pet" is the most formidable, being socko at the Omaha. "10 North Frederick" is hefty at the Orpheum. "Too Much, Too Soon" shapes fair at the Brandeis. "Haunted Strangler" is just okay at State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90) — "Too Much, Too Soon" (WB) and "Showdown at Boot Hill" (20th). Fair $4,000 or near. Last week, "Thunder Road" (UA) and "Cross-Up" (UA), $2,500.

Omaha (Tristates) (2,066; 75-90) —"Teacher's Pet" (Par). Big $7,500. Last week, "Left Handed Gun" (WB) and "Manhunt in Jungle" (WB), $3,000.

Orpheum (Tristates) (2,980; 90-$1.25) — "10 North Frederick" (20th). Strong $10,000 or near. Last week, "Fraulein" (20th), $5,000 for 6 days at 90c top.

State (Cooper) (850; 75-90) — "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Okay $4,500. Last week, "Stage Struck" (BV), $3,500.

'Spell' Sluggish $9,000, In Frisco; 'Acre' Big 10G, 2

San Francisco, June 3.

Frisco first-run biz is uneven currently, with "Vertigo" smash at Paramount opening week. "God's Little Acre" is rated fancy in second United Artists stanza. "Hot Spell" shapes mild at Golden Gate while "From Hell To Texas" is slow at the huge Fox. "Bridge on River Kwai" is sturdy in 12th session at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Hot Spell" (Par) and "Cole Younger, Gunfighter" (AA). Mild $9,000. Last week, "Girls On Loose" (Indie) and "Live Fast, Die Young" (Indie), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)— "From Hell To Texas" (20th) and "Count 5 and Die" (20th). Slow $10,500. Last week, "10 North Frederick" (20th) and "Cattle Empire" (20th) (2d wk), $10,000.

Warfield (Loew) (2,656; 90-$1.25) —"Sheepman" (M-G) and "Lawless Eighties" (Rep) (3d wk). Okay $7,000. Last week, $8,500.

Paramount (Par) (2,646; 90-$1.25) —"Vertigo" (Par). Solid $25,000. Last week, "Here To Eternity" (Col) (reissue) and "High Flight" (Indie), $11,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bridge On River Kwai" (Col) (12th wk). Sturdy $10,000. Last week, same.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (12th wk). Good $18,000, helped by 4 extra shows. Last week, $14,000.

United Artists (No. Coast) (1,207; 90-$1.25) — "God's Little Acre" (UA) (2d wk). Fancy $10,000. Last week, $15,500.

Stagedoor (A-R) (440; $1.25-

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'Sergeants' Tops Solid B'way, 155G; 'Vertigo' Lofty 45G, 'Murder' Wow 13½G, 'Dracula' Hot 26G, 'H.S.' 25G

Usual Memorial Day holiday week business did not quite measure up to hopes of many Broadway theatre managers, but, of course, was a big improvement over recent early spring takings. For one thing, first-runs had to contend with ideal outdoor weather which hurt both Saturday and Sunday matinee trade. Arty houses on the eastside were particularly hurt by the exodus over the weekend.

Money champion is "No Time For Sergeants" with stageshow at the Music Hall, with a big $155,000 in sight for initial week. It's holding, of course. Ace straight-filmer is "Vertigo" which is heading for a smash $45,000 at the Capitol opening session. Not far behind is "Horror of Dracula," which looks to hit a loud $26,000 on first week at the Mayfair. "High School Confidential" shapes to get a fine $25,000 in initial State round.

"Windjammer" looks like sturdy $54,000 in current (8th) stanza at the Roxy. "Paris Holiday" is heading for a great $17,000 in fourth session at the Astor.

"Blue Murder at St. Trinians," new arty entry, hit a wow $13,400 at the Baronet opening frame, second best first week gross at house. "Folies Bergere" hit a nice $10,500 on first session at the Fine Arts.

"10 North Frederick" is heading for a big $45,000 in second round at the Paramount, and naturally continues on. "Cry Terror" is down to a light $7,000 or thereabouts in current (4th) stanza at the Victoria. "The Vikings" replaces on June 12, date on which it opens also at the Astor.

Hard-ticket pix all improved over recent weeks mainly because of extra shows. "Gigi" pushed to a capacity $22,300 in third week at the Royale with one added performance. "South Pacific" climbed to boff $48,867 in 10th frame at the Criterion.

"Around World in 80 Days" pushed to a smash $35,000 on 12 shows at the Rivoli in 85th round at the Rivoli. "Bridge of River Kwai" climbed to a great $31,400, with one performance added, or 11 shows, at the Palace.

"Witness For Prosecution" continued to amaze with a big $8,000 in 85th week at the arty Plaza. "Rouge et Noir" still was in like category with a fancy $7,400 in eighth frame at the arty Trans-Lux 52d Street.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Paris Holiday" (UA) (4th wk). Present week winding up tomorrow (Thurs.) is heading for great $17,000. Third was $20,000. Stays until "Vikings" (UA) opens June 12.

Baronet (Reade) (430; $1.25-$1.70) —"Blue Murder at St. Trinians" (Cont) (2d wk). First round ended Sunday (1) hit wow $13,400, second biggest ever at this house. Biz forced house to use extra shows both Friday and Saturday (31).

Capitol (Loew) (4,820; $1-$2.50) —"Vertigo" (Par) (2d wk). Initial stanza concluded yesterday (Tues.) was smash $45.000 of close, and looks in for run. Pic did terrific trade over Memorial Day weekend, pic proving a magnet from outset.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (11th wk). The 10th frame completed Sunday (1) was boff $48,867, being helped by extra performances. Ninth was $37,200.

Fine Arts (Davis) (468; 90-$1.80) —"Folies Bergere" (Indie) (2d wk). First session completed Monday (2) was fine $10,500. In ahead, "Long, Hot Summer" (20th) (7th wk-10 days), $8,500, to wind up a solid longrun.

Guild (Guild) (450; $1-$1.75)— "Peter Pan" (BV) (reissue) (4th wk). Third week finished yesterday (Tues.) was robust $9,000. Second was $12,000. "Happy Feeling" (U) set to open June 16.

Mayfair (Maurer) (1,736; 79-$1.80)—"Horror of Dracula" (U) (2d wk). First round ended yesterday (Tues.) soared to great $26,000 or near. In ahead, "Long, Hot Summer" (20th) (8th wk-5 days), $7,000 to wind up a great longrun engagement.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (7th-final wk). Sixth week finished yesterday (Tues.) was okay $4,400. Fifth was $5,900. "Poor But Beautiful" (T-L) opens June 10.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (25th wk). The 24th frame ended yesterday (Tues.) was great $31,400 for 11 performances. The 23d was $29,800 for 10 shows.

Odeon (Rank) (854; 90-$1.80)— "Too Much, Too Soon" (WB) (4th-final wk). Current round winding tomorrow (Thurs.) looks like slight $5,000 or near. Last week, $7,000. "The Law and Jake Wade" (M-G) opens Friday (6).

Paramount (AB-PT) (3,665; $1-$2)—"10 North Frederick" (20th) (2d wk). This session winding today (Wed.) looks to get big $45,000. First was $53,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (33d wk). The 32d round ended Sunday (1) was nice $6,800. The 31st week, $7,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"No Time For Sergeants" (WB) and stageshow. Initial session winding up today (Wed.) looks like big $155,000. Holding. Last week, "Marjorie Morningstar" (WB) (5th wk), $117,000.

Plaza (Lopert) (525; $1.50-$2)— "Witness For Prosecution" (UA) (17th wk). This round winding up tomorrow (Thurs.) is heading for big $8,000 or close. The 16th week was $9,200.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (86th wk). The 85th stanza completed yesterday (Tues.) was smash $35,000 for 12 performances. The 84th was $28,000 for 11 shows.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50) — "Windjammer" (NT) (8th wk). Present session ending today (Wed.) is heading for sturdy $54,000 for 14 performances. The seventh was $46,000 for 12 shows. Stays on, naturally.

Royale (Loew) (934; $1.50-$3)— "Gigi" (M-G) (3d wk). This stanza ending tomorrow (Thurs.) looks like capacity $22,300, being helped by one extra show. Second was $19,300, also capacity but for 10 performances.

State (Loew) (3,450; 50-$1.75)— "High School Confidential" (M-G). Initial round ending tomorrow (Thurs.) looks to hit a fine $25,000, being helped by smart bally. Holds. In ahead, "High Cost of Loving" (M-G) (2d wk), $9,500 despite sneak previews on several days.

Sutton (R&B) (561; 95-$1.75)— "Too Much, Too Soon" (WB) (4th wk). Current round is dipping to modest $3,500, and won't stay much longer. Third was $5,000.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (9th wk). Eighth round finished Monday (2) was fancy $7,400. Seventh was $8,700. Stays on.

Victoria (City Inv.) (1,060; 50-$2)—"Cry Terror" (M-G) (4th wk). Looks to hit light $7,000 or close in third week ended yesterday (Tues.). Second was $10,000. "Vikings" (UA) opens June 12.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "This Is Cinerama" (Cinerama) (5th wk). Fourth round finished Saturday (31) was good $21,100 for 12 performances. The third was $21.800 for like number of shows.

'Vertigo' Fine $12,000 In Slow Pitt; 'Pacific' Stout 11G, 'Texas' 4G

Pittsburgh, June 3.

Holiday business generally is brutal. Combination of fine weather, baseball series between Pirates and Braves and a generally slackening pace is playing havoc with almost all spots. Only "Vertigo" at Penn is surviving the downtown doldrums, but it's rated disappointing. Pic comes out after nine days. "South Pacific" at Nixon is holding stoutly. Otherwise, however, the blues are heavy, with "From Hell to Texas" at Harris, holdover of "10 North Frederick" at Fulton and "Desire Under Elms" at Warner are doing next to nothing.

Estimates for This Week

Fulton (Shea) (1,700; 85-$1.25)— "10 North Frederick" (20th) (2d wk). Doing nothing on the h.o., and will be lucky to get even $4.000. Last week, $6,500.

Guild (Green) (500; 99-$1.25)— "Paradise Lagoon" (Col) (2d wk). One of poorer showings for this arter. Down to fair $1,200. Last week, $1,400.

Harris (Harris) (2,165; 85-$1.25) —"From Hell to Texas," (20th). Generally good notices but not helping. Dull $4,000, or just about rock-bottom here. Last week, "From Here to Eternity" (Col) reis-

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Cincy Uneven But 'Dracula' Dandy $8,500; 'Acre' Solid 8G, 'Pacific' 13G

Cincinnati, June 3.

First-runs here are a bit uneven this stanza. Outdoor lures increased over the weekend with opening of Coney Island's summer season, neighborhood pools and 44-day racing meet at River Downs. "Desire Under Elms" at Albee is mild in first week. "Too Much, Too Soon" at Palace shapes fair. "Horror of Dracula", however, shapes socko at the Grand. Hard-ticket "Search for Paradise" bids to up hotsy stride at the half-year marker as "South Pacific" continues hefty in sixth week at suburban Valley Theatre. "God's Little Acre" still is robust in second round at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Desire Under Elms" (Par). Mild $8,000. Last week, "Hot Spell" (Par), $7,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (26th wk). Perking for second straight week with hotsy $16,500 at half-year post. Last week, $15,000.

Grand (RKO) (1,400; 90-$1.25) "Horror of Dracula" (U) and "Flame Barrier" (U). Sock $8,000 or near. Last week, "Young Lions" (20th) (8th wk), $5,000.

Keith's (Shor) (1,500; 90-$1.25)—"God's Little Acre" (UA) (2d wk). Rousing $8,000. Last week, $10,000.

Palace (RKO) (2,600; 90-$1.25) —"Too Much, Too Soon" (WB). Fair $8,000. Last week, "Left-Handed Gun (WB), $7,500.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific (20th) (6th wk). Close to last week's hefty $13,000.

'FREDERICK' GOOD 8G, PROV.; 'DRACULA' $7,000

Providence, June 3.

"Paris Holiday" at State is getting the most money currently but it's only mild. The early beach trek is hurting most spots. However, "10 North Frederick at Majestic and "Horror of Dracula" at Albee are okay. "Desire Under Elms" is dull at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Okay $7,000 or near. Last week, "Dragstrip Riot" (Indie) and "Cool and Crazy" (Indie), $5,000.

Majestic (SW) (2,200; 65-80)—"10 North Frederick" (20th) and "Diamond Safari" (20th). Good $8,000. Last week, "Too Much, Too Soon" (WB) and "Chase Crooked Shadow" (WB), same.

State (Loew) (3,200; 65-80)—"Paris Holiday" (UA) and "Steel Bayonet" (UA). Mild $9,000. Last week, "Merry Andrew" (M-G) and "Safecracker" (M-G), $6,500.

Strand (National Realty) (2,200; 65-80) — "Desire Under Elms" (Par). Drab $3,000. Last week, "Touch of Evil" (U) and "Flood Tide" (U), ditto.

DENVER

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and "Seven Guns to Mesa" (AA), $6,000.

Orpheum (RKO) (2,596; 70-90)—"Too Much, Too Soon" (WB) and "Manhunt in the Jungle" (WB). Fair $7,000. Last week, on reissues.

Paramount (Wolfberg (2,200; 90-$1.25)—"God's Little Acre" (UA) (2d wk). Fancy $10,000. Last week, $22,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (6th wk). Big $8,000. Last week, same.

Victory (Yaeger) (1,323; 75c)—"Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Good $2,500. Last week, on subsequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Sins of Casanova" (Times). Fair $1,000. Last week, "Razzia" (Kassler), $1,200.

SAN FRANCISCO

(Continued from page 9)

$1.50)—"Fantasia" (BV) (reissue). Good $3,400. Last week, "Desire Under Elms" (Par) (3d wk), $1,700 for 5 days.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Mam'zelle Pigalle" (Indie). Hep $4,000. Last week, "Bed of Grass" (T-L) (3d wk), $2,800.

Vogue (S.F. Theatres) (364; $1.25) —"Gate of Hell" (Indie) and "Umberto D" (Indie) (reissues). Good $2,700. Last week, "Smiles of Summer Night" (Rank) (7th wk), $2,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (75th wk). Dandy $12,000. Last week, $8,800.

LOS ANGELES

(Continued from page 8)

$6,900. Fox Beverly with Four Star, Loyola, Vogue, "Young Lions" (20th) (7th wk, 5 days), $10,500.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Spanish Gardener" (Rank). Low $3,000. Last week, "Desire Under Elms" (Par) (3d wk), $1,300.

Los Angeles, Uptown, Vogue (FWC) (2,097; 1,715; 825; 90-$1.25) —"Young Lions" (20th) (1st multiple run), Los Angeles, Uptown; 8th wk, Vogue). Okay $14,400.

Hillstreet (RKO) (2,752; 90-$1.50) —"King Solomon's Mines" (M-G) and "Rogue Cop" (M-G) (reissues). Slim $4,400.

Egyptian (UATC) (1,503; 1.65-$3.30)—"South Pacific" (20th) (2d wk). Socko $25,500. Last week, $23,200.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Macabre" (AA) and "Hell's Five Hours" (AA) (2d wk). Pale $4,000. Last week, $9,000.

Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; $1.25-$1.50)—"Bridge on River Kwai" (Col) (1st multiple run) (2d wk). Hotsy $30,300. Last week, $39,700.

Fox Wilshire, Iris, Loyola, Rialto (FWC-Metropolitan) (2,296; 825; 1,248; 839; 90-$1.50)—"God's Little Acre" (UA) (3d wk). Big $22,100. Last week, Fox Wilshire, Iris, Rialto, $19,300.

El Rey (FWC) (861; 90-$1.50)—"Teacher's Pet" (Par) and "Bonjour Tristesse" (Col) (m.o.) (3d wk). Stout $3,200. Last week, $3,000.

Pantages (RKO) (2,815; 90-$1.80) —"10 North Frederick" (20th) (4th wk). Tepid $5,000. Last week, $4,300.

Fine Arts (FWC) (631; 90-$1.50) —"Goddess" (Col) (5th wk). Light $1,200. Last week, $1,500.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (8th wk). Smash $21,500. Last week, $18,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cine). Started 52d wk Sunday (1) after great $16,200 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (76th wk). Fast $16,000. Last week, $17,700.

Four Star (OATC) (868; 90-$1.50) —"Red and Black" (DCA). Soft $3,600.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Affair Kamakura" (Indie) and "Scarlet Week" (Indie). Good $5,500. Last week, "Mam'zelle Pigalle" (Indie) and "So Little Time" (Indie) (3d wk), $3,500.

'Feeling' Pleasing 16G, D.C.; 'Vertigo' Big 23G

Washington, June 2.

It's hard to find many winners along town's main stem this session. Exodus of government workers for long holiday weekend, combined with nice outdoor weather and lack of new film fare, will take its toll at the wickets. "This Happy Feeling" at Capitol is pleasing. "Vertigo" shapes fine at two houses. "God's Little Acre" continues solid in second stanza at Keith's. "God Created Woman" is bouncing back in 30th week at Plaza. "South Pacific" looms solid at the Uptown in ninth round.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Vertigo" (WB). Sock $23,000. Last week "Left-Handed Gun" (WB), $10,000.

Capitol (Loew) (3,434; 85-$1.25)—"This Happy Feeling" (U). Pleasing $16,000. May stay. Last week, "Sheepman" (M-G), $13,000 in 8 days.

Keith's (RKO) (1,850; 85-$1.25)—"God's Little Acre" (UA) (2d wk). Socko $13,000 after big $19,000 opener. Stays.

Palace (Loew) (2,350; 90-$1.25)—"10 North Frederick" (20th) (2d wk). So-so $10,000 after $13,000 in first.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (30th wk). Bounced back to solid $4,000 after $3,500 last week. Stays.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (12th wk). Lofty $9,000 after $10,000 last week. Holds on.

Uptown (SW) (1,000; $1.25-$3)—"South Pacific" (20th) (9th wk). Fine $12,000. Last week, $10,000. Stays on.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (22d wk). Firm $10,000 for second consecutive week.

'Acre' Whopping $28,000, Det.; 'Vertigo' Trim 18G, 'Haunted' 8G, 'Elms' 6½G

Detroit, June 3.

Good biz continues among downtowners with a newcomer, "God's Little Acre," providing much of impetus with a terrific total at the Palms. "Haunted Strangler" shapes barely okay at the Adams. "Desire Under Elms" is fairly satisfactory at Trans-Lux Krim. "10 North Frederick" is down in second round at the Fox. "South Pacific" at United Artists, "Search for Paradise" at Music Hall and "Bridge on River Kwai" at Madison continue very big.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"10 North Frederick" (20th) and "Blood Arrow" (20th) (2nd wk). Sharp dip to fair $13,500. Last week, $19,000.

Michigan (United Detroit) (4,100; $1.25-$1.50)—"Vertigo" (Par) and "High Flight" (Col). (2nd wk). Begins second week today (Tues.). Last week, good $18,000.

Palms (UD) (2,961; 90-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA). Terrific $28,000. Last week, "St. Louis Blues" (Par) and "Country Music Holiday" (Par), $16,000.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (13th wk). Great $9,500. Last week, $10,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Pagans" (AA) and "Hong Kong Affair" (AA). Starts today (Tues.). Last week, "Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI) okay $11,700.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (8th wk). Socko $16,000. Last week, $16,800.

Adams (Balaban) (1,700; 90-$1.25) —"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Oke $8,000. Last week, "Sheepman" (M-G) and "Blonde Blackmailer" (UA) (2nd wk), $6,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65) — "Search for Paradise" (Cinerama) (17th wk). Swell $17,600. Last week, $17,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Desire Under Elms" (Par). Okay $6,500. Last week, "God Created Woman" (Kings) (19th wk), $6,500.

CHICAGO

(Continued from page 9)

"Young and Wild" (Rep). Good $5,000. Last week, "Flesh is Weak" (DCA) and "Blonde in Bondage" (DCA), $5,800.

Oriental (Indie) (3,400; 90-$1.50) "This Happy Feeling" (U). Bright $21,000. Last week, "I Married a Woman" (U) and "Flood Tide" (U) (2nd wk), $13,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)— "Search for Paradise" (Cinerama) (7th wk). Good $24,300. Last week, $24,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"10 North Frederick" (20th) (2d wk). Hot $16,000. Last week, $24,000.

State-Lake (B&K) (2,400; 90-$1.80—"Bridge on River Kwai" (Col) (12th wk). Warm $17,500. Last week, $16,500.

Surf (H&E Balaban) (685, $1,50) —"Rouge et Noir" (DCA). Fairish $4,500. Last week, "Cast a Dark Shadow" (DCA) $2,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (61st wk). Sold $17,500. Last week, $16,500.

United Artists (B&K) (1,700; 90-$1.50)— "God's Little Acre" (UA) (3d wk). Wow $19,000. Last week $23,000.

Woods (Essaness) (1,200; 90-$1.50) — "Vertigo" (Par). Wham $35,000. Last week, "Maracaibo" (Par), $10,000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (4th wk). Sockeroo $5,000. Last week $5,800.

Ziegfeld (Dowd) (585; $1.25) "Razzia" (Kassler). Stout $6,900. Last week, "Snow Was Black" (Cont.) (2d wk). $4,000.

BALTIMORE

(Continued from page 9)

$1.25) — "Desire Under Elms" (Par). Nice $3,500. Last week, "Devil's General" (DCA) (2d wk); $3,000.

Stanley (Fruchtman) (3,200; 50-$1.25)—"God's Little Acre" (UA). Tall $16,000 or over. Last week, "Long, Hot Summer" (20th) (3d wk), $6,000.

Town (Rappaport) (1,125; 50-$1.25)—"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Slow $4,700. Last week "Cry Terror" (M-G), $4,000.

TV Having Its Problems

Continued from page 1

any rate, Par, which was the last to unload the pre-'48 lineup, will not be among the first to part with the newer production.

The point was clear. The theatrical features were a boon to tv in light of the need for 16 hours of daily programming, and these features are running out. So where does tv go from here?

Balaban put it this way: "With production costs of live programming rising constantly, television would seem to be facing some serious problems. What happens to television is bound to affect the motion picture industry—favorably or unfavorably—as it has in past." (Any observer of the show business scene might have footnoted that tv in its prime was murder on the picture boxoffice, and any decline of tv could have a reverse favorable effect.)

Diversification

As for the Par future, Balaban noted the variety of directions the company is taking and progressing with, and stressed that for the time being, at least, the stress is on feature film production for theatres. There could be no doubt, though, that tollvision is in the future, via Par's 90%-owned International Telemeter System. The picture business is heading for three mediums, he added, *these being theatres, free tv, and toll.*

Picking up a question at the annual meeting of Par investors, Louis A. Novins, head of Telemeter, said the failure of toll video in Bartlesville, Okla., had the effect of confirming what Par had felt right along. He complimented the Henry Griffing interests in Bartlesville for their confidence in the medium and ingenuity they put into their experiments, but noted that the approach was wrong, just as Griffing himself admitted. Subscribers simply don't want to pay for toll tv on a flat-fee basis and strictly only for motion pictures. The Telemeter system, he insists, is the right way because it gives the livingroom spectator freedom of choice through the installation of meters and this choice, along with pictures, includes sports events and other programming.

Been Through It Before

As it has many times in past, commented Balaban, the picture trade is going through what the newspapers headline in sensational fashion as an era of panic. But there have been rough times before and will be again, and the Par lookick is not going along with the crepe-hangers. As a matter of fact, he said, the studio has the continuing okay to move underway with any production that looks promising and the ceiling has been substantially lifted on costs.

Another source revealed that Par paid $320,000 for rights to the new Han Suyin novel, "The Mountain Is Young," which is an unusually high amount for this outfit to lay out. Miss Suyin's previous literati effort was "Love Is a Many-Splendored Thing."

It's become a blockbuster business, said Balaban of Hollywood, and the outstanding one of the lot is Par's "10 Commandments," with a rental gross in the United States and Canada already exceeding $20,000,000. The prez declined to predict the ultimate global tally.

His point was that the big pictures are raking in more than ever before but the moderate-level entries are on the decline. So Par (like other companies) is looking for the blue-chip enterprises and is faced with the risks of added costs and the problems of assembling the important talent ingredients—including story, cast, director, producer, etc.

Other Par Business

On other Par fronts, as detailed at the meeting of stockholders—

Ownership of 888,000 shares of the Famous Players-Canadian circuit, on the basis of current market price, equals $10 per share for each share of Par outstanding stock;

The Autometric subsidiary, which deals in a mechanical braintype of operation, is expanding with orders from the Armed Forces and several industrial organizations;

DuMont Laboratories is making substantial progress with development of the Lawrence color tv tube, which is controlled by Par. Par v.p. Paul A. Raibourn relayed the report that the no production problems in this tube, which is designed to substantially reduce the cost of tinted tv for the consumer, is "abnormal" and receivers should be ready by the year's end;

Metropolitan Broadcasting (22%-owned by Par and formerly called DuMont Broadcasting) is now operating profitably after years of in-the-red. DuMont Lab (26%-owned by Par) has been "extremely hard hit" in 1958 and there are suggestions of a merger or consolidation with another outfit;

Par-Sunset studio in Hollywood, in addition to leasing facilities to tv producers, is now underway with a program of its own production for sale to tv;

Arrangements are now being completed to get Telemeter "off the ground" in two U.S. communities and one in Canada by Jan. 1, 1959;

The Dot Records subsid had been going fine but felt the slump experienced by the entire platter industry in the past several months;

About $1,700,000 expectedly will be realized shortly from the sale of all rights to all cartoons and shorts in the library;

Approximately 950 acres of Coast property are set for oil drilling in a tieup with the Union Oil Co., and the potential could be considerable;

There's a reserve fund of $16,000,000 (said treasurer James Richardson) and Par is free to move in any direction with it.

Topper of the meeting came with a query on what Cecil B. DeMille's figures as a followup to "Commandments," which cost $13,000,000 to make. Replied Balaban: "DeMille is coming in next week and we'll discuss it. But we don't want to go for that much money again. It's too much wear and tear."

BOSTON

(Continued from page 8)

$25,000. Last week, "Hot Spell" (Par) and "St. Louis Blues" (Par), $13,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Cry Terror" (M-G) and "Handle With Care" (M-G). Slick $11,000. Last week, "Lineup" (Col) and "High Flight" (Col), $6,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (8th wk). Sizzling $22,000. Last week, $20,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Desert Warrior" (Indie) and "Vicious Breed" (Indie). Oke $4,000. Last week, "Untamed Mistress" (Indie) and "Daughter of Horror" (Indie), $3,800.

Orpheum (Loew) (2,900; 75-$1.25) —"Sheepman" (M-G) and "Ft. Bowie" (UA). Happy $17,500. Last week, "Thunder Road" (UA) and "Close Up" (UA), $14,000.

State (Loew) (3,600; 75-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA). Sock $22,000. Last week, "Safecracker" (M-G) and "Underwater Warrior" (M-G), $8,000.

PITTSBURGH

(Continued from page 9)

sue), a big disappointment at $4,500.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (9th wk). Has been more than holding its own. In the general fall-out, it's also suffering but not as much. Dropping down to fast $11,000. Last week, $12,000.

Penn (UA) (3,300; 85-$1.25)—"Vertigo" (Par). The only thing in town showing any strength over the holiday. Should come close to $12,000, about best around but it stays only nine days. Last week, "The Sheepman" (M-G) $6,000.

Squirrel Hill (SW) (900; 99-$1.25) —"The Goddess" (Col) (3d wk). Way out in front with solid $3,300. Last week, $3,900.

Stanley (SW) (3,800; 85-$1.25)—"Too Much, Too Soon" (WB). Little interest in Diana Barrymore autobiography. Dismal $4,500, if that. Last week, "Left-Handed Gun" (WB), $3,000 in 5 days.

Warner (SW) (1,500; 85-$1.25)—"Desire Under Elms" (Par). House has been doing little since switching to regular policy following its long Cinerama tenure. Shutting down tomorrow (Wed.) for three weeks. Thin $3,500. Last week, "Hot Spell" (Par) and "Maracaibo" (Par), $2,500.

RC'S BATTLE BLOCK BOOKINGS

Paris 1st-Run Biz Well Ahead of Last Season; 'Kwai,' 'Arms,' 'Lions' Top

Paris, June 3.

Boxoffice grosses at Paris first-runs for the 1957-58 film season show a definite increase over previous years. This is rated a good overall indication since Paris accounts for 30% of the French film biz and sets the trend generally for all of France. There were three Yank pix among the top 15 grossers, and all are war pix. There was one Italo film and one English pic among the toppers. These pix drew from 150,000 to 300,000 attendance in their first-runs. The alltime moneymaker is "Bridge on River Kwai" (Col) with 486,765 patrons, followed, far down the list, by "Farewell to Arms" (20th), with 133,139, and "Young Lions" (20th) with 151,765. However, in the case of "Lions," it was still in very early in its run. Hence, these figures do not reflect the film's real potential. Well over the 350,000 may see the pic before it hits secondary situations.

The Italo pic was "Cabiria" and the Anglo entry Charles Chaplin's "A King in New York" (Attica). The French toppers were "Pot Bouille" (The Lovers' (Hakim), "Le Triporteur" (The Delivery Boy), "A Pied, A Cheval Et En Voiture" (On Foot, On Horseback and by Car), "Maigret Tend Un Piege" (Maigret Lays a Trap), the Brigitte Bardot starrer "Une Parisienne"; "Retour De Manivelle" (Turn of Wheel), H. G. Clouzot's "Les Espions" (The Spies), "Nathalie" and a Fernandel vehicle, "Le Chomeur De Clochemerle" (The Unemployed Man of Clochemerle).

Other Yank pix which rated high were "Witness for Prosecution" (UA) "Pardners" (Par), "Bonjour Tristesse" (Col), "Funny Face" (Par), "Gunfight at O. K. Corral" (Par), "Island in Sun (20th), "Prince and Showgirl" (WB), "The Killing" (RKO), "Enemy Below" (20th), "The Vintage" (M-G), "Flamanco" (Par), and "Tin Star" (Par). "10 Commandments" (Par), "Around the World in 80 Days" (UA) and Cinerama are all still holding fine.

Arg. Cinema Unions in Two Cities To Strike If Get No Wage Tilt

Buenos Aires, May 27.

Film theatre personnel including operators, ushers and electricians are demanding emergency wage increases of $25 monthly (plus family stipends for each child), which exhibitors here can't pay unless admission prices are boosted. As a result they declared they would strike for "an indefinite time" in all theatres here, those of the province of La Plata city, rejecting any negotiations with management. Exhibs vainly pleaded for a postponement since the strike coincided with release of several native pix. Workers had already postponed this strike a week, not to mar the presidential inauguration week.

The Entertainment Workers' Union advised vaudeville workers not to join the strike, charging that it was fomented artifically by the exhibs themselves as part of a plan to force through cinema admission increases. Exhibitors still hoped for a settlement which would avoid the strike.

There are 2,000 theatres in the country, employing 30,000 persons, and the walkout for higher wages may spead to all communities thus bringing to a head the price gimmick left unsolved by the provisional government.

A recent exhibitor manifesto qualified the provisional government's treatment of them as "gross injustice," adding that last year over 75,000,000 people went to the 200 central Buenos Aires film theatres, with municipal taxes alone absorbing $2,500,000 of the $12,500,000 gross. Apart from taxes, the municipality demands from exhibitors cash deposits in escrow, which are a species of forced loan.

Of the 2c charged at first-runs one-fourth covers taxes. In addi-

Ruth Slenczynska's Tour

Ruth Slenczynska, American concert pianist currently on her first Latin-American tour, returns to New York July 2 for an all-Tschaikovsky program under the baton of Pierre Monteux at Lewisohn Stadium. Her south-of-the-border trek opened Friday (30) in Ciudad Trujillo, capital of the Dominican Republic.

Pianist's four-week Latino tour will take her to key cities in Argentina, Brazil and Uruguay. At Buenos Aires' Teatro Colon between June 18 and 29th she'll present a cycle of three all-Chopin recitals.

New UFA Grows Via Fresh Talent

Frankfurt, May 27.

UFA, the monopoly of German theatres, production and distribution which grew to its height in the late '30's and was supposed to have been broken up by the Allies at the end of the war, like the phoenix is arising from the ashes via fresh new blood.

UFA has just released its 1957 profit and loss sheet, including figures for the UFA Theatre Group (headquartered in Duesseldorf), and the Universum Film Corp. of Berlin, saying that this year, for the first time, the new UFA will produce its own films for the market.

The UFA Theatre chain now controls 50 houses, five owned outright, 35 rented, and 10 with participating interests, in key cities of Germany, with a total of about 44,000 seats.

Business in the cinemas dropped an average of 3.6% in 1957 from the returns of the previous year. Despite this, the theatre chain showed a profit of 42,000 German marks (about $10,000) last year, even in the face of outlays for expansion. Universum Films showed a loss last year because of its expansion. It is not known when dividends will be paid on stock issued by either company.

Films released by UFA were very successful, and in the month of February this year, UFA films were playing in 23 countries, including Israel, Greece, Iran, Hongkong, Formosa, Japan, and the European and Scandinavian countries.

2d 'Trapp Family' Pic To Be Filmed in U.S.

Frankfurt, May 27.

The Utz Utermann production team has just flown to the U. S. to start the pre-production work on a new Gloria Film, "Die Trapps in Amerika" (The Trapps in America), based on the life of the musical Trapp Family.

First film, "Die Trapp Familie," was a big success in Germany, and also was a Gloria release here. Ruth Leuwerik again will play the lead. Expected that the shooting in New York will require about three weeks. It is scheduled to start filming in June.

Yugoslavs at Sadler's

London, June 3.

Ballets 1958 Des Etoiles De Paris, formed two years ago by Yugoslav dancer Milorad Miskovitch and Irene Lidova, start a two week season at the Sadler's Wells Theatre on June 17. Will present two programs, each comprising four items.

Although this will be their first English stage appearance, they were in London earlier in the year when they were featured in Granada-TV's "Chelsea at Nine."

SEEN AS EXCUSING THEATRE MORALS

Frankfurt, June 3.

German distributors have reached a compromise solution in their dispute with the Roman Catholic Church over the practice of blind and block booking.

The Church has long maintained that block booking forces exhibitors to take films which are "harmful" and sometimes against their conscience. Its opposition has gone so far that, at one point, it tried to have a provision against block booking written into the West German cartellization law.

According to Horst v. Hartlieb, head of the German distributors group, the Church has said that it doesn't want local censorship (it has a voice on Germany's self-control board) but must protect the conscience of theatremen.

Hartlieb now has proposed that, whenever cases arise where an exhibitor is troubled with a bad conscience for having to play certain films of which the Church disapproves, he should inform the Church, which in turn would submit a list to the distributors. Latter would then be willing to make adjustments. So far, only two cases of this kind have come up.

2 Tokyo Circuits Form Solid Front

Tokyo, May 27.

Competing producing and distributing companies Toho and Shochiku are joining forces to form a solid front against declining b.o. receipts of foreign pictures in Tokyo. Plan calls for the regrouping of the six-theatre TY chain, the six-theatre Toho CinemaScope chain and the five-theatre Shochiku Yoga chain into two circuits of seven houses each. Foreign films are currently released in Tokyo at 13 roadshow theatres first and then sent into general release. General release houses have been hurt the most.

Reorganization will aim at prohibition of the same bills at houses in same neoghborhood. Desire is also to book double-features of two new releases rather than one new and one old, as now. Exhibitors say they are prepared to share part of publicity costs in exchange for reduction of rentals.

At present, indie distribs such as Towa, Eihai, NCC, Shingaiei and Italifilm are said to be in agreement, but U. S. majors are opposed to tie-ups with other distribs in twin bills. Latter feeling is held unrealistic in some quarters, however, as import restriction of 16 prints per picture makes double-featuring by the same distributor difficult.

Juano Hernandez Quits His Native Puerto Rico For Europe, Hollywood

San Juan, June 3.

Juano Hernandez, Puerto Rico's biggest resident showbiz personality shuttered his school here last week and left for Europe with his son.

Though honored by the government here and unanimously voted about $35,000 for scholarships by the legislature, actor did not accept the moola. Rift developed from differences of opinion re teaching methods and techniques. Government money had strings attached and Hernandez was unwilling to alter his curriculum.

Hernandez expects to move to Hollywood in the fall.

John Bransby Productions Ltd. has been authorized to conduct a motion picture business in New York, with capital stock of $100,000, $100 par value. Directors include John Bransby and Dudley Road of Willis, Coha[illegible]

London Film Biz Nice Despite Bus Strike; 'Horror Dracula' Smash 13G, 'Creek' Fancy 10G, 3d, 'Camp' Ditto

London, May 27.

The London bus strike, now in its fourth week, does not appear to have hurt first-run business, and, indeed, over the Whitsuntide holidays, returns were better than ever. New entries as well as the blockbusting holdovers were taking in the big money.

One notable feature about the current first-run product lineup is that indie British producer James Carreras currently has three of his pix on view and all are doing standout biz. "Horror of Dracula" gave the Gaumont its best-ever holiday weekend, with over $10,100 in its first five days and prospects of a smash $13,000 or more on the first full frame. At the London Pavilion, "Camp on Blood Island" in sixth session looks great $10,000. "Up the Creek" hit a fancy $10,000 in its third Warner week, a hefty improvement on the previous stanza.

Among the holdovers, "Seven Wonders of World" continues in fine shape with a stout $24,000 in its 12th Casino frame; "Around the World in 80 Days" hit a solid $12,600 in its 47th Astoria round; "South Pacific" finished its fifth Dominion week with a mighty $18,500;

Estimates for Last Week

Astoria (CMA) (1474; $1.20-$2.15) "Around World" (UA) (47th wk). Stout $12,600; after $10,000 in previous week.

Carlton (20th) (1,128; 70-$2.15)—"Young Lions" (20th) (5th wk). Fine $6,000 after $9,500 in previous week. "Long, Hot Summer" (20th) preems June 5.

Casino (Indie (1,337; 70-$2.15)—"Seven Wonders" (Robin) (12th wk). Smash $24,000, with capacity at most performances.

Dominion (CMA) (1,712; $1.05-$2.20) "South Pacific" (20th) (5th wk). Fancy $18,500, with capacity at all evening performances.

Empire (M-G) (3,099; 55-$1.70) "Moonraker" (APB) (1st wk). Neat $11,000 or near. "Raintree County" (M-G) opens June 2.

Gaumont (CMA) (1,500; 50-$1.70)—"Horror of Dracula" (Rank). Hitting new b.o. record here, with prospects of great $13,000 or more opening week.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"St. Louis Blues" (Par). Steady $10,000 or near.

London Pavilion (UA) (1,217; 50-$1.70)—"Camp on Blood Island" (Col) (6th wk). Great $10,000 or more, exceptional for length of run. Fifth was $9,500. "Run Silent, Run Deep" (UA) follows June 6.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Stage Struck" (RKO) (2nd wk). Bright $9,800 or near; hit $10,400 opening frame. "The Key" (Col) opens with Royal preem May 29.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Another Time, Another Place" (Par) (3rd wk). Modest $3,300 or near. "The Big Money" (Rank) and "Heart of a Child" (Rank) preem May 29.

Odeon, Tottenham Court Road (CMA) (1,800; 70-$2.15)—"Windjammer" (Cinemiracle) (2nd wk). Below expectations at around $10,000.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (26th wk). Down to around $11,000, but good for length of run. Theatre dispensing with live orch which had been featured as additional attraction and which represented substantial tax cut, as from next week.

Rialto (20th) (592; 50-$1.30)—"Cry Terror" (M-G) (2nd wk). Brisk ($4,500. First was $5,100. "Manhunt" (20th) follows June 5.

Ritz (M-G) (432; 50-$1.30)—"The Sheepman" (M-G) (4th wk). Solid $4,600.

Warner (WB) (1,785; 50-$1.75)—"Up the Creek" (WB) (3rd wk). Stout $10,000. Second was $8,800. "Marjorie Morningstar" (WB) bows June 5.

Soho Fair Beauty Contest

London, June 3.

Jayne Mansfield will be one of the judges of this years' Soho Fair Beauty contest on July 5. Other judges include Bob Goldstein, 20th-Fox British production topper; holiday camp kingpin Billy Butlin, and Jack Cardiff, ex-cameraman turned director.

Prizes include a 20th-Fox screen test.

Yank Pix to New Records in Italy

Rome, May 27.

Yank product, according to current indications, appears headed for a clean sweep of Italian seasonal boxoffice figures, thanks to the very strong showing of a group of pix released this spring. Unofficial figures to date find the Italo-made, but Paramount-released "War and Peace" far in the lead, followed by another Par pic, "10 Commandments," which is breaking records at almost every stop but only in key dates so far.

Next in line is "Sayonara" (WB), followed in order by "Peyton Place" (20th), "Farewell to Arms" (20th), "Sun Also Rises (20th) and "Pal Joey" (Col). Last-named has reached unusually high figures in this country, where musicals usually are not too popular at the boxoffice.

Following is another U.S. film, "The Young Lions" (20th). Early figures on "Bridge on River Kwai" (Col) indicate it'll be another record-setter of sorts here, while unreleased grosses of "Around the World in 80 Days" (UA) are also high.

Bringing up the rear, though still over the good total are such Italo-mades as "Vacanze a Ischia" (Rizzoli) and "Ladro Lui, Ladra Lei" (Cei-Incom), followed by the British-made "Prince and Showgirl" (WB) and the French-made "La Parisienne," starring Brigitte Bardot.

NATKE Wins Boost For Distrib Workers

London, June 3.

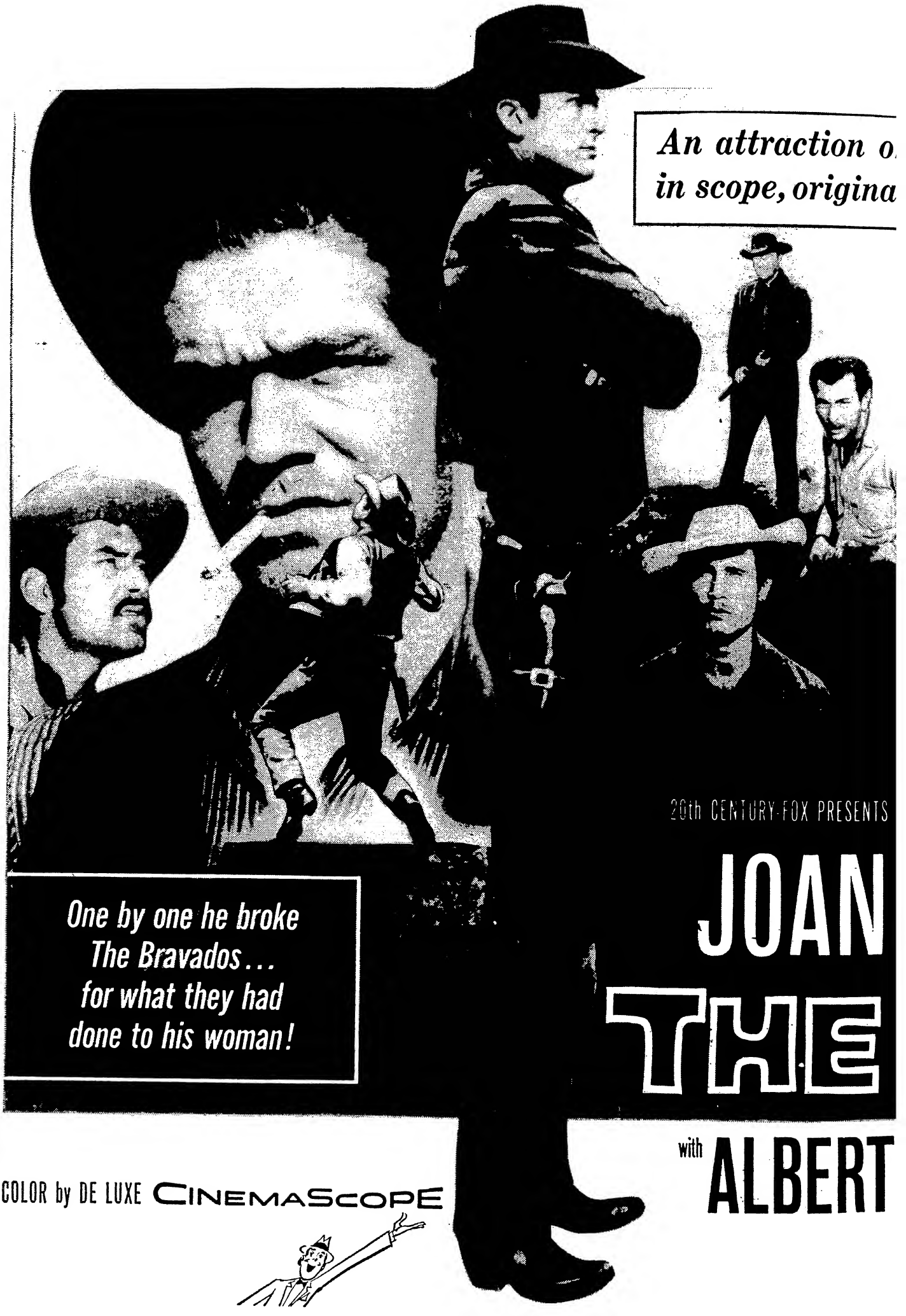
A wage hike of 7½% for employees in film distribution has been agreed between the Kinematograph Renters Society and the National Assoc. of Theatrical and Kine Employees.

The pact, which is retroactive to April 14, also includes changes relating to hours of work and holidays.

Curb on U.S. Italo Ads?

Major film companies are discussing a proposal to arbitrarily limit their advertising expenditures in Italy. Idea originated in Rome and is being mulled by the board in Gotham.

Reasoning is that "excessive" advertising by some of the Yank outfits in Italy has forced others to go to unreasonable length in order to compete. This is particularly true in the area of posters. Proposal is to limit the size of posters on any American film. Similar restriction applied to the companies in Germany for some years. Whether the board will okay the limitation in Italy is uncertain. Its' agreed that a similar move in the States probably would end up in the antitrust division of the Justice Department.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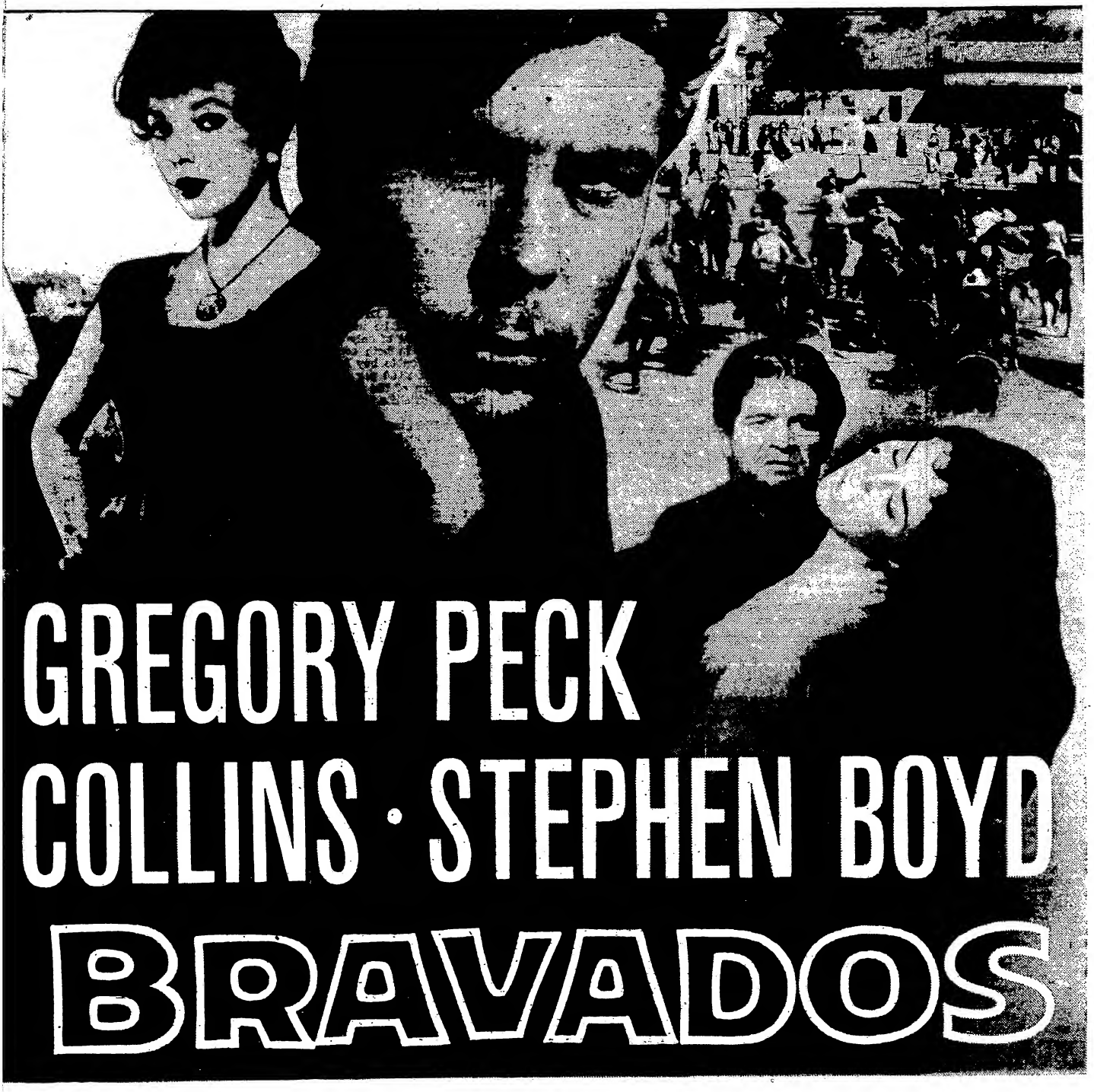

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Big Party Launches 'Proud Rebel'

Goldwyn Is at Pains to Explain His Kind of 'Rebels' To Georgians

Atlanta, June 3.

Buena Vista Film Distributing Co. Inc. shot the works in its effort to get Samuel Goldwyn Jr., production "Proud Rebel" off the ground in style at world premiere at Rialto Theatre Wednesday (28).

Buena Vista provided the stars of the picture, Olivia deHavilland and Alan Ladd, as well as producer Goldwyn and Ladd's son, David, who is "introduced" in the film. In addition, King, a canine actor with a prominent role, was here and helped cops outside theater keep traffic moving prior to start of program. Photogs bore down on mutt.

Klieg lights and a couple of high school bands complete with leggy majorettes, gave premiere the ballyhoo touch and spectators lined Forsyth and Luckie Streets intersection, site of Rialto, couple of hours before show started.

Premiere was sponsored by Salvation Army and Ladies Auxiliary of Tent No. 21, Atlanta Variety Club. Rialto seats 1 000 and premiere tickets sold for $5 each, meaning that charity project, Mountain View Summer Camp, near Hapeville, Ga., profited to the tune of $5.000.

Miss DeHavilland was accompanied to Atlanta by her husband, Pierre Galante, executive editor of Paris Match, the French news-picture magazine. Reporters sought out Galante for clarification of the worsening French situation.

Sue Carroll, former star of silent screen days and the wife of Alan Ladd, also accompanied the male Ladds to Atlanta.

Ray Moore, WSB-TV news director, was emcee of stage activities prior to screening of pic. He introduced Mayor William B. Hartsfield, who was mayor of Atlanta back in December, 1939, when the daddy of all premieres, that of David O. Selznick's production of home town Margaret Mitchell's "Gone With the Wind." Hizzoner recalled that Miss deHavilland (she was cast as Melanine in GWTW) was here for the weeklong festivities surrounding the premiere and welcomed her back with pretty compliments. (GWTW debut was such a lavish extravaganza that all subsequent premieres have fallen far short of yardstick set up by Selznick and cohorts in that lush era.) Nevertheless, Miss deH, the two Ladds and Goldwyn got a warm reception from the crowded house.

In addition to local press, Buena Vista had as their guests film critics from newspapers in other Deep South cities. Also invited was Henry McLemore, the syndicated columnist.

Atlanta critics were kind to "Proud Rebel," which was directed by Michael Curtiz, and has running time of 103 minutes. Space devoted to premiere by papers was considerable.

That Yankee theme (the locale of "Proud Rebels" is Illinois after the War Between the States) had producer Goldwyn a wee bit worried, too. He explained that the title did not pertain to the war (Southerners, despise to hear the 1861-65 conflict referred to as a rebellion—and they don't like Civil War worth a hoot, either). Characters in his picture, Goldwyn spelled out, are "Rebels within themselves" and title has nothing to do with the part of the country in which they lived.

12th Rank Ballroom Supplants Pix House

London, May 27.

The 12th Rank Organization luxury ballroom has been opened at Newport, Monmouthshire. It replaces a defunct picture theatre known, until recently as the Tredegar Hall, which began as a silent pix house.

Ballroom boasts a two-tier buffet and self-service bar and luxurious decor. This opening brings the number of dance halls operating in Britain on a Rank stake to 31, of which 19 are run as Victor Silvester Dance Studios. Three more are unveiling shortly.

When plans for the dance halls were revealed a year ago it was stated there eventually would be a total of 100.

189 in Producers Guild

Hollywood, June 3.

A record high membership of 189 has been recorded by Screen Producers Guild, it's reported by prexy Carey Wilson.

SPG has 178 full members and 11 associate members, said Wilson.

Fairyland Opened, 5-4, to Ozoner

Kansas City, June 3.

Plans are going ahead for a new drive-in theatre to be built in Fairyland Park in the city's southeast sector. John Monroe, an architect who declined to name his client, last week said plans will be submitted for the Board of Zoning Adjustment to consider at its next meeting, June 17.

Pros and cons over a permit for the drive-in theatre have been hashed over in the city council for more than a year. Last week the council defeated by a 5-4 vote an ordinance designed to keep drive-in theatres out of the Fairyland area.

The park is of the amusement variety. The drive-in is to be built on a 10-acre site at the park.

CINERAMA IN SPAIN

Madrid and Barcelona Installations Via Arguer

Cinerama installations are scheduled to begin operation in two cities in Spain —Madrid and Barcelona—by September of this year, according to H. G. Kranze, v.p. of Stanley Warner Cinerama Corp. Kranze just returned from Europe where he has been seeking new outlets for Cinerama.

The two Spanish Cinerama houses will be operated by a syndicate headed by Jose F. Arguer, owner of a theatre circuit in addition to the Ballet Theatre and the Opera House in Barcelona.

Illinois Allied Recruits New Members Downstate

Chicago, June 3.

Allied Theatres of Illinois hopes to break new ground by going deep downstate in a pitch for new membership. Organization prexy Jack Kirsch, in letters last week to indie exhibitors, stressed the advantages to them of a "strong and militant" booking setup in these days of exhib travail.

Letter reminds that tough and often capricious film rental policies, coupled with branch closings (i.e., fewer salesmen and available prints) are making the lot of the downstate indies "increasingly difficult." Kirsch said he expects to call a statewide meeting soon for an in-person bid to the exhibs.

Effort to recruit from downstate marks the first time Allied has moved outside a 50-mile radius of Chicago. Its present membership is 140 more than half of which leave their buying and booking to Allied.

Frank Sinatra's 3 Metro Starrers

Metro has concluded a deal with Frank Sinatra whereby the singer-actor will appear in three pictures during the next two years. Arrangement involves Sinatra's indie company, Hobart Productions.

First film under the agreement, termed a "multi-million dollar production deal," will be "Some Came Running," film version of James Jones' new novel. Sol C. Siegel, Metro's v.p. in charge of production, will personally produce the picture. John Patrick has written the screenplay. No starting date for the production has been revealed as yet.

As the second project, M-G and Sinatra will team for "Devil May Care," an original comedy by Garson Kanin, who will also produce and direct the film. The third property under the agreement has not been selected as yet.

According to Metro, Sinatra will limit his television appearances next season to guest shots so as to concentrate on motion pictures. Sinatra, who has had a long association with M-G (he first came to the studio in 1945 for "Anchors Aweigh") last appeared at Metro in Siegel's production of "High Society."

Puerto Rico's 'Sponsored' Reels

Continued from page 5

word on tax exemptions, Tio ventures the following:

"Depending on the amount of work they can provide, producers who come down and use the existing facilities here have an almost certain chance of being granted a tax exemption on their product."

Tio believes that films of the type of "Sheena," "Tarzan," "Kwai" and "Count of Monte Cristo" all could be done in Puerto Rico and might obtain both the Insular and the Federal Tax exemption.

Company has an affiliation and works with Caribe Films of New York via Paul P. Fanning, executive v.p. and artistic director of that firm. Viguie has recently discussed with a Stateside firm a possible war adventure series which would be filmed locally according to Tio.

One of its employees, Ivan Perez, printer and lab analyst was in the States for 10 years with Color Films Inc. of Mamaroneck, N. Y.

Adelista de Marchena is one of several femme newsreelers in the business here and covers a lot of assignments for the company.

John E. Viguie is president and Manuel E. Navas, an ex-newspaperman, is also in the firm.

The smaller Cine Productions, Inc. headed by Don Luis S. Mejia has as its vice-president and moving spirit Roberto Lizardi. It is the oldest processing lab in Puerto Rico and in 1957 did a gross business according to Lizardi of about $134,000. It services some 60 island theatres, local tv stations and also several New York and Chicago film houses. Of its staff o 14, five are cameramen. Firm is seeking Fomento aid. This would enable it to improve its plant as it has greatly outgrown the tiny room in which it started and is now spread out in a rather ramshackle way into parts of several buildings. outfit processes both 16 and 35m film and makes optical recordings. Its newsreels are sponsored by Kresto and Denia, powdered milk firm.

Lester Cowan's 'Street Scene' Idea

San Juan, June 3.

Musical version of "Street Scene," Elmer Rice old play, may be filmed here as "Ballad of San Juan." Ann Ronell stated she's working on the songs for such a film treatment.

Her husband, Lester Cowan, holds the rights to "Street Scene." He's due to return here to conclude a studio deal with the Puerto Rican government.

Rue O'Seas Haste?

Continued from page 7

distributors shutter and the rest remain open, thus giving those who continue operating a possible advantage. At the moment, several branches are being kept open by major companies, even though they're losing propositions, simply so as not to leave the field to the competition.

Branch closings are, of course, only one facet of enonomy moves. Every company is studying merger possibilities in certain territories. Latest came with Loew's taking over Paramount in Norway, and Par handling the Loew product in Denmark. Loew's has similar arrangements with 20th-Fox in Austria, Trinidad and other spots.

One of the problems in mergers is that companies operating with a low overhead can get saddled with a partner's much higher costs.

Inside Stuff—Pictures

Lou Greenspan, executive secretary of the Motion Picture Industry Council, always on the alert to correct "careless" disparaging remarks about Hollywood, takes issue with a recent column by Lowell E. Redelings in the Hollywood Citizen News. Although Redelings' column contained praiseworthy comments about the late Ronald Colman, Greenspan was disturbed by the writer's aside that it isn't very often that he can pay tribute to a Hollywood personality because "in many instances there are deplorable things said and done by them that would make it difficult to speak highly of such people."

In a letter, published in Redelings' space, Greenspan wants to know what Redelings has in mind when he refers to "such people." He cites the good works of such Hollywoodites as Bob Hope, Danny Kaye, Eddie Cantor and Jerry Lewis. Greenspan noted that he is "becoming increasing allergic to the careless, thoughtless attacks on Hollywood and its people—that business of lumping the great majority of hard-working, conscientious, productive people with the few extroverts in the profession, whose behavior would go unnoticed if they were in a less glamorous, less publicized pursuit."

Jack Redding's "Inside the Democratic Party," to be published by Bobbs Merrill Co. June 16, contains a revealing chapter on the party's efforts to get fair representation from Hollywood during the Truman-Dewey campaign in 1948. Redding was publicity director of the Democratic National Committee at the time.

Redding recounts how Dewey and the GOP had a filmed biography of the candidate done by Louis de Rochemont in Hollywood for the election. The Democrats sought the same treatment but found that the film moguls were reluctant to help out. Redding describes his adventures with Gael Sullivan of Theatre Owners of America; Jim Sauter, a Truman rooter; Spyros Skouras; J. Robert Rubin, the Loew's barrister and staffers at Universal Newsreel who finally turned out the successful two-reeler of Truman's achievements. Many in the industry, including Universal's Thomas Meade, believe that the film, tied together by Ed Bartsch, Universal's chief film-cutter, was largely responsible for the reelection of Truman.

About 16% of Cinerama Inc. which went on the American Stock exchange recently is owned by Reeves Soundcraft Inc. which holds 543,441 of the 2,837,810 shares outstanding. Reeves, believed second largest manufacturer of magnetic recording media has hocked all its Cinerama stock (currently quoted at about 1½-1⅞) with Prudential Insurance for a $500,000 ten year promissory note with option to borrow an additional $100,000 this year. Loan is to help Reeves make its new plant in Danbury, Conn., the most modern in the field. Production should be under way next fall. Reeves holds its Cinerama stock at a cost of only $81,184.90.

Headman in both companies is Hazard E. Reeves. Prudential Co. has an option to buy 150,000 shares of Reeves Soundcraft as part of the deal at $3.00 per share. Soundcraft tape was used in the control mecchanism of the Jupiter C rocket which launched Explorer No. 1, first U.S. satellite.

Lowell Kaplan, Berger circuit buyer-booker, in Minneapolis, believes one of the main reasons why Westerns, not so long ago this territory's boxoffice mainstay, have gone "soft" in the area, regardless of their merits, is because during the past year, probably for economic reasons, the bulk of them have been turned out in black and white, instead of color.

"Unless they're in color they usually haven't a chance and then, in part because of the harm done by so many black and whites, they also seem to have tough going now," asserts Kaplan. "Even such a fine Western as 'Saddle the Wind' is a boxoffice disappointment so far in this territory."

Motion Picture Export Assn. board in New York nixed a proposal recently for the companies to contribute to the Christian Democrats' election campaign in Italy. Pitch to the companies came from Frank Gervasi, the MPEA's Mediterranean manager. It was turned down flat, even though it's no secret that American industrial concerns from time to time have contributed to parties in foreign election campaigns.

The Christian Democratic Party is Italy's strongest. It won handily in the recent elections, though the Left made some inroads. Bids for the American film companies to "help out" in overseas election contests aren't at all uncommon. They're always rejected.

A Hollywood Oscar winner, who stabbed himself to death with a pair of scissors in the VA hospital at Northampton, Mass., was known to have had suicidal tendencies, a doctor testified at a $70,000 negligence suit in Federal Court in Boston. Deceased was Theodore S. Cox, who wrote under the name of Theodore St. John and won an Academy Award in 1953 for screenplay of "The Greatest Show on Earth." His brother Norwood Cox as administrator of his estate, brought the action against the government alleging his brother was able to kill himself only because of negligence and "lack of supervision" in the hospital.

During intermissions at the Metropolitan Opera performance at the Opera House in Chicago last week, broadsides were handed out with the letters "QDC" boldfaced in the centre. Below, the smaller type explained: "Quick Death Cinemiracle." Met was the last stage attraction to play the Opera House before it shuttered for the installation of Cinemiracle equipment. Resentment of the local culture vultures to the new film process bases in the fact that the Opera House is Chi's only available showcase at present for elaborate opera and dance attractions.

Producers' wives don't always get into pictures. This was proved in Madrid recently, where Dorothea Bronston, wife of producer Samuel Bronston, played a lady-in-waiting to Bette Davis' Catharine of Russia. A number of ladies were attractively grouped around the throne, but Mrs. Bronston was standing too far off to the side to get into the shot. But director John Farrow had a word of consolation. "Katharine was famous for surrounding herself with ugly women," he told Mrs. Bronston, "so don't feel too badly about being left out."

M. S. Oslofjord, of the Norwegian American Line, was the setting Monday (2) for an elaborate smorgasbord press luncheon in connection with United Artists' "The Vikings," which was filmed in Norway. Henning Koefoed, director of Norwegian Travel Information, good-naturedly kidded Hollywood film-makers. Norwegians are looking forward with "anticipation" but this could be translated as "fear"—meaning they're wondering how Hollywood treated their ancient saga.

Some 30 elephants were in the cast of a film being shot on location at Malampuzha, South India. One big pachyderm suddenly charged his fellow tusker, causing all thirty elephants to stampede. The director, crew, and others in the vicinity raced for cover. Some fell, others plunged into the Malampuzha water reservoir. Happily the mahouts (elephant drivers) soon got the beasts under control, and no one was seriously hurt.

Cracked one wag after seeing the Brigitte Bardot film, "En Cas de Malheur" (In Case of Accident), due out later this year: "The Legion's going to have to create a new 'D' (for Damned) rating of this one. The old 'C' rating is never going to do this justice."

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GOD'S LITTLE ACRE

THRU UA

"GOD'S LITTLE ACRE"

Cannes' Glamour & Champagne Not Enough

By FRED HIFT

Recent Cannes International Film Festival has left observers wondering how long the French event can survive unless it changes some of its procedures and varies its approach.

Consensus of opinion is that Cannes is in a rut. This year, as during the past two or three years, there was an almost monotonous sameness to the events that flanked the actual competition. It wasn't helped by the fact that the overall quality of the films shown was on the mediocre side; nor by the tense political events in Paris.

Cannes this year had a better-than-average quota of stars, and they provided copy for the assembled corps of some 600 scribes and photographers. But, on the whole, the affair lacked imagination. Being largely left to their own devices—except for the usual press conferences and the endless run of parties and receptions—journalists were frank to admit that they were hard put to come up with "enough good" copy.

In fact, the impression is that Cannes probably would get a better press if it developed some new means of focusing press attention. As it works out, some of the most detrimental yarns are written out of a sense of frustration and the lack of more provocative material.

Gronich Tentatively Develops Forum on Film Problems

As it stands now, Cannes is a place where films are shown, some deals are made (though fewer and fewer Americans find it possible to actually negotiate under festival conditions) and the same people are thrown together at the same receptions day after day. There is virtually no effort to stimulate any interchange of ideas among film creators, nor does the fest organize any real activities that might create a better understanding of international problems affecting the film business.

Fred Gronich, the U.S. film rep at the fest (he's continental manager for the Motion Picture Export Assn.) tried to start something along that line in a small way at Cannes this year by organizing a discussion about the festival itself among a select number of journalists from different countries. It seemed like a promising beginning. Gronich is among those who feels strongly that there's a need to revitalize festivals by giving them a new, or at least an additional, direction.

Bored Journalists Turn Into Hyper-Critical Film Reviewers

Jay Carmody, the U.S. rep at Cannes, said he'd recommend that hereafter the official rep be a government man. There was talk, too, that the American industry should have some sort of say in the selection of the U.S. juror on the Cannes panel.

As for the Hollywood films at Cannes, opinion was divided. "Brothers Karamazov" was the official entry and, although it got good reviews, few people who saw it at Cannes seemed to like it. "Desire Under the Elms" simply didn't register. "The Long, Hot Summer" was well received and probably was closest to the kind of picture the U.S. should send to festivals. It earned Paul Newman the "best actor" award.

Some of the problems afflicting Cannes are probably insoluble and are part of the nature of the beast. Inevitably, the same people come and, also inevitably, the social patterns are the same somewhat wearying for those who arrive year after year and who know in advance how they'll have to fight for that glass of champagne at this or that reception.

What concerns many is that the overall structure of Cannes, which sacrifices imagination to a degree of efficiency, reflects inevitably in the attitude towards the films themselves. At Cannes, it's the press which is important since it "gives the word" on the various entries. A bored journalist is much more apt to be hyper-critical.

Which doesn't change the fact that the quality of the European film output, as seen at Cannes in 1958, was deplorably low. This was one of the reasons why the Soviets were able to walk off with the top prize for "When the Cranes Fly," a film which is excellent in terms of the Russians' past output, but not really extraordinary when compared to top western standards.

While there is no absolute relationship between artistic quality and a film's possible appeal in the States, most Americans at Cannes commented with surprise on the poor average of the 26 entries. There were well-made films, like the Tati comedy, "Mon Oncle," which at least showed imagination (though it ran much too long), but on the whole the pictures shown failed to rouse much excitement. It's as if Europe, having exhausted the rush of ideas of the immediate postwar period, had run out of the kind of stimulation that sparked some of the great films of the past. The almost total lack of humor among the Cannes pix also is worth commenting upon.

If there was any one dominating factor at Cannes this year it was the cultural "war" being waged by the Russians, and the feeble responses of the U.S. The Soviets came armed with money (whereas the MPEA budget was puny) and a new and more sociable approach. They talked to everyone, made offers left and right, paraded their attractive star, Tatiana Samoilova, and generally underscored the point already made for them by their picture, i.e. that Communism comes in many guises and that the new Russian approach allows for an element of humanity. There is no question that this switch vastly impressed many of the Europeans (and also some of the Americans) at Cannes.

Odd State Dept. Predicament Vis-a-Vis 'Private Enterprise' and Russians

The U. S. State Department has let it be known in no uncertain terms that it doesn't favor any individual film deals with the Russians outside the framework of the Soviet-American cultural exchange program.

A very explicit cable to that effect was received by Richard Davis when it became known that he was dickering with the Soviets for their prize-winning "When the Cranes Fly." Davis huddled with the Russians at Cannes recently.

Actually, the picture is reported sold to United Artists, though it's obvious that, considering the State Dept.'s position, there can be no deal unless there is overall industry agreement. While the State Dept. can't force a decision either way, it's safe to assume that no American company would deliberately countermand U. S. policy in this respect.

Just where the U. S.-Soviet film talks stand at this point seems up in the air. The Russians left in late April after viewing some 70 pictures in N. Y. and Washington. However, there was no deal since they insisted on the kind of reciprocity that really amounted to an "exchange." In the final stages of the talks, the companies vested their rights in the Motion Picture Export Assn. which then negotiated for everybody. The Soviet delegation now is supposed to get in touch with Eric Johnston, who in turn may go to Moscow with Turner Shelton, head of the U. S. Information Agency's film division and the government liaison man on the film part of the exchange pact.

The cable to Davis came from a third party, but made the Washington position very clear. In any case, nobody can make a Soviet deal unless it's cleared on an official level.

Rallies for Biz-Build

Exhibitors in three exchanges areas were called to rally round the industry's promotion ("Business Building") campaign at separate meetings on Tuesday (3).

Walter Reade Jr. and Sidney E. Stern, New Jersey co-chairmen of the campaign, set a morning session for the Warner screening room in Newark; Harry B. Hendel and M. A. Silver, co-chairmen in Pittsburgh, lunch at the Paramount exchange in that city; Arthur H. Lockwood and Edward Lider, Boston, lunch at the Bradford Hotel.

Theatremen are to hear recordings of the trade's projected series of radio spot announcements as well as the pitch for financial support of the overall campaign.

Silverman To Date

Continued from page 5

ers in various departments in offices throughout the world, there has been a major cutdown in expenses. Several exchanges in the U. S. have been consolidated by a number of companies and some are sharing backroom facilities. Warner Bros. took the full plunge and eliminated its backroom work entirely, turning the operation over to National Film Service. It's expected that one or more companies will follow WB's example. A number of companies are attempting to "shrink" their operations by getting rid of single-purpose properties. Loew's, for example, sold its dubbing studios in Rome and Paris. WB is negotiating with Technicolor for the sale of its laboratory facilities in N. Y. and the Coast.

From the standpoint of stockholders, the past six months has not been an entirely happy one. Loew's, Universal and Columbia skipped quarterly dividend payments. Paramount, 20th-Fox and WB maintained their divvy pace.

It may be said that the industry, particularly the production-distribution phase of it, went through a wringer during the past six months. Now that the economies have been instituted and the holdover fat of the lush days has been trimmed, a new feeling of optimism has emerged which tends to discount Silverman's pessimistic weegeeing. At the same time, the series of downbeat stories in the press has given way to appraisals of Hollywood's transitional period and such publications as the Wall Street Journal, Barron's and the N. Y. Times have looked upon the film industry's financial future in a more favorable light in recent weeks.

Only prediction of Silverman's that developed was Paramount selloff of pre-1948 backlog to television. Rest of the companies had already unloaded their oldies and it was in the cards that Par would "catch up."

All in all, the film business today, although it is still faced with major uncertainties, is, for the most part, in a healthier frame of mind that it was in the period shortly after Silverman unleashed his bombshell. There is a feeling that the industry can pull through. Of course, it is admitted that there will be changes, but nobody appears to believe now that it is as completely doomed as the soothsayers predicted.

Hope No Strike

Continued from page 2

cussion of pay tv if and when it comes, also for payments on post-1948 pix which may go to tv. Re the toll tv issue, the major studios have in the past taken the attitude that when that medium may arrive, pay tv pix will be treated exactly like theatrical pix, meaning no extra cut for directors.

As to the state of negotiations now, one guild source observed: "If the questions of basic importance are decided favorably, we will continue with our negotiations. Some progress has been made."

On other Hollywood fronts associated with the situation, there was a lot of activity. Come vidfilmeries, for example, anticipating a walkout by the directors, were planning to continue production anyway. Revue Productions, the MCA subsid, has a fairly heavy production sked and a source with the firm has indicated it will convert cutters, cameramen and others into directors in event of a walkout. To this a cameramen's local spokesman, business rep Herb Aller, said in event of a director walkout he will call an emergency session of his exec board to determine what policy to pursue regarding members who might direct if there's a walkout.

Buddy Adler, production chief at 20th-Fox which has three pix shooting, commented "we haven't made any plans whatsoever. We're playing it by ear. We have no ideas of putting cutters or anyone else in there to direct. We have no idea what will happen. Meanwhile, we're planning to have six pictures going in June."

Among the 20th pix now shooting is "The Diary of Anne Frank," with prominent SDG member and officer George Stevens the producer and director of the film. Asked what he will do in event of a walkout, Stevens replied: "I hope nothing like that will develop. I haven't discussed the possibility with the guild or studio. It's somewhat of a dilemma."

There was a good deal of confusion in the entire situation, and even an SDG spokesman admitted the guild didn't know just how curent production would be affected in event of a walkout, saying the guild still has to resolve situations involving pix now rolling.

Screen Actors Guild and Writers Guild of America West, meanwhile, let it be known they're backing SDG. SAG has a "no strike" clause in its contract, but advised members not to serve as directors in case of a strike. And WGAW, while not taking any official action yet, let it be made clear sentiment of the guild supports SDG.

Amusement Stock Quotations

Week Ended Tuesday (3)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	33	18⅞	18½	18⅝	— ¼
18	13	Am Br-Par Th	102	17⅝	17⅛	17⅜	— ⅛
32	24½	CBS "A"	76	30¾	29⅞	30⅜	+ ⅛
31¾	24⅛	CBS "B"	83	30¼	29½	31	+1
18	12½	Col Pix	24	16½	16	16½	— ⅛
16¼	13⅞	Decca	84	15¼	14⅞	15½	+ ¼
24⅞	14	Disney	132	24⅞	24¼	24½	+ ⅛
107⅞	97⅛	Eastman Kdk.	80	105	104	104½	+ ½
5¼	3¾	EMI	141	5	4¾	4⅞	—
7⅞	6¾	List Ind.	86	7⅛	6¾	7⅛	+ ⅝
17½	12⅞	Loew's	118	16	15⅝	16	+ ⅛
9¼	7⅜	Nat. Thea.	49	8⅞	8¾	8⅞	—
38⅜	30⅝	Paramount	31	37¾	37¼	37⅝	+ ⅛
17⅛	12⅜	Philco	163	15¾	15¼	15½	+ ½
69¼	43½	Polaroid	599	59⅞	55¼	56⅞	—3¼
35¼	30¼	RCA	396	35¼	34⅝	34⅝	+ ⅜
7⅛	5	Republic	362	7⅛	5⅞	7	+1¼
12¼	9½	Rep., pfd.	36	12¼	12⅛	12⅜	+1½
18	14½	Stanley War.	60	16⅛	15⅜	15⅛	+ ½
25⅜	20	Storer	15	24⅞	24¼	24½	+ ¼
31½	21¾	20th-Fox	584	31⅝	30	30⅞	+1⅛
23¼	15¼	United Artists	119	23¼	22⅞	23⅛	+ ⅝
22⅝	19	Univ. Pix	3	20½	20½	20⅜	— ⅛
71	58½	Univ., pfd.	*80	60	59½	59½	— ½
19½	16⅞	Warner Bros.	20	19	18⅞	19	+ ⅛
80½	67½	Zenith	153	80½	76¼	79⅜	+3⅛

American Stock Exchange

4⅛	2⅞	Allied Artists.	19	4	4	4	—
9¼	7⅜	All'd Art., pfd.	1	9¼	9¼	9¼	—
10	8⅜	Assoc. Artists	35	9½	9⅜	9⅜	+ ⅛
1⅛	⅜	C. & C. Tele.	514	15/16	¾	15/16	+ ⅛
5⅝	3	DuMont Lab	1201	5⅝	4½	4½	— ⅛
3⅞	2½	Guild Films	305	3¾	3⅝	3¾	+ ⅛
9¼	5⅝	Nat'l Telefilm.	74	8¾	8⅝	8⅝	— ⅛
6	3⅝	Skiatron	31	4	4	4	—
5⅜	3½	Technicolor	70	5⅜	5	5⅛	—
4½	3½	Trans-Lux	2	4	4	4	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	66¼	69¾	+ ½
Chesapeake Industries	2⅛	2⅜	— ⅛
Cinerama Prod.	1⅞	2⅛	—
Magna Theatre	1¼	2⅛	— ⅜
Official Films	1	1¼	+ ⅛
Teleprompter	5⅝	6½	+ ¼
U. A. Theatres	4½	4⅞	— ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Chansonniers Get DeGaulle Shears

Continued from page 1

order during these troubled times verging on possible civil war.

For a while the chansonniers were advertising that one could hear at their theatres what one could not hear on the radio. Even up to the Corsican revolt they were still fairly free and tagged the uprising as a protest against a Corsican assemblyman not having gotten the Ministry of Labor seat. This is yockful, for the Corsicans are noted for their notorious evasion of work.

With politics being soft-pedaled, the brunt of these comics' patter will fall on film stars and kindred who will probably come in for merciless panning to fill in the routines cut out by the censors. Jayne Mansfield, Gina Lollobrigida, Yul Brynner and Martine Carol are usually the main victims.

Don Gillin, formerly sales manager for Sol Lesser Productions, has been boosted to vp in charge of sales by Sy Weintraub, who recently purchased company.

AND NOW ACROSS THE NATION!

HERE ARE THE FIRST RESERVED SEAT BOOKINGS

They will get a "Royale" launching

The phenomenal reception of "Gigi" on Broadway fulfills these headlines in the N. Y. press:

"'GIGI' MAIL ORDERS SET RECORD."
—*N. Y. Journal-American*

"SRO SIGN FOR 'GIGI'."
—*N. Y. Mirror*

"THE 'FAIR LADY' OF FILMDOM."
—*N. Y. Times*

The career of this mighty attraction now takes its natural course in reserved seat engagements that will spread its fame into every corner of the nation.

Atlanta, Loew's Grand
Baltimore, Film Centre
Boston, Gary
Chicago, (Theatre to come)
Cincinnati, Grand
Cleveland, Loew's Stillman
Dallas, Tower
Detroit, Adams
Houston, Tower
Los Angeles, (Theatre to come)
Minneapolis, Lyric
Philadelphia, Boyd
Pittsburgh, Warner's
San Antonio, Broadway
San Francisco, Stage Door
Washington, Loew's Columbia

M-G-M Presents in COLOR
AN ARTHUR FREED PRODUCTION Starring
LESLIE CARON · MAURICE CHEVALIER · LOUIS JOURDAN
HERMIONE GINGOLD · EVA GABOR · JACQUES BERGERAC · ISABEL JEANS
Screen Play and Lyrics by ALAN JAY LERNER · Music by FREDERICK LOEWE · Based on the novel by COLETTE
Costumes, Scenery & Production Design by CECIL BEATON · CinemaScope and METROCOLOR · Directed by VINCENTE MINNELLI

MGM BACK ON TOP IN '58!

Dibble Finally Off Frisco Griddle; Judge's Big Interest: Herman Wobber; For Him He Has a Little List

By WILLIAM STEIF

San Francisco, June 3.

After more than six weeks of testimony, Leland C. Dibble finally got off the witness stand in Federal Judge Edward P. Murphy's court late last week. This was probably the week's single biggest development in the $8-million Embassy Theatre antitrust suit against eight major producer-distributors and National Theatres.

Dibble and Daniel O. McLean, co-owners of the 1,400-seat, 51-year-old downtown Embassy, claim the distributors, plus Fox, conspired from 1938 through 1950 to prevent the Embassy from having an opportunity to bid for firstrun pictures, and conspired from 1938 until April, 1947, to prevent the Embassy from getting a shot at secondruns.

The week was devoted mainly to efforts by Dibbie's lawyer, Robert Raven, to "rehabilitate" (legally) his client, who had been given a rough working-over by the three chief defense attorneys.

Raven may have succeeded in some respects, at least, but during the week it became very evident that Judge Murphy is exceedingly weary of all the case's side issues and is hot to hear the testimony of Herman Wobber, the ex-20th-Fox general sales manager. Wobber and his brothers were original 55% investors in the Embassy leasehold Dibble and McLean took over in 1938 and bailed out in mid-1940. Dibble had worked for Wobber many years and in 1936 was named business boss of the Wobber-owned Ten-O-Win Co., a legal lottery invented by McLean.

A hint of how weighty Wobber's testimony may be came from Jurge Murphy during some legal discussion about a Wobber letter on why Wobber had given up his Embassy interest. Said the Judge:

"Well, he is going to be here—Mr. Wobber. I have prepared some very fine questions, I think, for him."

On his redirect (or rehabilitating) examination, Raven dealt with a number of peripheral matters—film rentals of the United Nations Theatre, obstructed marquees at the Paramount, Esquire and Warfield theatres, lease problems and further refinements on Dibble's damages theory, Dibble's attempt to buy the Embassy, Republic film prices and an analysis of the Embassy's theatre rent accounts.

But possibly his best points were scored on a subject which the Judge repeatedly said he didn't want to hear any more about. This was Ten-O-Win.

Raven introduced a pair of memos and a Sept. 27, 1944, Wobber-to-Dibble letter which said:

"I am wondering if it would not be a good idea to write outfits like the Schine circuit and other big users of Ten-O-Win calling their attention to the fact that 'in times of peace, prepare for war' in an effort to sell them a quantity of equipments. We might be able to dispose of a hundred or two hundred to these outfits, and every theatre would probably charge the purchase to immediate expense, handing the bill to 'Uncle' . . . I hope we are able to get some money out of the remaining load. . . ."

Goat Killed Game

The point was that the Ten-O-Win Co., in Dibble's words, was "practically out of business by the end of 1941" because of governmental actions and the big circuits dropping it. But the company still had plenty of equipment stored and Wobber wanted to milk it for all it was worth.

One of Wobber's memos said "history will repeat itself," then continued to outline the cyclic nature of the film business and said that up to the early '40's games "played a very important part in stumulating results and in keeping many houses open."

Raven went through some of the competitive games of the '30's—Dibble named Bank Night, Screeno, various forms of Bingo, Movie Derby, Ten-O-Win, Cash Club, Country Store and estimated there were "at least" 50 varieties of games and giveaways. Dibble testified Rick Rickenson, now National Theatres' general manager, and exhibitor Mike Rosenberg were two of many persons he knew were "financially interested" in Cash Club. At this point the Judge said, wearily:

"I don't want to hear any more about Ten-O-Win until such time as (final) argument takes place. We have had enough . . . go on to something else."

But Raven persisted, bringing in evidence that in 1940 Dibble and a group of Fox executives were trying to set up a deal to couple Ten-O-Win and Cash Club in theatres around the country. The deal never went through and the Judge once more put it on the line:

"I am not interested. I am only interested in what happened, not what might have happened or could have happened . . ."

But Game Not So Vital

So Raven switched to showing that Ten-O-Win was not such an important factor in drawing customers to the Embassy. He brought out that from November, 1952, to April, 1943, the Embassy had knocked off its game altogether and introduced comparative gross receipts for the 20 weeks just before the game was dropped, the 20 gameless weeks and the 20 weeks immediately after the game resumed.

The drop in the 20 gameless weeks' gross was 7.68 per cent, and the increase when the game resumed was 15.98 per cent.

Dibble also testified that he had previously said he believed Ten-O-Win "might have been responsible for as much as 50 percent" of his gross in the 1938-40 period, but now he amended this estimate to a "figure closer to 25-30 per cent." By 1941, Dibble said, he felt the game was responsible for only 10 to 15 per cent of his gross.

Here the Judge again asked to hear no more about Ten-O-Win and added, significantly:

"I would like to get down to the conspiracy and the other elements."

Raven thereupon tried another tack, getting Dibble to deny that a condition of his getting 71-day availability in 1942 was elimination of the game. Dibble testified, instead, that he eliminated the game in that 20-week period just because he didn't like to have Ten-O-Win at his theatre and also because it cost him about $100 daily, or $36,500 a year, to play.

The lawyer introduced an Aug. 8, 1942, Dibble letter to his theatre landlord, E. B. De Golia (who also has an antitrust suit against these same defendants on file, with results of this suit probably deciding that one). The letter said:

"Business is good. As you know I have eliminated the game cost three days per week, and increased the admission price. Am hoping to cut out the game entirely."

And Dibble once more testified the purpose of his and Wobber's dream of acquiring a circuit of theatres was NOT to play Ten-O-Win. To substantiate this, a Dec. 27, 1941, Wobber-to-Dibble letter was introduced:

"It seems to me I would try fewer changes at the Embassy. Big pictures are comparatively easy to stretch (the Embassy was, and always continued on a split-week policy) . . . you know I have never been happy about the failure of our pet idea of theatre expansion. Department of Justice investigations brought about the killing of that idea . . ."

Wobber presumably meant that as 20th-Fox sales boss he couldn't participate in both distribution and exhibition. Wobber then added a rather wistful note:

"Also as you know, I have never been happy about this Eastern job. Sure, it's great pay, a certain amount of honor, but none of the glory ever appealed to me."

And he said he hoped to get out to his own Frisco bailiwick soon.

Raven next tried to drag in as evidence of Dibble's "state of mind" in December, 1939, a real estate agent's letter to De Golia. The agent was trying to sell De Golia the Strand, a small racket house next to the Embassy, and his letter said the Strand would "fit in with your plans if Dibble gets firstrun." This was quite important to Dibble, because it's about the only scrap of writing he has until 1946 showing any intent for the Embassy to get firstrun. But the Judge pointed out this deal, also, didn't go through, that the letter therefore would serve "no useful purpose" and wouldn't let it into evidence.

The defense lawyers—Eugene Bennett for Loew's, RKO, Warner's, Paramount and UA: Macklin Fleming for Columbia and Universal, and Arthur B. Dunne for 20th-Fox, National Theatres and Fox West Coast—all got in a few random shots over the week and, finally, near the end of the last session, Dibble stepped off the witness stand.

Last hour was devoted to reading the deposition of Eddie Zabel, longtime former Fox lawyer, in order to qualify him as a witness. Witnesses expected to come to bat this week include Charles Thall, ex-Fox West Coast exec in Frisco, and George Milper, present chief booker for Fox West Coast in Northern California.

Nicholson Sees Reliance On Foreign Rentals As Producers' Will O' Wisp

Hollywood, June 3.

With many film companies proceeding on the premise that the foreign market is good for 50% or more of a picture's return, American International Pictures will rely solely upon the domestic market for its main source of profit, according to its prexy, James H. Nicholson.

The gravy will be picked up abroad, it's hoped, Nicholson says.

Film chief, just returned from a survey of the European market, asserted that dependence on the foreign market to clear the red ink has led American producers into "dangerous expenditures which lead to failure more often than not."

Trying to make a film that is "all things to all countries" is unsound, Nicholson maintains, adding that the American exhibs would profit if they were given pix that were not made with overseas in mind.

"As a matter of fact," he points out, "Hollywood is unique in commerce and industry in putting its export market ahead of its domestic market. Reverse the trend, and production and exhibition will be better off."

'Nobody Will Bid'—Schine Defense

Seeks Reversal of Court's Decision Holding Circuit In Contempt

The Schine Circuit Inc., unable to unload 12 theatres as ordered by a Federal Court decision, has filed an appeal with the Court of Appeals in the Southern District of N.Y. for a reversal of a criminal contempt ruling and a dismissal of a judgment for disobeying the court. As a result of the ruling, pressed by the antitrust division of of the Dept. of Justice as an aftermath of a consent decree, the Schine company and officials of the circuit were tagged with heavy fines.

In filing the appeal, the Schine attorneys declared that the lower court had erred in not ruling that Schine's inability to divest itself of the theatres as ordered did not constitute contempt of the decree. It was pointed out that the theatre chain had made all efforts to sell the theatres. The appeal, requesting a reversal of the judgment, said that the earlier devision should be dismissed because the findings with respect to contempt had not been sustained by the evidence.

The Schine Circuit, via auctions held recently in Rochester, N.Y., and Glens Falls, N.Y., had attempted to sell the theatres ordered by the court, but there were no buyers.

Att'y-Gen'l to View 'Mom and Dad'

Kansas Censor Told Not to Assume Her Powers Are Unlimited Under Statutes

Kansas City, June 3.

Attorney-General John Anderson of Kansas has entered the controversy over censorship of the film, "Mom and Dad," and last week had the Board of Motion Picture Review screen the picture for him.

In mid-May Capitol Enterprises Inc. of Maryland entered suit in Wyandotte County (Kansas) District Court seeking to compel the board to permit showing of the picture undeleted in Kansas theatres. The board had earlier said it would pass the picture after clipping out scenes of natural and of caesarean births.

Anderson indicated he was only seeking information about the issue of whether present Kansas laws would support the action of the Board of Review. He told the review chairman, Mrs. Hazel Runyan, that "pursuing in court the idea that the censor board has unlimited powers could result in striking down the state censorship law."

The present censorship board survived a two-year long struggle over its legality which saw it ruled out one month and back in action the following month two years ago.

A Giant Giant

Allied Artists began rolling with a property called "The Behemoth." But then decision was made to place more stress on the bigness of the title character.

So it's now "The Giant Behemoth." And no one seems to mind about the redundancy.

Sindlinger Taking Pulse on U Pix Up for Reissue

Universal has retained Sindlinger & Co. to test audience reaction to a group of pictures which the company is considering for reissue. Initial choice of the potential reissues, made up of 1948 to 1952 product, will be made by exhibitors who are currently being surveyed by Universal.

The exhibitor selections will be tabulated by U and then forwarded to the Sindlinger outfit to test out on the public. The oldies that the public expresses a desire to see will be designated for re-release. Theatreowners are being presented with a list of 53 potential reissues.

According to Universal, the Sindlinger company will go into large cities as well as small towns to obtain a cross section of opinion "based on scientific testing . . ." The Sindlinger study, it's estimated, will take about four weeks. The results, it's stressed, will be made available to the company's exhibitor customers.

U's plan, it's figured, will have the solid backing of the country's exhibitor organizations, particularly since the trade associations have been in the forefront in requesting that the post-'48 product be made available for reissue rather than being sold to television. Some industry sources believe that U's experience with the reissues will go a long way in formulating the thinking of distributors in the disposition of their post-'48 films. Exhibitors have indicated that they are willing to support a reissue program in order to keep the pictures off television. The question and a big one—is to determine if they will support the re-release with bookings and good playing time.

ALBANY MAYOR MOVES FOR LOCAL BINGO LAW

Albany, June 3.

Legalization of bingo in Albany was recommended by Mayor Erastus Corning in a special message to the Common Council Monday night (2). He suggested enactment of a special ordinance authorizing the game. If the measure passes, as expected (local voters, by a 3 to 1 margin, approved a Constitutional amendment to permit bingo on a local option basis, last November), it could be placed before Albanians at a special referendum on Primary election day, August 12.

Mayor Corning pointed out last week that such a procedure would save the cost of a separate special election. Approval of bingo by a referendum in municipalities affected is required before the laws can become valid.

A public hearing on the proposal is slated for June 10.

In accordance with the controlling state law, the local bill would prohibit bingo on Sunday. It would also require licensing through the City Clerk, with applicants (nonprofit organizations) subject to a preliminary police check. The latter provision is to prevent professional promoters or gamblers from "taking over."

The effect of legalized bingo on Albany motion picture theatre attendance is the subject of debate and some concern, within industry circles. Women and older people are generally considered to be the most enthusiastic bingo fans.

Drive-Ins May Yet Rate Fed Aid

Encouraging news from Washington has been received by Theatre Owners of America about the possibility of the availability of Government loans for drive-in theatres. Initially an appeal by TOA to the Small Business Administration for the eligibility of drive-ins was rejected by SBA Administrator Wendell B. Barnes on the grounds that it would not be in the public interest.

As a consequence of Barnes' decision, Philip F. Harling, head of TOA's SBA committee, filed a lengthy brief last week with Sen. John Sparkman, chairman of the Senate Select Committee on Small Business, requesting that the Senate group use its influence in obtaining a reversal of Barnes' rejection. Sen. Sparkman notified Harling that he had written the SBA Administrator and has asked that he reconsider his earlier decision. "Just as soon as I have a report on his decision, I shall forward it to you," Sen. Sparkman wrote.

At the same time, TOA learned from Wiley S. Messick, counsel for the Senate Select Committee, about a bill that would create a new source of long-term credit for conventional theatres. The Small Business Subcommittee of the Senate Banking and Currency Committee had approved a Capital Banks Bill and the full committee had voted to report the bill on the Senate floor.

The bill basically provides for a new division in the SBA which would assist the formation of capital banks to make long-term loans and equity capital available to small business. This program would supplement the short-term loan help now available directly through the SBA for conventional theatres.

WB's Hummel on 'Big' Films at Paris Meet

Paris, June 3.

Warner Bros. convention here last week brought together all its French sales reps. WB's European head, Joseph S. Hummel, stressed the fact that during this difficult period for films the only answer was to make bigger and better pix.

Hummel pointed out that his company has practically stopped making ordinary films and is concentrating on the big ones. Instead of 35 films per year, WB is now making only 15, but all are aimed for the blockbuster category. He stressed the international aspects of many of the pictures. Other conventions, on the same scale, will be held around Europe in the next few weeks.

'Get It Up!' Plea From Stellings; Radio Campaign Due For July Start

An S.O.S. to exhibitors to ante up coin for the industry's business building campaign so as not to jeopardize the radio campaign scheduled to begin July 1 was issued this week by Ernest G. Stellings, president of Theatre Owners of America and a member of the b-b executive committee.

Approximately $300,000 is required for the radio drive. The total amount budgeted for the entire b-b campaign is $2,300,000, of which exhibitors are supposed to supply half. A total of $97,000 has been received in pledges by the Council of Motion Picture Organizations, but as far as cash is concerned there is only $32,000 in the till.

In making his "urgent plea" to exhibitors, Stellings noted there was an early June deadline for the placement of radio spots and that insufficient money had been received to date to make the time commitments.

"While I'm confident the money will be raised," Stellings said, "some exhibitors do not seem to appreciate the urgency of sending in their checks. It is to these that I address a special plea for immediate action in getting at least the first instalment on their contribution in the mail immediately. Unfortunately radio time cannot be bought on pledges, it requires cash."

Meanwhile, Maurice Bergman, co-administrator of the b-b campaign, made an appeal to the board of Allied States Assn. last week for more extensive exhibitor financial support. Bergman appeared before Allied's board in Baltimore and presented a complete outline of the industry's campaign to the exhib org's toppers.

Hot Copy Angle

Continued from page 1

British scribe that she considered it necessary for a star to keep working. The British reporter "hot-angled" the story as *big U. S. star, broke, takes bit part.*

At the time of the Coronation in London Oscar Hammerstein 2d was asked if he had seen the official films. Replying that he had and that they were wonderful and extolling British genius for pageantry, Hammerstein was flabbergasted to find himself quoted as having said, "Your Coronation was fine but it needed the Rodgers and Hammerstein musical production touch." Hammerstein's vehement protests to the newspaper never produced any satisfaction. The "angle" had been invented out of whole cloth by a name journalist of considerable London reputation.

One reason for this type of journalism is the fiercely competitive position of the nationally-circulated London sheets. In a recent book on Fleet Street, aptly called "Dangerous Estate: The Anatomy of Newspapers," Francis Williams observes: "The journalist is traditionally an entertainer; he must entertain or find another trade . . . whosoever would influence the public must first learn to entertain it."

It strikes some American observers as odd that in Britain, usually considered less emotional than the U. S., reporting goes to such extremes in this fashion. Not that the picture is wholly one-sided since some American performers have gotten extraordinarily good breaks in the London press, with the coverage definitely on the sympathetic side.

Nevertheless, the British scribes are totally unpredictable, which may be due in part to the fact that British journalism is much more of a personal thing than it's in the States, and the relationship established between interviewer and interviewee definitely is mirrored in the final piece. Whether the general British attitude towards Americans also enters into the type of "popular" reporting that involves the coverage of stars is open to question, though it's fair to assume that quite a number of the British press enjoy taking occasional slaps at the symbols of U. S. glamor.

"The Milkmaid," Finnish production starring Anneli Sauli, has been acquired for American release by Standard Releasing Organization Inc.

Acting vs. Directing

Continued from page 2

vinced Brynner that acting and directing are two jobs that one man can't satisfactorily perform at the same time. As a result, he will either act in or direct, but not both, the 11 pix his indie Alciona Productions will make for United Artists releases in the next nine years.

A television producer-director for many years, Brynner first realized the difference between acting and directing techniques during the Boston tryout of the legit musical, "The King and I," in which he catapulated to stardom. "I had invited some pro friends to Boston," he recalls, "and asked for their opinions on my acting. They all told me that I seemed to be directing myself every step of the way and that there was a stiltedness to my acting. I forced myself to change my psychological approach to the job—and I was able to notice the difference myself."

In an effort to overcome the problem on "The Buccaneer," Brynner experimented with Electronicam during rehearsals, hoping that electronics would help bridge the gap between the two points of view. The device, he found, was of great value but "I didn't feel quite satisfied with either the acting or the directing." Both jobs, he points out, require considerable preparation, but in different directions, and an actor-director who tries to do both soon discovers that he is dissipating both his talents.

Brynner is anxious to direct a feature film but the chore will have to wait until early 1960. He'll wind up "The Journey" here in a fortnight and then treks back to Hollywood to prep his starring role in "The Sound and the Fury" at 20th-Fox. That will be followed by "The Gladiator," in which he stars, which will launch the Alciona program late in 1959. His first directorial assignment probably will be on Alciona's second film, "The Magnificent Seven," a western for which he hopes to corral five, and possibly seven, top male stars.

Angry Briton

Continued from page 2

lips, who made the decisions and won the battles. These films also helped evade the complex uncertainties of the present and the challenge of the future."

Anderson remarked that 1945 social and political changes in Britain have rarely been pictured. Nor have the nationalization of coal fields and railroads or the National Health Service. And where are the films, in human terms, on Teddy Boys, nuclear tests, loyalties of scientists, bureaucracy, etc? he demands to know.

As a filmmaker, Anderson realizes that films are a business and art, if not many admit the latter terms. He is convinced, by noting the great advances of other countries, that the two can be correlated and must soon be in Britain if the English film is not to disappear altogether, or remain as a quaint image of an extinct society.

Anderson won an Oscar for his short "Thursday's Children" in '56 and the Grand Prix at the Venice Fest in '57 for his medium length documentary "Every Day Except Christmas." Yet he stated that only American companies, Metro and Republic, would take these films for commercial distribution in the United Kingdom.

He was asked to make a feature film for Ealing Studios but came to an impasse when the producer Sir Michael Balcon, wanted to romance his story of a young doctor's coming of age. Anderson wants to make pix in his own country but feels it will be difficult as long as British picmakers are content to make outmoded themes.

Samuel Goldwyn, accompanied by Mrs. Goldwyn, returned to the Coast after two weeks of Gotham confabs related to his production of "Porgy and Bess."

Interstate Reprising 3-D

Dallas, June 3.

Interstate Circuit will open Warners' 3-D reissues, "The House of Wax" and "The Phantom of the Rue Morgue," in various theatres over the state during the latter part of this month and early next month. This packaged program is the first third dimensional showing here since "Revenge of the Creature" (U) had its run in 1955.

In advance of the showings the circuit made inquiry to their managers in regard to 3-D installations already in their theatres but not in use. It was necessary to reassemble the equipment in the projection rooms for these showings.

'John Paul Jones'

Continued from page 4

Royal Palace in Madrid, representing Versailles. "You couldn't duplicate that sort of decor in Hollywood for love or money," commented Farrow.

The Bronston company, using large numbers of extras (some of them recruited from the American and British colony in Madrid), has had a good deal of cooperation from Spanish authorities. "I think that's because we've taken a different approach from the people who came here before us," said Bronston. "They didn't treat the local people right. Most important, you can't treat them as 'natives.' I think some of our people have tended to be a little arrogant here in the past."

Promoted Palace Use

One of the biggest concessions Bronston was able to get was the Royal Palace. The only obligation taken on by him was to pay for the cleanup job after the company left a location in the palace. Some of the royal silver and glassware were used in the scenes, giving the sets additional authenticity. The period costumes were shipped from London.

Biggest single "prop" expenses on the film are the two ships, the Bonhomme Richard and the Serapis, which Bronston had built at a small shipyard outside Rome. They're being sailed to Spain for the shooting. Construction job on the two vessels, both fully-rigged three-masters, was done under the supervision of Capt. Alan Villiers, master of the Mayflower. Villiers will command the Bonhomme Richard during the reenactment of the encounter with the Serapis. Cost of constructing the two ships, both old wooden sailing ships which Villiers discovered in Sicily, will cost over $300,000.

A third vessel is being built in Spain. It'll be the one that actually will get sunk. Bronston intends to tour the Bonhomme Richard and the Serapis after the shooting's over. The Sixth Fleet is cooperating with Bronston and will be photographed by his Technirama cameras for the film's finale.

Bronston and Farrow plan to produce a series of films, with Spain as their base. "We've developed a perfect working relationship," said Bronston. "I let John worry about the artistic end. I take care of the economics, leaving his mind free to concentrate on the film itself. The way I see if, an independent producer must be a coordinator, not just a page boy."

Quotes Psychiatrist: 'Horror' Aids Kids Shed Their Primitive Fears

Hollywood, June 3.

Horror films are good for teenagers, providing adolescent therapy which permits a perfectly healthy outlook upon life, according to Herman Cohen, who has concentrated upon such product since the success of "I Was a Teenage Werewolf." View refutes the contention by certain groups that horror pix cause mental illness in younger audiences.

Less than a year in release, "Werewolf," released through American International, has already piled up a $2,000,000 gross in 11 months. Cohen said his second horror feature, "I Was a Teenage Frankenstein," was five % ahead of "Werewolf" in comparative first 16-week release, and his third, "Blood of Dracula," was reported by AI as also doing top biz.

Cohen, who makes frequent sashays around the country discussing with exhibs and exchangemen what the public wants and contacting youthful audiences directly through school appearances, bases his assertion about the beneficial aspects of horror films upon the opinions of psychologists, he declared.

Many of these are in conflict with that element of the public which ascribes juve delinquency to crime pix, and the harmful effect of horror pix on the young mind, producer noted. According to Dr. Martin Grotjahn, associate clinical professor of psychiatry at USC School of Medicine, horror films are a form of "self-administered psychiatric therapy for America's adolescents."

"Certain childhood anxieties never die," Dr. Grotjahn states. "Fear of ghosts, fear of witches, fear of the dark, the sinister and the mysteriously terrible — these stay with the adolescent. There are three ways to overcome these anxieties: psycho-analysis, nightmares . . . and terror movies."

The terror film is a form of nightmare, according to psychiatrist. "In it," he says, "old childhood anxieties are activated, given life and a form of objective reality on the screen, and then dispelled." It provides an emotional outlet which when the show is over and the viewer leaves the theatre returns the teenage spectator to reality, Dr. Grotjahn claims.

Cohen reported that in combining a teenage story with a horror subject, his picture never makes the teenage hero or heroine bad. Juve lead is a victim of an adult. Unlike standard juve delinquency films, he said, he never gives juve the tools and implements of murder, never permits him to come under the influence of drugs and alcohol. This format, he said, has paid off in big returns, to the extent that AI, which releases all his product and provides partial financing, gives him complete autonomy.

Cohen also noted that according to Sindlinger, whose surveys are accepted by film companies, the age bracket between 12 and 25 has now jumped from 62% to 72% in motion picture public.

In expounding further on opinions of psychologists, Cohen cited a child guidance expert, Marshall Wheeler, Ph. D., director of research for the Reiss-Davis Clinic for Child Guidance. "Our modern Frankenstein movies are no more terrifying to a child than such Biblical stories as the whale devouring Jonah or Daniel in the lions' den," according to Wheeler.

Cohen over weekend wound up scoring on his latest horror film, "How to Make a Monster," which has a July release. He leaves for London next month to turn out "Horrors of the Black Museum," based on his own story, to be produced jointly with Anglo Amalgamated Films in CinemaScope and color.

Unpublished Works

Continued from page 2

works which are actually published may be copyrighted under the 1909 statute.

Most of the top copyright lawyers to whom the Copyright Office appealed for opinions endorsed the idea of a single copyright code for unpublished as well as published works. Explaining the "why" of the problem, the new study says:

"During the discussions and hearings preceding the Act of 1909, there was no thought that phonograph records, for example, would outstrip printed copies as a medium of communicating and disseminating musical works to the public.

"Sound motion pictures and broadcasting as a means of public communication were unknown. Also unkown were the modern devices for capturing and reproducing visual and acoustic performances . . .

"The developments since 1909 in the field of visual and acoustic mass communication, such as motion pictures, sound recordings, radio and television broadcasts, have made unpublished works accessible to audiences of millions. At the same time, the development of devices for the quick and easy recording of sounds and images, by which works performed can be captured and readily reproduced without the manuscript or other copy, have destroyed the possibility of controlling the use of unpublished works through possession of the manuscript."

The common law rights which protect the owner of unpublished works have no cut-off period as have copyrighted works. Hence, the survey comments: "Unless the owner of the common law rights chooses to register his work, he may disseminate the work publicly in every conceivable way except by publishing copies, and his rights continue perpetually in spite of the constitutional policy of copyright for a limited time. . . .

"Works broadcast over radio and television to audiences of many millions throughout the country are considered unpublished, both under the common law and under the statute, because in both instances the courts still operate on the theory that performance does not constitute publication. The result is that these works enjoy perpetual common law protection unless voluntarily registered for copyright or published in copies."

There are three alternatives, according to the survey:

(1) Continue the present system of common law protection, but sharpen up the definition of what constitutes publication.

(2) Make the copyright statute apply equally to all works when publicly disseminated in any manner, with works not publicly disseminated as the only ones under the common law.

(3) Make the copyright statute applicable to all works from the moment of their creation, whether or not published or publicly disseminated.

Negro Patronage House Sues

Plaza in Buffalo Files Antitrust Action—Names 25 Producers and Distributors

Buffalo, June 3.

Antitrust suit claiming $1,080,000 damages was commenced by Michaels Plaza Corp., owner of the Plaza, east side nabe, in Federal Court here this week. Corporation of which Dewey Michaels, who is also proprietor of the Palace (burlesque) and the defunct Mercury, downtown art cinema, is chief stockholder, alleges that 24 major producers and distributors monopolized picture showings in Buffalo.

Plaza, presently a third-run house with preponderantly Negro patronage, demands restraining order and injunction so that it may negotiate for product with the defendants "in good faith." Treble damages under the Sherman Act are also asked.

Plaintiff further claims that by illegal conspiracy it was prevented from showing pictures until six months or longer after other subruns, and that this delay eliminated the benefits of national picture advertising as far as the Plaza was concerned, and that other exhibitors, together with the distributors, were able by means of the conspiratorial system to dictate the product, runs and clearances of the Plaza.

Harry M. Pimstein, former RKO attorney, is counsel for Michaels.

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Starring
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A Warner Bros. Picture
and GALA NEW STAGE SPECTACLE

'South Pacific' Tops B.O. May Poll Of 'Variety' Estimates; 'Young Lions,' 'Marj' and 'Summer' Run Strong

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.

By MIKE WEAR

Generally regarded as an offish month because of the transition from winter into spring, with the first big yen to hit for the outdoors. May this year followed the familiar pattern. The 31-day period was marked by healthy biz only for a short period early in the month and the usual upbeat on Memorial Day, which was a long three-day weekend holiday this year. Otherwise, trade was uneven to sluggish, with stronger product for the most part held back until the final days of May.

The month's boxoffice sweepstakes was captured by a new entry, "South Pacific" (20th). Third-place winner in April, this screen version of the Broadway musical hit broke away fast and held in first position for three successive weeks. It racked up close to $1,000,000 in the four weeks covered by the report.

"Bridge on River Kwai" (Col), champion nationally in April, wound up second after holding the No. 1 spot for two months in a row. "Young Lions" (20th), second in the preceding month, finished May in third place, attesting to its sustained strength even on longruns.

"Marjorie Morningstar" (WB), which wound up seventh in April, copped fourth position. "Search For Paradise" (Cinerama), eighth-place finisher in April, took fifth money. "Around World in 80 Days" (UA), still playing in big first-runs of main key cities but doing fewer of these larger dates, wound up sixth. It made more than a year that the Mike Todd pic has been in VARIETY's monthly survey ratings.

"Long, Hot Summer" (20th), which was sixth in the preceding month, captured seventh position. "Teacher's Pet" (Par), ninth in April, took eighth spot.

"Paris Holiday" (UA), a newcomer last month, managed to land ninth money. "Another Time, Another Place" (Par) rounds out the Top 10 list.

"Run Silent, Run Deep" (UA), which copped fourth place in April; "God Created Woman" (Kings) and "Fraulein" (20th) are the runner-up pictures for the past month.

A number of new pix, just starting out on distribution as the month ended, show considerable promise. "God's Little Acre" (UA) shapes as one of the most promising new films. It landed in third place the final week of the month, and likely will be heard from plenty in the future. "Gigi" (M-G), which was capacity the first two weeks in N.Y., also looms as potentially stout.

"Horror of Dracula" (U), done in Technicolor by the producers of "Curse of Frankenstein" (WB), shapes as a winner in the terror film category, being solid to sock on initial three playdates. "10 North Frederick" (20th), too, looks to be a big money-getter. It picked off second position in the final week in May.

"Left-Handed Gun" (WB), not so big on some dates, showed enough to rate as a runner-up pic one week. "Sheepman" (M-G), which won nice word-of-mouth, managed to finish two times as a runner-up film.

"I Married a Woman" (U), a newcomer, showed up well enough to cop ninth spot in weekly ratings one session. "Macabre" (AA), in the same category, finished ninth another week. "Maracaibo" (Par) was inclined to be uneven on initial playdates.

"Too Much, Too Soon" (WB), another newie, shapes very spotty to date. "Hot Spell" (Par) was in much the same category. As was "Thunder Road" (WB), also just getting about.

Best B.O. 10 for May

1. "South Pacific" (20th).
2. "Bridge River Kwai" (Col).
3. "Young Lions" (20th).
4. "Marj. Morningstar" (WB).
5. "Search Paradise" (Cine).
6. "Around World" (UA).
7. "Long, Hot Summer" (20th).
8. "Teacher's Pet" (Par).
9. "Paris Holiday" (UA)
10. "Another Time" (Par).

To Seal New York Publicists Pacts

The Screen Publicists Guild, which represents N. Y. homeoffice pub-ad staffers at six film companies, expects to wind up all agreements this week. A new two-year deal will be signed with United Artists calling for a $5 across-the-board increase for senior publicists. Staffers in categories below senior are not down for hikes since UA has an automatic progression raise of $10 annually for publicists below the senior rank. The raises are automatic until the employee hits the senior minimum of $140. UA is the only film company following this policy. In addition, the SPG won an improvement in its severance pay agreement with the company.

SPG hopes to wind up its deal with Metro this week. The M-G contract will follow the pattern of the deals set with 20th-Fox, Warner Bros., Columbia and Universal, providing for a $6 across-the-board hikes for all staffers below the senior category.

Meanwhile, the Publicists Local, International Alliance of Theatrical Stage Employees, which represents Paramount's homeoffice pubadmen, will wind up talks with Par officials this week with a deal that it expected to call for a $5 across-the-board increase for all bally staffers.

MAGWOOD HEADS GUILD OF N.Y. DIRECTORS

Howard Magwood has been re-elected president of the Screen Directors International Guild, organization of film directors operating in the east. Magwood, who has headed the new group since its organization last September, will serve until May, 1959.

Also reelected were Charles Wasserman, first v.p.; Joseph Kohn, second v.p.; Jack Glenn, secretary, and Jean H. Lenauer, treasurer.

In addition to the officers, the executive board consists of Philip Goddman, Ben Gardus, Leo Hurwitz, Joseph Lerner, Willard Van Dyke, Leo Seltzer, Sidney Meyers, Robert Anderson, Paul V. Falkenberg, Robert K. Sharpe and Henwar Rodakiewicz.

Organization now has 300 members.

Soviet Youth Irked

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exchange of information is important."

The Russians, it was reported, got irked earlier by questions put to them on a WBZ radio program by George Fischer, Brandeis U. prof, who has been skedded to quiz them again at night on "Backgrounds."

Instead, according to Whitney Thompson, producer of the "Backgrounds" program, Prof. Schlesinger was asked to interview them after they refused to answer any more questions by Prof. Fischer.

Five minutes before air time, Prof. Schlesinger said he asked them if they would consider the question on deStanlinization "gentlemanly." The reply, he said, was: "We are journalists and it does not please us to go on. There is nothing to force us to go on and we are exercising our right not to go on."

The six Russians, Prof. Schlesinger reported, "were very nervous and not used to informal American technique of radio-tv interviews. They wanted a rigid agenda—like a summit conference."

He said that in the preliminary questioning, the Russians became angry when he asked "At what age do students in the Soviet Union stop being youths and are regarded as adults?" He said, "they got quite angry, taking this seriously, and challenging my credentials. They said indignantly that they were youths.

"Then I asked if they would discuss the effect of the deStalinization campaign on Soviet youth," he continued. "They said they had never heard of it and weren't acquainted with the campaign. I said surely there must have been a change in the conception of the role of Stalin. Then they got up and said that in view of these provocative questions they would not go on the air.

"I said that this was the kind of thing preventing peace in the world, and I would be prepared to discuss any question in Moscow."

Thompson, summing up the incident, said: "We had bent over backwards in arranging the second interview. When they kicked Prof. Schlesinger in the teeth they were kicking a known liberal and exposing the hollowness of their own position."

Ralph Della Cava, of Fordham U., one of the three American students, who just returned from a junket of USSR, confirmed that while they were there they did a number of unrehearsed broadcasts —in Russian.

'SPARTACUS' TITLE ISSUE

United Artists and Kirk Douglas Rival Claimants

Hollywood, June 3.

United Artists and Bryna Productions are both pressing for use of the title, "Spartacus."

UA filed protest with MPAA Title Registration Bureau against Bryna's registration of tag, and the Kirk Douglas outfit has filed similar protest against the UA registration.

Title was registered by UA as alternate for Alciona's upcoming Yul Brynner-Anthony Quinn starrer, "The Gladiators," based on Arthur Koestler tome. Bryna wants tab for its Univeral production of Howard Fast's "Spartacus," contending label of a copyrighted novel has priority.

British Prints of MG's 'Confidential' To Carry Prolog Talk by Doctor

Albert Zugsmith, producer of "High School Confidential," candidly admits that "a lot of people will hate this picture." Zugsmith maintains that "they won't get the point" and that "parents and educators won't believe it's happening to their children and their schools."

The producer's picture is about narcotics addiction in U.S. high schools and is bound to arouse considerable controversy both here and abroad. He stresses that the story is based on a series of true incidents and that it's his purpose "to give adults a glimpse of what is happening in the schools."

Despite the clamor aroused by "Blackboard Jungle," a previous Metro release which was denounced as harming U.S. prestige abroad, Zugsmith emphatically denies that "High School Confidential" could be employed as anti-American propaganda. He said the picture is careful to point out that the majority of the students do not approve of the actions of "a small contained group. It's made apparent that not all the students are delinquents."

However, he revealed that the British version of the film will contain a prolog narrated by a physician associated with the narcotics committee of the Los Angeles Medical Assn.

Memorial Weekend Memorable

Though film business during May slumped below the accustomed low in this traditionally slow season, showmen took heart this week from the attendance upbeat during the holiday weekend. Several exhibitors said a study of upcoming product convinced that the potential for a strong summer b.o. was great.

What surprised many was the lacklustre business chalked up by the drive-ins in many areas, particularly in the east. Ozoners usually tend to hold steady, even as the hardtops take their May beating.

Allied States Asks U.S. Atty.-Gen'l Probe Par 'Commandments' Terms As Disguised Admission Dictate

Allied States Assn. has appealed to the U. S. Attorney General to institute proceedings against Paramount for violating the admission price fixing restrictions of the consent decree. It's charged that Par is demanding "royalty payments" in drive-ins for the showing of "10 Commandments." According to Horace Adams, Allied prexy, the exhibitor organization's board, which met in Baltimore last week, decided to go directly to the Attorney General after it had received reports that Par was demanding per capita admissions at ozoners.

Allied's resolution, passed by the board, termed the practice as a "subterfuge for controlling admission prices." What Par's practice does in effect, according to Adams, is force drive-ins to charge admissions for children. This policy, Adams said, is contrary to the accepted practice of drive-ins in many areas and is "contrary to the decrees."

Asked if Allied was going over the head of the antitrust division of the Dept. of Justice, which the exhib org has frequently criticized for its laxity in enforcing the consent decrees, by appealing directly to the Attorney General, Adams said he assumed that the Attorney General would refer the matter to the antitrust division.

Adams also hinted that Allied is preparing additional ammunition for presentation to the Attorney General. This involves the question of availability which the exhibitor group has charged has been violated by the major distributors in the issuance of certain big pictures. Allied has claimed over and over again that the special handling policy currently being followed on many pix is contrary to the stipulations contained in the consent decrees.

The Allied prexy indicated that there was a "deplorable feeling" among the board members because of the practices of the film companies which, he said, were harmful to the existence of the small-town theatres. However, Adams added that Allied was prepared to fight for its "legal rights" and if it didn't receive satisfaction from the Attorney General's office it "will definitely go to Congress" if it is found necessary to do so.

MERRY-GO-ROUND DAMAGES

Child Flung From Ride At Drive-In's Park

San Antonio, June 3.

An eight year old girl thrown off a merry-go-round May 7, 1957, was awarded $1,000 damages. District Judge C. K. Quim entered an agreed judgment for that amount in favor of Evelyn Rodriguez, daughter of Mr. and Mrs. Filimon Rodriquez.

According to the suit, the child was thrown from the merry-go-round at the Fiesta Drive-In Theatre here.

Fast Settlement, Reade vs. Loew's

Walter Reade Theatres and its Woodbridge, N. J., Drive-in, which only two months ago brought a $1,200,000 treble damage antitrust suit against Loew's Inc. and Loew's Theatre & Realty Corp., has settled and discontinued the action according to papers filed Thurs. (29) in N. Y. Federal Court.

Reade is believed to have received a five-figure settlement plus the right to screen Loew's product at the Woodbridge ozoner seven days after a first-run in that territory. Suit, filed by attorney William Gold, charged the two Loew's firms with discrimination in respect to runs and clearances, among other things.

At the same time Loew's Theatre & Realty was also discontinued as a defendant in another antitrust suit brought by Reade and its Lawrenceville, N. J., Drive-in. Case is still pending in N. Y. Federal Court. Unaffected by Loew's Theatre & Realty's discontinuance are are the eight majors and a number of circuits which remain defendants.

Royal Preem

Continued from page 2

paper's show biz correspondent, "opens the last diplomatic door to Foreman, driven for six years into a vicious political wilderness by the late Senator McCarthy. To the black-tie-mink-and-diamonds audience tonight, the screen credit 'Carl Foreman Presents' will mean next to nothing. But it means everything to this spectacled, gentle genius who fought his way back to Hollywood."

"A year or so ago," Zec continued, "Foreman's case was reviewed. He was completely cleared. But this victory in Washington was slow to penetrate into Hollywood. Although he scripted 'Bridge on River Kwai' (Col) (which, incidentally, Foreman has denied), it was thought 'unwise' to associate his name with it.

"The film won all the Academy Awards but Carl Foreman received none of the credit. So he had a fierce compelling reason for making 'The Key.' It was to be a British film—about a supremely courageous chapter in the Second World War. And it was also a way in which Foreman could say 'thank you' to the country which sheltered him, his family and his self respect."

WAYNE U. VERY PROUD OF ENTRY AT VENICE

Detroit, June 3.

United Community Services of Detroit and Wayne State University's audio visual production center are taking bows because their 15-minute color film, "Who Kills the Tiger," has been selected as an United States entry in the Venice Film Festival.

Film was released last February by the women's committee of UCS as an educational picture to show how human problems in a community are solved by community services. Planning the film effort was done by a special group of the 2,000-member women's volunteer organization.

Producer is Sherman A. Willson, director of Wayne State University's audio visual production center. Others who worked on film are Lawrence Silverman, director and photographer; William Allen, art work; Glen H. Gould, original music; Henry Leung and George Booth, assistant cameraman, and Don Johnson and Peter Townsend, sound.

Towns Beyond Ordinary TV Reception Develop Own Form of $3 Toll

Vancouver, June 3.

There's tv, of a sort, getting started in the mountain towns of British Columbia's northland, 'till now deprived even of antennae systems because too remote from existing Canadian and American stations. Towns are installing closed-circuit video with programs on films—tollvision in effect, though no theatre hookups, as yet—because "aircasting is too costly" for communities the size of these, says Garth Pither, field operations topper of Fred Welsh TV Systems which equips the setups.

Prince George with 14,000 folk, got its first 100 paysee sets operating May 1, and Prince Rupert, Kitimat and others are next in line for tv by wire that gives one "channel," perhaps two, and hardly seductive or likely to cut into theatrical biz very far as the recent boom in wired video has done across southern part of B.C., shuttering many situations. Reason for the latter being, most setups offer four to five channels from Canadian and American outlets.

What Prince George feevee is piping is good vidfilm packages as "I Love Lucy," "Wyatt Earp," "Gunsmoke," et al, from studios located in the Gallo building and operated by North Country TV & Associates. Cost to consumer is reported as $100 installation with $3 monthly toll and demand for hookups is "quite large, especially from stores, hotels and restaurants."

Hazards of Film-Going

Vancouver, June 3.

A patron got locked into Vancouver's indie Rex theatre after the late show, last Thursday night, and didn't wake until 5:30 a.m. He moseyed around looking for an unlocked exit but found only the fire escape as the way out, so called police. They advised him to use the fire exit.

Fan insisted on being rescued because, "those things are too risky."

TelePrompter On Patterson Bout?

TelePrompter Corp. is reported to be in the forefront in efforts to snare the closed-circuit television rights to a proposed heavyweight championship bout involving champ Floyd Patterson. Irving B. Kahn, president of TelePrompter, admitted that he has held talks with Cus D'Amato, Patterson's manager, but declined to identify the confabs as "negotiations."

"We'd like to telecast the fight," Kahn declared, "and we will be trying to do so." Kahn, however, indicated that he would have "more news" by next week.

What is believed to be delaying a final deal between D'Amato and TelePrompter is the selection of a challenger for Patterson's crown. Although Patterson is scheduled to go into training for three title fights, D'Amato has refused to name the challengers, places or dates. D'Amato, who has conducted Patterson's affairs without associating with the International Boxing Club, has taken lightly the ultimatum of the World Championship Committee which met in Paris last week and demanded that Patterson defend his title by Sept. 30 against one of four challengers—Eddie Machen, Zora Folley, Willie Pastrano and Roy Harris.

Kahn, stating flatly that TelePrompter had no signed deal as of now, said that D'Amato was still "shopping around" and that home-tv and "others" were involved. It's figured that D'Amato will demand a guarantee of at least $200,000 for the tv rights.

TelePrompter recently handled the successful Ray Robinson-Carmen Basilio middleweight championship fight which was promoted by the IBC. The event marked TelePrompter's entry in the fight field on a big scale.

Harry S. Truman Deplores Curbing Of U.S. Tollvision

Washington, June 3.

Tollvision has great possibilities and "should be given a chance," according to no less an authority than Harry S. Truman. The former President stepped into the pay-see controversy in a strongly worded support of home boxoffice. His views were contained in a letter-to-the-editor of the Northern Virginia Sun, said editor being Clayton Fritchie, former public relations chief for Democratic National Committee. (Publisher of the daily, which serves the Virginia area bordering capital, is Philip Stern, former editor of Democratic Digest and son of president of WDSU, New Orleans.)

Truman, writing in response to an editorial which had appeared in the Sun, urged that the door not be closed "on prospects for supplementing the existing system by making available programs which latter cannot support."

Taking up the cudgel of free enterprise, ex-president urged the government not to "step in to prevent" a citizen from trying to sell something, "whether it be a television program or a suit of clothes."

Detailing the many attractions, such as Broadway shows, sports, and such road show films as "Ten Commandments" and "Around the World," which could be brought into the home via subscription tv, he recommended that both pay and free video learn to live side by side. He added that this could be accomplished under "proper safeguards" established by the FCC.

COURT ORDERS PRINTS BACK

Middletown, O., Bluenoses Seized Bardot Negative

For the second time, a court has ordered the return of prints of the Brigitte Bardot film, "And God Created Woman," which had been confiscated by local authorities. This time the seizure took place at Middletown, Ohio.

Picture was playing the Colonial Theatre there when the house was ordered closed and the prints were seized. Theatre is part of the Rube Shor circuit. The local court reversed the banning.

Earlier, authorities in Philadelphia had closed houses and confiscated the prints. Court nixed the move and ordered the prints restored.

Allied 'Plea' To IATSE: 'Don't Saddle Distressed Houses With Extra Hands'

An appeal to the International Alliance of Theatrical Stage Employees and other unions involved in theatre operations has been made by Allied States Assn. for "consideration of present economic conditions" in negotiations involving personnel requirements.

Specifically, Allied is asking the unions not to demand the employment of "more personnel than is reasonably needed." Main target of the exhibitor organization's request is the demand of the projectionists' unions for a specified number of men in the booth. It has long been the contention of the atremen that with the introduction of safety film and other modern devices, the booths can be manned by fewer projectionists than is currently required. Smalltown theatres and nabe houses, in particular, hav been campaigning for one-man booths. In addition, large key city theatres have sought to reduce the number of boothmen.

The Allied appeal was made in the form of a resolution passed by the board at its meeting in Baltimore last week.

Kirk Douglas: Rival Prods. Now Help Each Other, Unlike Yesteryear

Washington, June 3.

Macy's does tell Gimbels, at least among independent motion picture producers, according to Kirk Douglas, who says his "The Vikings" was made with advice and help from Sam Spiegel, Hecht-Hill-Lancaster, Sam Goldwyn and the late Mike Todd.

Douglas, now plugging his United Artists release in a series of personal appearance in the east, said these successful indie producers offered him advice on everything from locations to theatre bookings, from hotel reservations to advertising stunts.

It's a far cry from the old days when each major studio was a fortress," he notes, "and there was very little trading with the 'enemy.' But today's independents realize that the success of one picture reflects favorably on all motion pictures. If you can get an audience to see one picture, they are in the mood to try another."

Douglas also noted an eagerness and willingness on the part of top actors to do relatively small chores if the work is interesting. He utilizes the Todd "cameo" approach with a spoken narration for "The Vikings," using top names for each language version. Orson Welles does the English language version, Yves Montand the French, Curt Jurgens the German and Vittorio de Sica, Italian.

Douglas emphasizes this does not mean the end of healthy competition in the motion picture business. "Talent and picture deals are still going to be tough and will be settled on their own merits," he says.

"However, there are many areas where an exchange of information can save time and money. If a production takes a prattfall, everyone feels the smack on the seat, which may be why you can get so much help in removing banana peels from the sidewalk."

Douglas arrived here Friday for a series of events to plug "The Vikings," starting Saturday night with the Tenth Anniversary Ball for Israel and a reception Sunday by the Norwegian Society of Washington which was followed by a preview of "The Vikings," in which Douglas stars with Tony Curtis and Janet Leigh, at the Motion Picture Assn. headquarters.

Before his return to Hollywood for the pic's preem there June 19 at the Fox-Wilshire, Douglas will hit New York, Chicago, Boston and Detroit, and also attend graduation exercises at his alma mater, St. Lawrence University, Canton, N. Y., to get an honorary degree.

Following the Hollywood preem, Douglas takes off for London to attend opening of the pic there, July 8 and immediately goes into production on his Hecht-Hill-Lancaster starrer, "The Devil's Disciple."

MAYER-BALABAN FILM IN PROFIT COLUMN

Arthur L. Mayer's first production undertaking (in collaboration with Burt Balaban) is coming out on top. Picture they co-produced, "High Hell," was brought in on a budget of $200,000 and, so far as the returns indicate so far, this figure will be doubled in domestic market rentals alone.

Prints, distribution fees and advertising for the Paramount release bring the break-even figure to $400,000. And with this amount being realized in the United States and Canada, the foreign income, less expenses, will be all profit. Stars of "Hell" are John Derek and Elaine Stewart.

Mayer stated in New York this week he's uncertain about his next one, with the problems including the difficulty in obtaining distributor financing for "in-between" budgeted pictures (in the $500,000-$700,000 area) plus the roadblocks facing many film-makers when they undertake to put together top-star packages.

A Family Deed

Brownwood, Tex., June 3.

Mrs. James Holland has purchased the interests in the Lyric Theatre formerly held by her husband and Mr. and Mrs. C. A. Thomas. The Hollands and the Thomases formerly operated the Lyric as a family unit.

Holland and Mrs. Thomas are brother and sister.

Cheeful About Theatre Film Biz; Goldwyn Sees Toll Coming—But Slow —Meanwhile Blockbusters Due

By GENE ARNEEL

Samuel Goldwyn, who last week forecast a new Hollywood concentration on blockbuster productions, now follows up with more dialog about the state of the industry today and what it's going to be like in the future. As follows:

The William Paleys and I left a fine play which was playing to only half a house and stopped in to look in on "Gigi" and the business was capacity. This is a great thing for the picture business, and shows that the picture business is a great one.

Business at the Palace (with "Bridge on the River Kwai") doesn't vary from week to week. This is the answer and I'm happy I'm living to see the answers.

Pay television will come—it's progress—but it will take a long time. Still, you must consider the values of a theatrical system such as Todd-AO as compared with the 16m film shown on the home screen.

It's not a picture industry—it's an art. And people who don't see it as an art are going to be in trouble.

As for the closing of more theatres, what happens to any business when its people are not up to the times? I sympathize with the many exhibitors who made a nice living and their job was to see how cheaply they could buy pictures.

There will be still fewer major production studios. As a matter of fact there's a lot of independent producers who have nothing to be independent about.

A picture must have a great story. This is preferable over a great star.

I never know what's going to be a boxoffice picture and I feel sorry for the producer who boasts he's going to make a boxoffice picture. I never know. But I stand on my record.

The greatest menace is double and triple bills. I walked down a street in San Francisco with James Mulvey (president of Goldwyn Productions) and saw $10,000,000 in production on a single program.

Film industry's business-building campaign (which was explained to Goldwyn; he hadn't been aware of it) won't mean a thing unless there's better entertainment. It would be just a waste of money. Ninety COMPO's wouldn't do anything for lesser product.

I don't believe in any organization (in a reference to Goldwyn's bowout of the Soeiety of Independent Motion Picture Producers). I'm one of those rebels. Nobody agrees with me anyway.

There are twice as many exchanges as necessary.

Today, CinemaScope is nothing. The medium is right. But the size magnifies the flaws in pictures.

Exhibs' Own Idea Sheet

Detroit, June 3.

Four-page tabloid newspaper is being published by the Metropolitan Exhibitors of Detroit who have organized to boost attendance. Tabloid presents news of releases, upcoming radio, tv and newspaper advertising campaigns and individual creative ideas by exhibs which the others might want to adapt to their own use.

Paper is distributed to every theatre employe, among others, to inform them and to get them enthused about product and their jobs.

Canada to Test Toll Come 1959

Toronto, June 3.

Next Spring, a Canadian outlet will be a testing-ground for Telemeter installation but it won't be Toronto, according to J. J. Fitzgibbons, president of Famous Players (Canadian), which has Telemeter control rights in Canada; and Harold Minsky, sales manager for International Telemeter Corp., who was here in conjunction with the annual Paramount meeting. While the initial, experimental setup of pay-as-you-see Telemeter t-v will be confined to the East and West Coast outlets early next year, Canada is to be included in a triumvirate, with Windsor, Ontario, across the river from Detroit, the undercover but unofficial decision.

Minsky said that Telemeter would set up an auxiliary company permitting coin-box, t-v viewers at these triple-geographical points to see first-runs of films but that circuits would be closed to afford deluxers a possible 30-days' "protection." The coin-box tariff to t-v owners will also approximate the ticket fee at first-run houses, said Minsky, but no commercial pitches will be inserted. He claimed that a clause in local franchise contracts forbade Telemeter operators to interrupt films with commercial plugs and that such violation would mean area Telemeter contract cancellation.

Raps Acceptance of Ads Selling Bardot 'Sensuality' And 'Real Nudist Park'

Albany, June 3.

Evangelist, official weekly of the Albany Catholic Diocese, in an editorial Friday (30), found it a cause for "regret" that "community papers of the diocese in recent days" had carried advertising for "two thoroughly disgusting movies."

The paper did not specify the films, but quoted copy phrases like a "frolic in sensuality"—used to promote "And God Created Woman" in a drive-in beyond Albany—and "complete and uncut version" of a picture photographed at a "real nudist park"—to sell "The Garden of Eden" at a Schenectady indoor theatre.

"Drumming up business" via such phraseology "can hardly be defended as respectable business," declared The Evangelist. "The filth of the products were well-defined and illustrated in the advertisements," the editorial added.

Asking, "Does such advertising have any impact on the communities in which it appears?," the Catholic publication answered, "The offending papers would deny the accuracy of their advertising promotion if they claimed the ads were not influential in obtaining paying customers."

"Surely," concluded the editorial, "the press which wields such a mighty influence should be counted upon to encourage high moral standards within the community it serves, by maintaining a policy of respectability for both the editorial and advertising columns.

Is Par Backlog Coin Earmarked For Telemeter?

Paramount is keeping mum on its plans regarding the big bundle of extra income coming in from the Music Corp. of America subsidiary. Sale of the film company's backlog for television will mean up to $50,000,000 of which $10,000,000 already has been paid. Of the $10,000,000, about $5,000,000 went for taxes and debt retirement. Next installment is due in 1959.

Par execs, when queried, are not dropping any hints about what's to be done with the coin. They refuse to comment, for example, on the possibility of an extra dividend, earmarking the revenue for toll television (International Telemeter) or further diversification.

Dr. Hugh M. Flick, ex-censor of New York State, will deliver the baccalaureate at Marlboro, Vt., College Saturday (7). He will receive an honorary Litl.D.

DAZZLING DEVELOPMENTS BRING TOP NAMES INTO INDUSTRY PROBE

Washington, June 3.

Former NBC President Niles Trammel told an investigator he had "made the rounds" of all FCC commissioners on behalf of Biscayne Television, RKO Teleradio President Thomas F. O'Neil was quoted as saying if he were permitted to buy into a Biscayne tv competitor he could guarantee that Sen. McCarthy's Roy Cohn could swing the contest. NBC's Tex McCrary either did or did not get himself thrown out of FCC Commissioner T. A. M. Craven's office attempting to do some good for CBS.

These were among the dazzling array of developments at House Commerce Legislative Oversight Subcommittee Hearings on contested tv cases. Subcommittee counsel Robert Lishman did not dwell on any one case for very long, but in his own words merely sought to establish a pattern proving that unethical or illegal approaches to commissioners are common in all contested tv cases. He insisted he had proven that this is true, as the hearings adjourned for a week in Washington, to permit a trip to Boston.

On Thursday, June 5, the probe of many turns takes another big switch. The Subcommittee, or at least one member—more if they are available—will open a hearing in Boston. Lishman said in one breath that the hearing was for the sole purpose of forcing subpoenaed records from the Herald-Traveler bearing on the Channel 5 case. In the next breath, however, he said that Bernard Goldfine's alleged fixing of Federal Trade Commission and Securities and Exchange Commission cases would also be at issue. Goldfine is only suspected of a connection with Channel 5. It was Goldfine who said he had Sherman Adams in his hip pocket.

Niles Trammel told subcommittee staff man Stephen Angland that the industry hadn't known there was a difference between "adjudicatory" matters on which it was improper to contact commissioners and "rulemaking" proceedings on which such contracts were not improper. He said he thought that the parties in all contested tv cases had made such approaches to commissioners.

His statement was introduced along with statements by publisher John Knight and others interested in Biscayne TV which won the Miami Channel 7 award. Angland had explained he had evidence that three of the four applicants for the channel had applied improper pressures.

Knight introduced the name of Ben Fuqua, and a statement from Fuqua—prominent in the Miami Channel 10 case—admitted many and frequent contacts with ex-Commissioner Mack. Knight contacted Sen. John Bricker (R., Ohio).

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TV In-the-Round

Chicago, June 3.

WBBM-TV is attempting in-the-round video production with its new early evening jazz show debuting tomorrow night (Wed.). Duke Ellington orch, as first attraction, will be staged centrally in an arena of bleachers seating the studio audience. Show was brainstormed by program director Frank Atlass.

Station is sustaining the jazz opus, pending a sponsor bite, in lieu of CBS-TV's new "Sing Along." Ken Nordine is hosting. Title, logically, is "Jazz in the Round."

ABC-TV's Major Coup; Signs Bing To 5-Year Deal

ABC-TV has signed a five-year exclusive television contract with Bing Crosby. Deal calls for Crosby's personal services on two ABC specials a year plus the production of two half-hour film pilots a year in partnership with the network.

Exclusive arrangement with ABC-TV ends Crosby's long association with CBS, which last week was in the midst of negotiation with the singer-actor-producer. Crosby signed with Thomas Moore, ABC program veep, and the deal commences next season.

According to ABC, the price for Crosby is an "elastic figure," but the network would not disclose the bottom or top price range.

Length of the two Crosby specials has not yet been decided but the network is mulling both the hour and hour-and-a-half format.

HERITAGE ANKLES ZULLI SUN. SERIES

Heritage Books, which had originally contracted to sponsor Dr. Floyd Zulli for four Sunday afternoon programs on WCBS-TV, bowed out of the last show June 1. It will use the money, instead, for a series of WCBS-TV spots and has the upcoming "Sunrise Semester" adjacencies under consideration.

Franklin Spier, agency for Heritage Books, evidently felt there wasn't sufficient mail response to sponsor's book offer on Zulli's "A Time For Books" Sunday afternoon program.

Dropout of Heritage from Zulli's final program reportedly will not dampen ardor of station head Sam Cook Digges' efforts to present him as a fall commercial possibility on WCBS-TV's channel.

The fourth "A Time For Books" program was presented sustaining with Zulli taking Samuel Butler's "The Way of All Flesh" as his topic. Warren Kraetzer produced the four programs and Ned Cramer directed.

THE HONEY DREAMERS

Appearing June 21 Montauk, L. I., Airport Dedication

Records Transcriptions

Mgmt: ART WARD Direction

Oxford 7-9034 MCA

Mutual 'Paid' Off In Filter Stock

Aquafilter Corp., makers of cigaret filters and holders, which is an advertiser on the MBS net, has granted the Mutual Broadcasting Co. an option to purchase stock in Aquafilter, "as part payment for radio time purchased."

The unique deal was spelled out in a letter to stockholders sent out over the signature of Aquafilter prez Herman L. Shaw. MBS topper Armand Hammer, said the stock option feature of the deal was for services rendered by the net. Aquafilter, Hammer said, is paying for the time, like any other sponsor, with the stock option thrown in for additional network services.

The letter to stockholders made no mention of the additional network services. It stated "your company has entered into an agreement with Mutual Broadcasting System, Inc., under the terms of which, as part payment for radio time purchased from Mutual, your company has granted Mutual the option to purchase 37,500 shares of the common stock, par value 10 cents per share, of your company for each 13-week period during which such radio time is made available by Mutual up to a maximum of four such periods. The total number of shares subject to purchase under this option is, therefore, 150,000; and the option price is 62½ cents per share; being based upon the market value of the stock at the time the option was negotiated.

"The options with respect to each 13-week period will expire at the end of six months following the termination of the 13-week

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'Richard Diamond' Reprieve Likely

Looks like the "Richard Diamond" series, slated for axing, will be getting a new lease on life in the fall with P. Lorillard continuing its sponsorship. It's currently slotted Thursday nights at 8 on CBS but would move to 8:30 the same night. Only hitch at the moment is whether Johnson's Wax, which also has a half-sponsorship inerest in the 8:30 time period, is willing to go along with the entry.

Originally Lorillard (on behalf of Old Gold) decided to quit "Diamond" and bought into the Saturday night "Gale Storm Show," but was forced to vacate the slot because of the conflict with Brown & Williamson's "Texan" in the preceding half-hour period. Instead Lorillard purchased Thursday 8:30. Lorillard would have preferred putting a participation show in, but CBS, in pacting General Foods for Thursday at 9 for "Zane Grey Theatre," had given assurance that an action show would precede the GF entry.

Celler's Back on the Warpath

Washington, June 3.

The FCC was threatened with another tough probe if it doesn't act immediately to outlaw network option time, must buy and tie-in program sales. Author of the threat was Rep. Emanuel Celler (D., N.Y.), who said that since the Justice Department has told the FCC the networks are violating the antitrust laws, the Commission has no further excuse for delay.

Justice Antitrust Chief Victor Hansen told reporters he had advised the FCC that must-buy and program tie-ins are per se violations of the antitrust laws, but he expressed reservations about option time.

Celler reminded the FCC that the House Judiciary Antitrust Subcommittee of which he is chairman had issued a report in 1956 in which it assailed option time, must buy and program tie-ins, that the Senate Commerce Committee and the FCC's own Network Study Staff in the Barrow report had reached the same conclusions. He said the Justice decision makes FCC action "imperative."

Celler spoke of "unjustified delay," and said, "in all the circumstances it is crystal clear that the membership of the FCC has resorted to dilatory tactics in what appears to be a deliberate effort to refrain from taking action to ban these various restrictive and anti-competitive practices," and he concluded that his subcommittee will reopen its hearings "if there is further footdragging by the FCC."

MCA Revue Loves Everybody

Hollywood, June 3.

Despite the widely discussed link between NBC-TV and MCA's Revue Productions, fact is that Revue will have as many shows on CBS-TV as NBC next season. At this point, it lines up as five shows on each web, with possibly another two on ABC.

The little-noticed CBS-TV lineup of Revue properties includes "Bachelor Father," "General Electric Theatre," "Alfred Hitchcock Presents," "The Millionaire," and the alternating "Schlitz-Lux Playhouse." All are holdovers from last season. On NBC-TV, Revue will have four holdovers, "Wagon Train," "Restless Gun," "Wells Fargo," and "M-Squad," and one newcomer, "Cimarron City."

Revue eatry on ABC is Gomalco Productions' "Leave It to Beaver" and a possible second starter is "Roadblock." No time is set for latter.

Craven Throws New Scare Into Industry on TV's Shift to 'U' Band

Craven Plan Not Dead

Washington, June 3.

Dropping of the tv table of allocations so as to permit anybody to apply for a channel in any city where it would not cause interference, the so-called Craven Plan, is not dead. Neither is the American Broadcasting plan for "drop-ins" of new VHF channel assignments at strategic points, all according to FCC chairman John C. Doerfer.

Testifying before the Senate Commerce Committee last week on tv allocations, Doerfer noted that all hope is gone for UHF as an answer to the scarcity of channels. He said the FCC would have to work on other answers, based firmly on VHF, to get more television service where it is needed.

The FCC chairman indicated that serious consideration would have to be given to the plan named for Commissioner T.A.M. Craven, who suggested and later withdrew it before action could be taken, to at least a modified form of the ABC plan, and perhaps to such devices as dropping of power and directionalizing of signals so as to prevent interference if new "drop-in" channel assignments are made.

Washington, June 3.

FCC Commissioner T. A. M. Craven threw out a chill last week which could grow ulcers all along tv row. He warned the Senate Commerce Committee that the military and other urgent uses for frequencies could force television off the VHF bands and into the sadly limping UHF part of the spectrum. His words were more ominous because, as engineer member of the FCC, it is his job to talk things over with the military and other government agencies.

His testimony was in the form of a dissent to FCC chairman John C. Doerfer's statement that UHF is dead and it is too late to revive it. Doerfer said the tremendous public investment in VHF-only sets, plus the certainty that substitution of UHF channels for present VHF would mean that many people would lose tv service entirely, add up to the political impossibility of saving UHF.

The Committee last week heard testimony on the tv allocations problem on such devices for spreading tv signals as community antenna systems (CATV), satellites, translators and boosters. There were so many opponents of CATV systems and they took so long to testify that advocates of the systems were put off to an indefinite future date.

One witness last week departed from protocol to blast the Committee for incessant talk, intermittent hearings, good reports—but a complete lack of action to save UHF. Committee chairman Warren Magnuson (D., Wash.) grew red of face, but swallowed hard and eventually gave a polite answer.

The witness, William Putnam of WWLP, Springfield, Mass., and WRLP, Greenfield, Mass., also lashed at almost everybody else in Washington. He indicated that he felt he was wasting his time testifying since the committee only issues reports, "and I love them . . . but then nothing happens."

Of FCC chairman Doerfer who had testified that UHF is not as good a tv service as VHF, he said, "he is the easiest guy to find fault with that I know in public office." As to former chairman George C McConnaughey, he said that in-

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Gen. Foods, M-G In Unprecedented Deal for '59-'60

Tom McDermott of Benton & Bowles (on behalf of General Foods) and Bud Barry of Metro TV are "collaborating" on a project which, in terms of longrange tv programming, is probably unprecedented. Gen. Foods, more than a whole year in advance, is committing itself sight unseen to a deal (for the 1959-60 season) for sponsorship of a new Metro TV half-hour series, "Father of the Bride," in the planning of which both the M-G-M tv subsid and Benton & Bowles will have an active part.

Thus "Father," from the groundwork (or pilot) up, will be built to sponsor specification, although in this particular instance there's the old Metro "Father of the Bride" theatrical feature, which starred Spencer Tracy and Elizabeth Taylor, as a working blueprint.

Obviously, no network or time period has been set for the pilotless commitment. What is unique is that an agency and a production company are working hand in hand from the inception of a series to meet sponsor demands with M-G already off the hook on the financing of a full season's series.

More 'Bandstand' Coin

ABC-TV's afternoon "American Bandstand" just inked four new advertisers. Daily stanza picked up Polk Miller Products, Shulton, Vick Chemical and Minnesota Mining.

The WFIL-TV, Philly emanation has completely changed its schedule since preeming last August and is now exposed Monday through Friday from 3 to 3:30 and 4 to 5 p.m.

Writers Guild To Weigh CBS Strike

Hollywood, June 3.

Negotiating committee of the Writers Guild of America, West, has issued a call for membership meeting to consider a possible strike against CBS, following impasse in current discussions on new pact to supplant old contract which expired Saturday. Contract affects net's Coast staff news and continuity.

According to a Guild spokesman, TV-Radio Branch of the writers and its Council are expected to act immediately upon the request, with a branch membership meeting also expected to be called.

Conclaves have been held since last April by guild and CBS on new pact. Issues involved include increases in base salaries of personnel affected, additional fees for other duties beyond writing, acting editor fees, program fees and a number of other labor relations provisions.

THE TROUBLES FROM 'DOUBLES'

Sorry, Wrong Number

Decision of CBS creating a four-way disseminating of news (actually it's five if one includes corporate matters that are channeled through public relations chieftain Kidder Meade) is causing some confusion among the newspapers gentry on the tv-radio beat. Particularly they're concerned over "how are we gonna know who to call" if they're working on specific yarn and need to touch base with the proper person without tipping their mitt on an exclusive story.

As one newspaper guy put it: "Instead of just calling Syd Eiges at NBC or Mike Foster at ABC on any type story, it's now necessary to sit down with ourselves and go into conference on whether to call Kidder Meade (corporate stuff); Charles Steinberg (tv network); Sid Garfield (CBS) radio); Charles Oppenheim (CBS owned stations) or Mike Horton (CBS news). That's a lot of decision to make over getting a story."

New Agitation for 2d Com'l TV Channel to Serve London

By HAROLD MYERS

London, June 3.

As commercial television continues to make remarkable financial strides, there is developing a new agitation for a second independent channel, which could share the advertising revenues of the existing web. However, it appears that the Government may hesitate to give an early greenlight and may prefer to await the findings of a Royal Commission which is expected to be appointed within the next two or three months.

According to sources close to the Postmaster General, the Minister is already selecting the panel of experts who will make the detailed Royal Commission inquiry and, if precedent is anything to go by, it will take at least two to three years before their survey is complete and their report readied for Parliament.

As the Televiison Act stands at present, the Minister could, technically, give an immediate okay to a second commercial channel—possibly easier than he could to a second BBC outlet. Some tradesters still firmly believe that before long there'll be a compromise move and the opening up of a second London outlet.

One thing appears certain. The Royal Commission will recommend the Government to postpone the expiry date of the present BBC charter to coincide with the ending of the commercial tv charter so that they would both terminate in 1964. This would permit of one comprehensive piece of legislation to renew both networks and to make any modifications or endorse any expansion. At the present time, commercial tv is subject to the Television Act, whereas the BBC is operated under a special charter with the Postmaster General responsible to Parliament for both webs.

The current view that there was room financially for a second commercial station was underlined in a special news feature in the Sunday Observer, which analyzed the

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Pat's 'Mad Show' Set for ABC-TV

Pat Weaver and ABC-TV are partnered next season in the production of a full-hour live comedy-variety show. Web this week pencilled Weaver's "Mad Show," based on material in the satirical Mad Magazine, as the Monday 7:30-8:30 p.m. presentation.

To be produced from New York, the fall starter will consist of sketches and a general run of spoofs and "social criticism." Fronter has not been inked yet, but Weaver was pitching Jim Backus to ABC for another show and there is said to be a remote possibility he will act as emcee of the 60-minute weekly program.

Hour will be pitched via Weaver's old NBC "magazine" concept, recognized generally as a participating show.

Mad Magazine is a bi-monthly comic book for adults.

Horn Back to CBS

John Horn, who resigned a few months back from Ed Murrow's "Person to Person" staff, is returning to CBS.

This time, however, he checks in with the CBS Press Dept. under Charles Steinberg, assigned principally to feature stories. Horn is an ex-VARIETY staffer.

NBC Confronted With 10:30 to 11 Sponsor Problem

If, as is reported, Lucky Strike is cancelling out on the longrunning Saturday night "Hit Parade" and relinquishes the time period, NBC-TV may be in the peculiar if not unprecedented position next season of returning 10:30 to 11 p.m. back to the stations virtually cross-the-board.

It's an eventuality that could bring unalloyed rejoicing to the affiliates, who would like nothing better than to recapture the late night segment for syndicated pix or feature film displays.

It's also contingent, of course, on what happens Monday nights. Presently on the '58-'59 drawing board is the sale of the full hour "Cimmaron City" 10 to 11 o'clock, with no takers as yet. However, NBC is reported offering 10 to 10:30 for any sponsor who wants to bring in a show, in which case, it's understood, "Cimmaron City" would shift to Saturday nights 9:30 to 10:30 in place of the proposed "Tallahassee" series.

In that event, Sunday, Monday, Tuesday and Wednesday 10:30 to 11 would be sponsorless. Hazel Bishop started "Musical Bingo" in the Thursday 10:30 period last week but the fall status of the time slot is still uncertain. Gillette has Fridays for the fights. Lucky Strike defection would open up Saturday.

On the other hand, CBS will be sold out 10:30 to 11 cross-the-board with the exception on Saturdays, the scorecard here reading: "What's My Line" Sundays, "Desilu Playhouse" Mondays, Garry Moore Tuesdays (half sponsorship still open); U. S. Steel-Armstrong on Wednesdays; "Playhouse 90" Thursdays and "Person to Person" Fridays.

Olds' Patti Shift

ABC-TV and Oldsmobile have virtually okayed a shift of the upcoming Patti Page show from Tuesdays at 10 to Wednesdays at 9:30.

Confabs began shortly after CBS-TV pinned down Garry Moore for the 10 p.m. slot on Tuesdays. Reportedly, Olds, handled by D. P. Brother agency, was a bit leery of the Moors competition. Sponsor okay was due yesterday (Tues.).

CO-SPONSORSHIP CAN BE HELL

By GEORGE ROSEN

The practice of doubling up of sponsors on half-hour weekly network entries (a situation stemming primarily from the fact that the average sponsor needs relief from the $5,000,000 time-and-talent cost for each 30-minute program) is heading for more and more trouble. That runoff of the "Louisville Derby" a couple weeks back in which Brown & Williamson prexy Emory Lewis nosed out CBS for lead position in the battle over the B & W vs. Lorillard ciggie conflicts, forcing the network to guarantee even greater protection to clients on back-to-back rival product slotting, creates an even more untenable position.

CBS (as with the other networks) thought they had the situation pretty well licked when, last September, it sent out notices to the agencies and clients putting itself on record as regards the mounting problem of slotting rival companies back-to-back. Naturally, said CBS, it would exercise extreme care in preventing out and out conflicts, but CBS could not offer any guarantees or protection when it came to cross-plugging alternate-week sponsors of the shows. This at least invited a temporary quietus.

But the fact that CBS has agreed to modify its protection clause in favor of sponsors represented by single products (in contrast to the Levers, the General Foods, the Procter & Gambles, etc., who can always pin a commercial on another brand to avoid such conflicts) is seen as compounding a dilemma from which there is no escape.

There are those who contend that CBS, whatever the merits of B&W's case in forcing CBS to shuffle the sponsorship of its Friday and Saturday night programming lineups next season, should have stuck by its guns and not have acquiesed so easily. They point out that a viewer, for example, after watching the Chesterfield-sponsored "Gunsmoke" on CBS, will tune over to the Lucky Strike-sponsored "Hit Parade" immediately following on NBC. True, it's argued, the shows, though back to back, are on different networks, but nobody pays any attention to this type of conflict or seems to mind it in the least. Why should it make any difference, they further argue, if the same situation prevailed without the switchover to another channel. The networks, of course, would like to have it that way, but the sponsors, as in the case of Brown & Williamson, would

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'Oh, Chet'

Omaha, June 3.

NBC commentator Chet Huntley, key speaker at the climactic session of the National Congress of Parents and Teachers convention here last week, planted a verbal time bomb and watched it explode by slapping the wrist of educators.

Among his barbs was, "We are not only short on scientists, we are short of poets as well. We are long on mediocrity."

He also declared that too many students come out of schools unable to write a compound sentence, spell words of more than two syllables, show any knowledge of the classics or science or math. They have no working knowledge of a foreign language, he added.

Huntley also suggested that, "If the shoe fits, wear it."

The shoe apparently pinched the feelings of the outgoing prexy, Mrs. Rollin Brown, who chastised the Huntley speech and roared, "Chet, this is not the speech you promised. This was delivered in Tennessee and I didn't like it then."

$1,000,000 'Show Boat' Production Tops List of TV Spec Potentials; $20,000,000 'Big Ones' Eyed for '59

By JACK HELLMAN

Hollywood, June 3.

The blue chips are flying in television. Specs with a market value of $20,000,000 are being put on the line for the '58-'59 season largely on the speculation of agency men that this is the year of the spec. Judging from network exemptions there should be room for half of the output.

Every talent agency, and packager, and network has at least one in the shop and pitching like mad for a sale. The network preemptions would indicate time clearance for at least half of the offerings. Sold or not, they present an interesting insight into the thinking of men who stake their fortunes on the sponsors' whim.

Most expensive package is the "Show Boat" two-hour show being offered for next season at the round figure of $1,000,000 exclusive of time, which would add another $250,000. Pencilled for the starring roles are Polly Bergen, Andy Devine, Ray Bolger, Jane Powell, William Warfield and Alfred Drake as Ravenol.

MCA has the longest list of specials, 10, closely followed by William Morris and NBC with seven. In the MCA lineup is "Anythin, Goes," with Ethel Merman; "Dear Ruth," acquired in the Paramount film library deal; "Dream World," also from Paramount; "Happy Hunting," with Ethel Merman; "I I Were King," from Paramount and with a new Rudolph Frim score; "Kiss the Boys Goodbye," from Paramount, with a score by Frank Loesser; "Lady in the Dark," from Paramount; "My Wonderful," with Jerry Lewis, Donald O'Connor, Eddie Fisher and Jack Carter or Alan King; "Top Banana," with Phil Silvers.

Put on the line by William Morris are "Americana," half century of musical comedy, with Orson Welles, Jack Lemmon or Garry Moore as host; Benny Goodman spec; "Chautauqua," 90-minute spec with Lili Pons or Marguerite Pizzi as Galli-Curci, Meredith Willson as John Philip Sousa, Dennis Day as John McCormack, William Demarest as Al Smith; "Don Quixote," produced by Max Liebman with Ray Bolger, Mickey Rooney and Sally Ann Howes; "50 Years of the Movies," 90 minute or two-hour C. B. DeMille production, with DeMille as host and Jerry Stagl

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Pat's Sunday Punch

Appearance of Sylvester Pat Weaver on next Sunday's (8) Mike Wallace in depth probing on ABC-TV has excited considerable trade interest. More or less relegated to obscurity since his departure from NBC (although he's been a consultant to Henry Kaiser) this will be Weaver's first official pronunciemento on the "state of television" in a couple of years.

The word is out that Weaver will spare nothing and no one in letting the industry "have it." Transcripts of the Wallace programs are usually available in advance, but this one is being kept under strict wraps with a "Sunday night 10:30" release date.

With a full hour Weaver live entry preeming on ABC-TV next fall, there's a lot of wondering, too, about a future ABC-Weaver alliance.

CBS Tells Revlon To 'Get Lost' On Summer Quizzer

Apparently it's just one "standing on principle" after another so far as CBS is concerned. Couple weeks back found CBS agreeing with Brown & Williamson that there was a principle involved in offering protection to B&W on erasing a commercial conflict on programming.

Now comes a case where CBS is dishing out the "principle" and has told off Revlon on the latter's plan to install a new quizzer-participation, "Bid or Buy" out of the John Guedel shop as a summer replacement for "$64,000 Question." From all accounts, CBS doesn't think it's suitable programming of sufficiently high standards for the network and, despite Revlon's continued protestations that it wants the show to go on, CBS has turned it down.

It's one of the few instances where a sponsor has come in with its own show only to get a turndown from the network.

When "$64,000 Question" returns for the fall semester it will shift over to Sunday at 10 to replace "$64,000 Challenge" under Revlon auspices, with Revlon also buying into the Tuesday night 10 to 11 Garry Moore Show. Just how CBS' nix on the summer quiz will affect Revlon's fall-winter allegiances remains to be seen.

It's Cum Laude Time

Graduation exercises, but no fountain pens, please:

Robert W. Sarnoff, prexy of NBC, awarded honorary Doctor of Laws degree from Pennsylvania Military College, Chester, Pa.

Edward R. Murrow, CBS Radio and TV commentator, honorary degree from Grinnell College, Grinell, Iowa.

Eric Sevaried, CBS News Chief Washington correspondent, gets honorary Doctor of Letters degree from Wittenberg College, Springfield, O.

Howard K. Smith, former CBS News Chief European Correspondent and now a member of the Washington Bureau, gets honorary degree from St. Norbert College, West de Pere, Wisc.

Caesar Specials Set for Chevy

Sid Caesar will be back next season—and in his oldtime hour variety form rather than a 30-minute weekly showcase. Comic, prior to leaving for Great Britain this week (he's doing a summer series for BBC-TV), negotiated a deal with Chevrolet for a minimum of two full hour specials.

These will be integrated into the regular Sunday night 9 to 10 Chevy Show on NBC-TV, of which Dinah Shore is the major sparkplug. Deal was negotiated via Campbell-Ewald, agency for Chevy. Comic's ABC-TV Sunday night half-hour program was cancelled by Helena Rubenstein.

Lester Bernstein From 'Time' to NBC

Lester Bernstein, senior editor at Time, is reported stepping into the job of director of information at NBC.

Bernstein succeeds Michael Horton, who is moving over to a similar newly-created post for CBS News under Sig Mickelsen.

Vintage Song-&-Dance Pix Prove Major Disappointment as TV Fare

Musicals of yesterday are not rating getters today, when it comes to tv exposure of vintage features.

At this point there are sufficient features from most of the major Hollywood studios piling up a rating history to draw that general conclusion. There are, of course, exceptions.

But the majority of musicals, including many extravaganzas from the Metro library, don't draw the big audiences. Stations, aware of this situation, on the whole don't schedule a song and dance pic during rating week.

A vet station o&o film buyer explains the disappointment this way: Musicals are topical and what was fresh and fun in songs years ago has become old hat today. More than any other type of picture, they show their age via the old tunes, the old arrangements the "23 skidoo" steppin'.

Metro rating disappointments include "Great Ziegfeld," "Cabin in the Sky," "Broadway Rhythm" and the various "Broadway Melodies." The tunes in them include "Look for the Silver Lining," "A Pretty Girl Is Like A Melody," "If You Knew Susie," "You Are My Lucky Star," "I've Got A Feelin'" and other greats of yesterday.

They haven't the "beat" for oldsters apparently aren't suffithe teenagers and the doting cient to draw the imposing ratings.

Some of the exceptions and reservations should be stated. As to the exceptions, they include the "classics", the Fred Astaire and Ginger Rogers starrers such as "Top Hat," Frank Sinatra's "Anchors Away," and a few others.

The reservations stem from the fact that the syndicators have held off many top musicals pending their theatrical reissue. Pix held off include Warner Bros. "Yankee Doodle Dandy," and Metro's "Easter Parade," "The Harvey Girls" and "Meet Me in St. Louis." Also not rated as yet are the Paramount musicals now being made available to tv via MCA. They'll be bringing Bob Hope and Bing Crosby back in their "Road" musicals, as well as

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Curb Your Reruns

In an effort to stabilize the rerun field in syndication, CBS Film Sales is holding off releasing all the episodes in a particular series, as well as temporarily retiring a number of series that have been around for sometime.

The dual step was taken in order not to glut the market with rerun product, a situation which brings down the prices of film. Also, in a field of many rerun skeins, a particular series finds itself lost in the pool of many.

As an indication of the rerun series count, stemming from network cancellations, CBS Film Sales has "The Eve Arden Show," "You Are There," "The Brothers," "Mr. Adam & Eve," as well as additional reruns. Other syndicators, too, have a large pool of similar product.

On the "Mr. Adam & Eve" and "You Are There" shows, CBS Film Sales instead of selling all the episodes in the particular series, is limiting deals to 39 segments.

Withdrawn for the time being are the following skeins: "Range Riders," "Buffalo Bill Jr." and "Adventures of Champion."

'Orphaned' Pilots Now Channelled To Syndicators

The pilot race now has shifted to a large degree from Madison Ave. to the local doors of the major syndicators. Pilots which for one reason or another failed to find a network berth today are being peddled for syndication.

Many syndicators, as a result, find themselves in a peculiar sort of a race. Syndicators themselves have unsold pilots of their own and are wondering which ones to put into the market-by-market field. Now, additionally, they are being offered orphaned pilots, either coming from an outfit such as William Morris Agency or indie producers. Not inking a national network sale has made the backers eager for the syndication route.

Failing to get a network berth doesn't cripple a pilot in the syndication field. Some agency execs have gone as far as saying that they can't buy the show for fall networking, but they see it as a potential for regional sponsor clients.

Another factor lifting the "has been" onus from unsold pilots that may make it via syndication is that a whole set of different agency execs in many Madison Ave. shops screen syndicated product. They usually don't see the pilots pitched for network airing, sticking more closely to the product for regional clients.

Some major syndicators, incidentally, treat "outside" pilots for possible syndication equal to their own unsold pilots, giving both types the same look-see as potential syndicated product.

Richman, Pamela Mason Team in Vidpix Series

Hollywood, June 3.

Harry Richman and Pamela Mason are being teamed in a new vidpix series with a show biz background.

Talks are now being held with George Burns, owner of McCadden Productions, anent McCadden packaging and financing the show. Pilot would roll early in the fall. James and Pamela Mason are leaving this week for a six-week strawhatting tour in the east, in "Mid-Summer," by Vina Delmar.

BROWN'S 'PEACEMAKER'

John C. Brown has completed a presentation and script on a projected telefilm series titled, "The Peacemaker."

'N.Y. CONFIDENTIAL,' 'FURY' SOLD IN BRIT.

Deals on "New York Confidential" and "Fury" for telecasting in Britain by commercial programmers were closed by Television Programs of America.

"Confidential" was bought by Associated Rediffusion, while "Fury" went to Incorporated Television Programme, Ltd. Involved were 39 episodes of each series. "Confidential" currently is being sold in syndication, with "Fury" a network show on NBC-TV, sponsored by General Foods and Borden.

Times Sq.' Pilot Both Tape & Film

Having negotiated temporary jurisdiction in both American Federation of Television & Radio Artists and Screen Actors Guild—a feat which in itself is distinctive—Telestudios in New York has the unique distinction of being the first production shop to lense the pilot of a new series on both video tape and regular 35m film.

Pilot was for a half-hour variety package, "Times Square Varieties," with Peter Donald emceeing. Others in the pilot, produced by Carl Eastman, Al White Jr., and Ernest Chappelle for Video Varieties Inc., included The Chordettes, the Great Ballantine and some novelty acts. VVI's plans call for shooting the remainder of a series and putting it into syndication.

Eastman said the principle output, beyond the initialer, will be on film, until the number of tv stations with video tape equipment increases.

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Manulis to Head 20th TV Subsid; Asher Shifts East

Hollywood, June 3.

Martin Manulis, producer of CBS "Playhouse 90," who was signed some months ago by 20th-Fox as theatrical film producer, has instead been named head of 20th's subsid, TCF-TV. "Manulis will head a greatly expanded and augmented TCF-TV," said Buddy Adler, announcing move.

Manulis replaces Irving Asher, head of TCF-TV the past three years, who moves to N. Y. in charge of sales for the unit. TCF-TV is moving from its Western Ave. lot, which has been leased by Four Star. All 20th operations will henceforth be integrated with the studio's theatrical film production, Adler said.

Manulis originally signed by 20th on a deal which called for him to have a profit participation on the pix he produced, and it's understood the new deal gives him participation of the vidseries he reins. Manulis reports to 20th Aug. 1.

Excepting Baseball WOR-TV Practically All-Film for Summer

With the bowout of Ted Steel's live show on WOR-TV, station for the summer months virtually will be a film operation.

The grind will be broken by live telecasts of the Philadelphia Phillies games and a few other shows. Understand station is near closing a deal on telecasting the Yonkers Trotting Races come August, with three sponsors keyed for inking.

In the fall, WOR-TV daytime hours will be taken over by the New York State Board of Regents for telecasting of educational shows.

Station's summer schedule which starts June 16, opens with a "Health and Medicine" skein at 1:45 p.m., followed by "It's Fun to Travel" and a Matinee Movie. From 4 to 6 p.m., a variety of rerun syndicated product will be offered including "My Hero," "Life With Elizabeth," "Willy," Cross Current," "Headline," "Paris Precinct" and "Boston Blackie."

Station throughout summer continues its "Million Dollar Movie" 16 showings per week format.

Ladd's 'Ivy League'

Hollywood, June 3.

Alan Ladd's Jaguar Productions, moving also into television, has acquired "Ivy League," teleseries format by Jameson Brewer and Daniel Nathan, for initial project.

William Bendix as star will portray a retired U. S. sergeant attending Ivy League college on a GI Bill of Rights.

Now It's the North's Turn

At a story conference concerning scripting for the second year production of "The Grey Ghost," ideas on what Col. Mosby's Southern Raiders should do for another 39 episodes were kicked around.

It was conceded that the first 39 episodes had the Southern Colonel outfox, outfight and out-general Northern troops. For the next 39 episodes, it was decided, the series will acknowledge that the North won the war, showing troops in blue triumphant and the Southern Colonel will get into winning situations other than on the battlefield. Tod Andrews continues as the running hero in the CBS Film Sales skein.

Leonard to Sponsors: Gotta Hitch Product to Right Show

Hollywood, June 3.

The wrong sponsor for a good tv show can be the absolute "kiss of death," according to Herbert B. Leonard, producer of such series as "The Adventures of Rin Tin Tin," "Circus Boy" and "The 77th Bengal Lancers."

Producer pointed out that it's not always the fault of the program when a sponsor fails to obtain the sales volume he anticipates. "More often than not, it's the sponsor's fault," he said.

Why ad agencies and sponsors continue to try to sell children's products to adult audiences or vice versa is something which puzzles Leonard. He finds equally puzzling why producers who have put huge amounts of time, effort and coin into their shows allow them to be aired under adverse circumstances.

Leonard admitted he was guilty last year of not holding out for the right time slot and the right sponsor auspices for two of his series. Result was that one had to find another network and the other is now in syndication, but doing extremely well.

"To be specific," he said, "The 77th Bengal Lancers" made its network bow over NBC in the 7-7:30 p.m. Sunday time slot with General Foods as the sponsor. The time was aimed at a juvenile audience, as were the commercials. What everyone failed to consider was that 'Lancers' was designed for a primarily adult audience. Is it any mystery that after one season the program was dropped by the sponsor and the network?"

"Circus Boy" followed at 7:30 p. m., producer noted. In this instance, he pointed out, the time was right, but the sponsor, Reynolds Metals, had the wrong number. The commercials aimed an institutional message for adults at the child audience, with the result sponsor failed to obtain the proper benefits from series.

Fortunately, "Circus" was able to switch to ABC and pick up Mars Candy Co. as its new sponsor, according to Leonard. Now it's aired on Thursday nights at 7:30, and this time the formula was correct, producer asserted, a childrens' show advertising childrens' products at a children's hour.

Leonard claimed that had "Lancers" and "Circus" been handled correctly their first time

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FOREIGN SALES ON NTA VIDPIX SEGS

Foreign sales on "Sheriff of Cochise," "Official Detective" and other properties of National Telefilm Associates were reported by Sam Gang, NTA's foreign representative who recently returned from a tour of the Far East.

"Sheriff" was sold in Japan, Australia and the Philippines. "Official Detective" was purchased in the Philippines and Australia. Approximately 200 color cartoons were bought by the Nippon Television Network for presentation in Japan.

Gang described the tv industry in the Far East and Australia as "desperate for American product." He added his forecast that Japan is going to be one of the biggest tv markets in the world in the not too distant future, ranking next to the U. S. and England. He described Australian tv as rapidly expanding.

Sponsor Windfall On 'Terrytoons'; Two Major Deals

CBS Film Sales has pulled a neat parlay on Terrytoon cartoons, picking up about $1,000,000 in fresh biz via station sales of the cartoon library.

Stimulating the biz is the guaranteed sponsorship of two clients, Bakers Instant Chocolate and Sweets Co., in some 65 markets, either separately or together. Another factor pushing the sale is that for the first time CBS Film Sales decided to theme the cartoons under the general title of "Farmer Alfafa and His Pals."

The show has been edited down to the regular 26½ minutes, with the Farmer Alfafa cartoon character acting as emcee for the 200 Terrytoons included in the deal. An opening, close and bridge has been included for a complete half-hour show on the reel.

Bakers Instant Coffee, a General Foods brand, goes off ABC-TV's "Disneyland" in mid-July for a ride on "Farmer Alfafa" in 46 major markets as an alternate sponsor for 26 weeks. Sweets Co. of America has taken alternate sponsorship for 13 weeks in some markets and 26 weeks in others. Total markets included in both sponsorships deals are 65. CBS Film Sales deals with the stations are

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Ziv's 'Dial 999' To Premiere in Britain

London, June 3.

The new Ziv British tv series, "Dial 999," produced by Harry Alan Towers, opens on the ABC-TV network in the Midlands and the North of England next Sunday (8) and will be shown by Associated Television in London a month later.

The series, costing around $1,250,000, stars Canadian-born Robert Beatty as a detective inspector in the Mounties, temporarily seconded to Scotland Yard. First 12 have already been lensed and the entire skein is due to be completed by November.

Four New Series On G-K's Roster

Hollywood, June 3.

Gross-Krasne, whose syndicated distribution operated has been limited to only one firstrun syndication entry over the past five months, has at least four new series slated for production over the summer.

Quartet are "Glencannon," currently shooting in England with Thomas Mitchell starring; "The Flying Doctor," with Richard Denning starring, to be produced by the English commercial programming contractor, ABC-TV; Caribbean Adventure," (tentative title), to be filmed in Bermuda by Brewster Morgan and Eugene Solow; and "New Adventures of Trader Horn," to be filmed in England by Gross-Krasne Ltd. in collaboration with Michael Kraike.

G-K will proceed with full production on 39 films in each series, not limiting itself merely to a pilot. "Glencannon" is already underway with five shows in the can;

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'REGIONALS' COME INTO OWN

What Sells a Pilot?

With the bulk of next season's network telefilm programming already committed for, and with 70 to 80 major telefilm pilot entries left in mid-air unsold, there's a good deal of soul searching on what clinches a national sale.

From the disenchanted there are whispers of payola in one form or another. From others there are a variety of reasons, many of them dependent on the particular producer-distributor's experience. Following are some of the major factors given for clinching the national deal.

1. The pilot must have emotional impact. It can have everything in its favor, a track record based on similar shows, star names, etc., but if the filmed sample doesn't hit the agency and ad execs in the solar plexis, it's just another good idea.

2. With everything equal, star names can swing the deal. Ann Sothern in her new show is an example.

3. Track record of the producer. If a Desilu and an unknown producer come in with equal shows, a Desilu gets the nod. With millions riding on a network entry, few ad and agency execs will gamble with an unknown producer over the long stretch when he can put his money on a production outfit that has a record of accomplishment.

4. The show must be considered the correct vehicle for the particular sponsor. Many a half-hour filmed entry has floundered on this score. Pilots which are inferior in quality have been sold because the particular sponsor feels that entry will showcase his wares better. Conversely, superior pilots have failed to win sponsorship because the advertiser didn't want to be associated with "downbeat" yarns, "offbeat" material, etc.

5. Riding on the shirttail of the current trend. Westerns are a prime example in that area today—although many oater pilots are going begging for want of sponsorship; there's just too many of them and many advertisers find the sponsor identification lacking.

Ex-N.Y. Writers Find Coast TV More Lucrative; Vidpix as Come-on

Hollywood, June 3.

Television writers primarily identified in the past with live video out of New York are rapidly filling the ranks of the Coast-based vidpix scripting fraternity. With live television drama on the decrease, many of the old "New York school" are moving into the half-hour telefilm field they once scorned.

Among the new-to-telefilm scripters who've moved out to the Coast in the past several months are such veterans of live as Ernest Kinoy, Alvin Sapinsley, Hallsted Welles, David Swift, James P. Cavanagh and Stanley Niss, working on such series as "Walter Winchell File," "M Squad," "The Restless Gun," "Alfred Hitchcock Presents," "General Electric Theatre" and the new CBS "Rawhide" pilot.

Others on the list include Adrian Spies (who's been mixing live and film), Dick Berg (ditto), Leslie Stevens, Mel Goldberg, Frank Gilroy, Dale Eunson, Larry Menkin and Eliot Asinoff. While most of the scripters involved in the N. Y.-to-L. A. shift have been working on network shows, several are involved with syndicated entries, a

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'People's Choice' Brings $1,000,000

ABC Film Syndication is shelling out over $1,000,000 for "People's Choice," just finishing a network run, for syndication.

Although the deal is yet to be finalized in contract form, it's in the bag for the ABC syndication subsid. There are 104 episodes in the Jackie Cooper series, making it very feasible for a comedy strip station operation.

Recently, Screen Gems acquired the "Burns & Allen" off-network skein for a rerun in syndication. The next big off-network comedy series eyed for a syndication run is "The Bob Cummings Show," due to be slated for a rerun ride in January.

Irving Brecher who, with George N. Burns (& Allen), owns "People's Choice," is east with his director, Manny Rosenberg, on holiday. They motored across the country. Brecher's 14-year-old son John is making his first trip east next week and will see the sights with the showman. Mrs. Brecher (Eve) is remaining at their Bel-Air house, at the moment supervising the building of a swimmingpool.

Marx Ankling Metro TV

Effective July 1, Sam Marx is out as exec producer in charge of Metro TV.

Marx, however will maintain his telefilm link with the studio, remaining as head of his own indie telefilm production unit on the Metro lot. Understand, Marx also has feature film production plans in mind once he leaves. Metro still hasn't found a successor to Marx.

$7,500,000 For Par Pix in L.A.; No Takers Yet

Los Angeles, June 3.

Asking price on the complete 700-pic pre-'48 Paramount library in Los Angeles comes to nearly $7,500,000. L.A.'s seven stations received complete price lists simultaneously from MCA TV last week, but none have moved so far to acquire any of the films.

MCA is employing the same competitive bidding technique it used in New York, where it sold the complete library to WCBS-TV for $8,400,000. In Los Angeles, it has furnished each station with specific terms on prices, number of runs and term of contract for each individual picture, and has given each station the opportunity to bid for anywhere from one film all the way up to the complete package of 700.

Breakdown on the $7,500,000 figure finds actual price pegged at $7,000,000. However, buyer must pay the 6% American Federation of Musician fee, plus print costs. AFM fee, pegged on the total price, comes to $420,000, and 16m prints cost roughly $52,000, bringing the total to $7,472,000.

Each picture is individually priced, to a high of $50,000 for such topgrade Par entries as "Go-

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Siodmak's 'Silent'

Telefilm producer Robert Siodmak has come in with a pilot, titled, "The Killers," which runs almost two-thirds without dialog.

Pilot was packaged by Don Getz and Siodmak under the Barbara, S.A. Production banner. Shooting was done in Europe.

A HOT PATTERN FOR GIANT FIRMS

Little noticed, but of vital import to syndication, is the growth of companies associated with major regional buys.

The growth, especially in the key regional fields of the beers, dairies and bakeries, has been effected via mergers, consolidations and buy-outs of competing companies.

The development, pacing what has occurred in many instances on the national level, has occurred over the years. The consequence to the syndicators is that in many areas there are fewer regionals and local sponsors around, but the ones that are left today have assumed giant proportions.

For example, Foremost Dairies, a seasoned user of syndicated shows, now is virtually stretched across the country with its distribution facilities. A Falstaff Brewing inks for 71 markets on its "State Trooper" deal. Hamm Brewing is tied up on "Harbor Command" for over 50 markets. Getting into the act, via a different route, is D-X Sunray Oil Co.'s 50 midwestern city deal with Television Programs of America on "New York Confidential." Sunray's buy, unlike the beers, dairies and bakers, does not reflect the merger phenomenon.

Kurt Blumberg, TPA's v.p. in charge of sales coordination, feels the expansion of the regionals will force competing firms using network vehicles to reexamine their buys. The giant regional beer can pinpoint its market, buying more than one syndicated show, if need be, compared to what he feels is an inflexible network buy, with a sameness in penetration in important and unimportant markets.

Budweiser is committed at this time to syndication. Schlitz is debating whether to buy another network vehicle (it's now playing net with "Schlitz Playhouse") or go the syndication route. Budweiser and Schlitz are two national beers, which have a varying degree of penetration throughout the country. Large regional brewers which have taken over smaller local beer-makers are giving the national companies a run for their money in different vital market areas, forcing the nationals to get into the syndication act.

A similar situation is occurring in other sponsor areas, too. Large regional bakery accounts which have grown via buyouts, etc., include Interstate Bakeries, now stretching east of Cincinnati to the Coast. Interstate, another seasoned user of syndicated vidpix, bought out Fitzpatrick Bakeries. Langendorf and Bell Bakeries, other regional buyers of syndicated product, also have expanded via takeovers of smaller firms. Foremost Dairies, one of the initial examples, about two years ago, took over Golden State Dairies on the Coast.

The expansion of the major regionals with 50 to 60-market buys almost is tantamount to a network deal for the syndicator, with a good deal of negative costs realized and with the rest of the country to sell-off. But with mergers and consolidations, the minor regionals in many instances have been swallowed by the major regionals, leaving fewer but bigger regionals available for plucking by syndication.

Revue's New Story Ed

Hollywood, June 3.

New story editor at Revue Productions is Mae Livingston, who replaces Bill Lawrence. Latter has exited the telefilmery.

Miss Livingston had been Lawrence's assistant. Gordon Hessler, who has been with Fordel Films in N. Y., has been hired as her assistant.

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Summing Up: More Than 50% Of H'wood-Made Telepix Series Axed; But No Lensing Downbeat

By DAVE KAUFMAN

Hollywood, June 3.

Hollywood's annual spring telepix upheaval has seen a record number of vidseries axed or going out of production, with the decision on a few shows still to be made, due to the late buying season. Some of the vidpix series which lost their sponsors will continue since other bankrollers were found, but the overall tally reveals that more than one-half of the made-in-Hollywood merchandise got the ax.

All in all, 37 telepix series lost their sponsors, three more than last spring. And in addition the live shows in Hollywood were handed eviction notices, making for an overall total of 46 shows.

While some of the series lost cosponsors but will be back with different angels, most of them bit the dust. Only consolation for the telepixers here is that virtually every axed show is being replaced with a new telepix series, so there isn't apt to be any downbeat in production despite the convulsive changes.

In some instances tv film stands to gain, since they're replacing live shows. Most notable example is Desilu's hour-long "Desilu Playhouse," which will be seen next season on CBS replacing the guillotined live show, "Studio One in Hollywood."

As the pattern for next season begins to make a clear picture, it's apparent the kingpins in the vidfilm field for the next semester will be Desilu, which expects to have 21 series before the cameras (i.e., its own, plus a number of shows using its facilities); Revue, which held onto most of its series but thus far hasn't any new entries for the fall; Four Star Productions, increasing its production strongly; Screen Gems, up from last year; Warner Bros., also up from last season.

Of the major film studio tv subsids, Warner Bros. has by far the best track record with several series definite for next season. Metro TV, on the other hand, has had trouble and is shooting only one series, waiting word anent renewal of a second; TCF-TV, the 20th-Fox subsid, has no network series. Screen Gems, Columbia subsid, has made a healthy come-

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Tag This One

Hollywood, June 3.

"Richard Greene Plays Robin Hood in the Adventures in Sherwood Forest" is palpitating tag by which vidpix series, "Robin Hood," will be brought to local home screens by KCOP this fall.

KCOP has acquired exclusive L. A. tv rights for Richard Greene starring series.

I-W Makes Like UA on Foreign TV Distribution

After taking over the 2,500 properties in the Guild Film Library, Standard Sulphur, a Houston, Tex., firm formerly in the industrial field, this week becomes one of few operations to deal exclusively in foreign tv film sales. Company's 6,000 stockholders okayed the deal and a name-change to Inter-World TV Films Inc.

Guild is not taking any immediate cash for the product but is instead taking over approximately 3,400,000 (62%) of the company's 5,000,000 shares of stock and has been given $5,000,000 in debentures which will be retired at the rate of 50% of all receipts for Inter-World. The other 50% of the foreign tv sales take will be plowed back into the operation.

Six weeks ago, John Cole, the new prexy of Guild, expanded the distribbery's own foreign activities. The selloff of all foreign rights to Inter-World comes as a change in plans.

Cole explained in New York this week that it was Inter-World's intent to "set up the United Artists of foreign television film distribution." I-W is soliciting product from all quarters. Right now it's dickering with Martin Ross for 140 Lippert features.

Guild had already began dubbing a substantial portion of its product. I-W, according to Cole, has immediate plans to dub additional product. Some of the first celluloid being moved in that direction are the 1,000 RKO short subjects.

New company is in the process of hiring a president and several "resident" salesmen abroad. President hasn't been chosen yet.

Cole said that "It won't be long before 38% of negative costs (on tv film product) can be recaptured from the foreign market."

Standard Sulphur stock is traded over the counter. Cole said that the company went out of the sulphur business some time ago, and hereafter will devote all its energies to the foreign sale of video product.

In dropping out of direct foreign distribution, Guild will concentrate its activities on domestic production and sale.

Thorpe's 'Target' Buy

Thorpe Finance Co. bought Ziv's "Target" in six Wisconsin markets. Skein has also chalked up a roster of other advertiser and station sales.

Boyle-Midway Co. for Aero-Wax inked for alternate weeks in St. Louis and Dallas. Kroger Stores which had previously purchased the series for showing in Dayton, has now added Memphis and Clarksburgh, Miss. Acme Foods Stores signed for Philadelphia.

Among the stations newly signed to carry the Adolph Menjou-hosted series are WMBR-TV, Jacksonville, Fla.; WFMJ-TV, Youngstown, O., KROD-TV, El Paso, and WALB-TV, Albany.

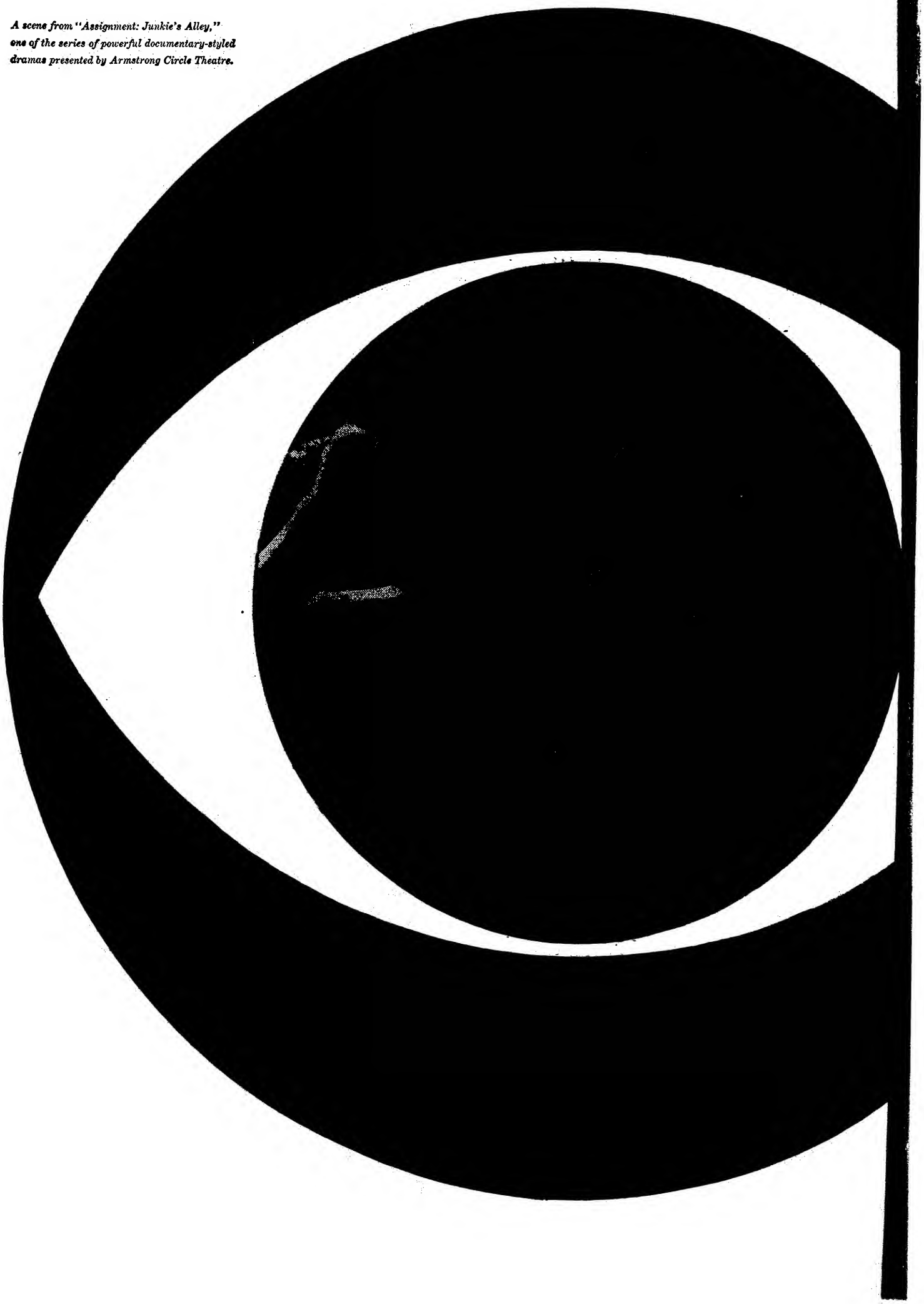
Late Pix Waning? 'Crazy, Man': M-G

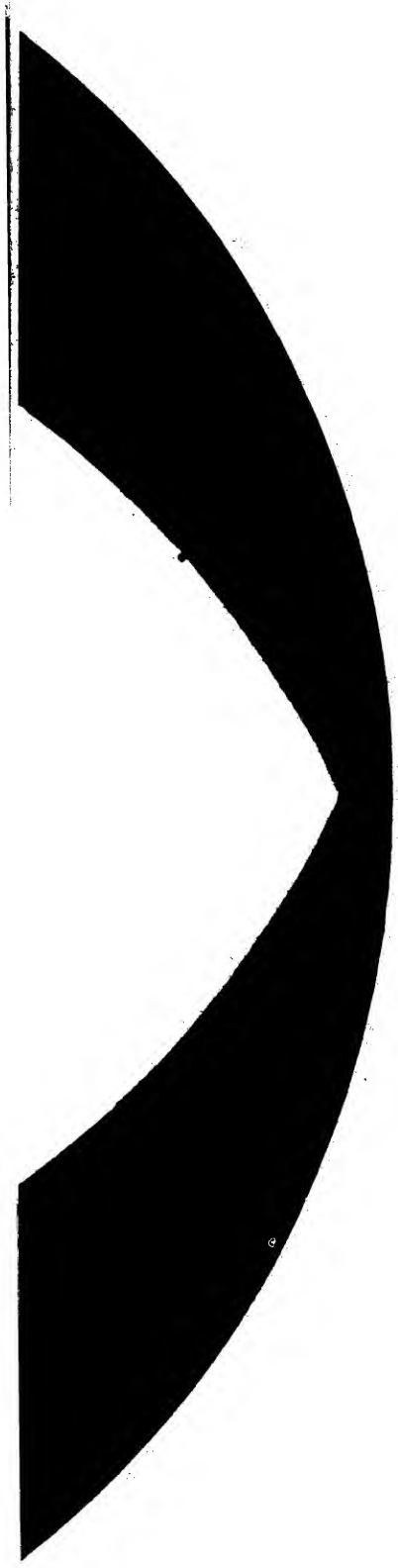
Despite impression that the bloom may be off the rose for late night pix, backed up by some audience and sponsor defections in the key markets of Los Angeles and Chicago, healthy ratings still are secured by cinematics.

Metro TV, distributing one of the major libraries, has come up with some ratings to make its point. In the New York market, "Postman Always Rings Twice," "The Hucksters," "My Brother Talks to Horses" and "Bugle Sound," all telecast on WCBS-TV' "Late" and "Early" feature shows topped all opposition. According to the May report of American Research Bureau, based on April ratings, "Postman" telecast at 11:15 p.m. Friday (11) night drew a rating ranging from 20.5 to 17.5, as compared to the "Jack Paar Show," which ranged from 7.2 to 3.7 in the same rating periods.

In Cleveland, KYW's Sunday night "Academy Award Theatre," playing "Test Pilot," drew some sizable audiences. Ditto for "1 O'Clock Playhouse" with "Lassie Comes Home" in the afternoon on the same station. Another case in point is WJZ in Baltimore, playing off the Metro pix.

A scene from "Assignment: Junkie's Alley," one of the series of powerful documentary-styled dramas presented by Armstrong Circle Theatre.





HOW ARMSTRONG COVERS AMERICA

Armstrong Cork will start its 31st year in network broadcasting and its ninth in television by concentrating its entire television advertising effort on the CBS Television Network, where it has just renewed its notable series of hour-long actuality dramas.

Armstrong Cork's leadership in its field is grounded in a firm conviction about the sales effectiveness of television. This conviction is reflected not only in the character of its programming, but in the expressed attitude of the Company itself:

"People who purchase Armstrong products do so at long intervals, which is why we are primarily concerned with the impact of the program itself as well as its commercials. This means putting quality ahead of quantity —program character and audience composition ahead of audience size— since Armstrong is sure to reach everybody over a span of years. A good program can contribute to the impact that its commercials have on the audience, and thus become allied in the viewer's mind with the sponsor's product. We find the CBS Television Network a particularly effective frame for delivering this impact."

It seems clear that the CBS Television Network is delivering the same kind of impact for other advertisers as well—including General Foods, Westinghouse, U.S. Steel and Prudential.

Like Armstrong, they have announced their renewals on the network that for 68 consecutive Nielsen Reports has been delivering the largest nationwide audiences in advertising. **CBS TELEVISION NETWORK**

Chi Michigan Ave. Now Running Madison Ave. Fast Billings Race

By LES BROWN

Chicago, June 3.

Michigan Ave. has been gaining steadily on Madison Ave. in recent years, in terms of billings and general advertising acitivity, although where broadcast operations are concerned it's still no race between the Gotham and Chi ad arteries. The special significance in the burgeoning of the Chicago ad front is that it points up the changing and increasingly complex functions of the modern agency. Service today must go well beyond the mere placement of ads in media; the ad agency has become thoroughly enmeshed in matters of marketing, distribution, research and merchandising.

Chi is running a fast race in advertising today purely because of position. The Windy City is the hub of a vast and lush industrial area, and the client wants closer and closer liaison with his agency. The growth of advertising here correlates directly with the growth and locus of industry.

Upbeat in the midwest is brought into focus by the number of bluechip advertisers that have switched over from New York to Chicago agencies over the past year or two, e.g., Chryselr Corp. to Leo Bunett; RCA Whilpool to Kenyon & Eckhardt, Chi; General Foods' S.O.S. Div. to Foote, Cone & Belding; Frigidaire to Dancer-Fitzgerald-Sample, Chi; and Schlitz to J. Walter Thompson, Chi.

It is seen also in the outcropping and strengthening of Windy City chapters to Gotham agencies. Pabst Brewing Co., a Chicago account, for instance, took on a New York agency several months ago, but Norman, Craig & Kummel had to open a Chi branch in order to snare the business.

Conversely, the Michigan Ave. ad shops have to maintain strong Madison Ave. bureaus in order to hold onto the big accounts, broadcasting being the principal reason. Leo Burnett and Foote, Cone & Belding in recent weeks sent their broadcast heavyweights to New York, leaving the local headquarters to concentrate on the day-to-day servicing and the whole marketing schemes. And while the radio-tv strongmen are being transferred to the centre of broadcasting, similarly the marketing and research sharps are being imported to Chi.

The present complexity of agency operations may be seen, too, to account in part for the recent trend to mergers. It is as though two agencies were pooling their facilities in order to be equipped for proper modern servicing of the big account.

The flowering of Chi in the agency biz is again reflected in the city's status as a centre for commercial film production, with studios like Kling, Niles, Wilding, Filmack, United and others all reaping the benefits of the Windy

(Continued on page 46)

$3,000,000 Spring Biz For NBC-AM

Sparked by considerable biz from General Foods, Lever Bros. and Grove Labs, spring sales on NBC Radio total $3,000,000 in net revenue.

General Foods ordered a campaign for "Jello" with participations in numerous daytime programs. Lever Bros. launched a campaign for "Breeze." Grove Labs began plugging its "Cold Tablets," "Fitch Shampoo" and "No-Doz."

Among the other advertisers placing new orders are Commercial Solvents Corp., Chapstick Co., Texas Co., Edison Electric Institute, Food Specialties, Cool Ray Sunglasses, Scholl Manufacturing Co., Mack Trucks, Florists Telegraph Delivery Assn., Savings and Loan Foundation, Chrysler Corp., Simmons Co., C. H. Musselman Co., Armour and Co., Vick Chemical Co., Gillette Razor Co., North American Van Lines, Voice of Prophecy, R. J. Reynolds Tobacco Co., Brown and Williamson Tobacco Corp. and Mutual, Inc.

Manno's Upped Program Status at ABC Radio

Charles Manno becomes eastern program director for ABC Radio. New title officially pins the administrative responsibility for the web's remaining programming almost entirely on Manno's shoulders.

It's a key program job at the radio web, since the large majority of ABC stanzas emanate in the east. Manno had been assistant national program director, although there has been no national program director since Bill Hamilton resigned recently.

Schaffner, CBS In Coin Stalemate

Hollywood, June 3.

Director Franklin Schaffner, under a one-year non-exclusive pact to CBS, is currently in negotiations with the network on a deal for next season, but the talks aren't going well because CBS won't meet his demands for more coin.

Schaffner, who will have directed 10 "Playhouse 90's" this season, reports "we're not near a deal. It's purely because they're holding the line—they don't want to pay any more next season than they did this year. I won't work for the same money. They're in a rather captive position because of the number of live television shows going off. However, if they don't meet my demands, I will probably direct for the DuPont series, Hallmark Hall of Fame, or go into a theatrical film project."

Schaffner, whose CBS deal expires June 26 when he directs "The Great Gatsby," last "90" of the season, also directs "The Innocent Sleep," on "90" Thursday.

The director opined tv is making a great mistake in slashing the number of live tv shows, and predicted live tv will return. As for the audience which has grown to like live tv dramas, he said "I don't know what will happen now that they're being robbed of it. I think they'll go to the movies."

Chi Stations Break Thru Sight & Sound Courtroom Barriers

Chicago, June 3.

The two local NBC stations, WNBQ and WMAQ, broke the courtroom barrier last week and came away with unexpected film footage and tapes of a highly publicized traffic melee. The local courts have for years barred radio and tv from covering prominent cases, and NBC's entre to Municipal Court, with tape recorders and film crews, was unprecedented here.

NBC newsman Bill Warrick, accustomed to being thwarted, made the usual perfunctory request and was surprised at being granted permission by Municipal Judge Henry C. Ferguson. The case covered was a weird one which began when Chi's publicity hungry cop, Jack Muller, ticketed the automobile of Cook County Sheriff Joseph Lohman parked in front of Chicago City Hall. For the record, Sheriff Lohman won.

Chi's No. 1 Status On Tint Sets Per Capita; Polk Bros. Big Help

Chicago, June 3.

According to estimates by RCA's distribbery here, the Windy City leads all other markets in color sets per capita. In the Chi tv signal area (pop. 6,161,000) there are an estimated 54,000 tint receivers, while within the Gotham signal span (pop. 14,428,500) the sets total around 62,000. On a per capita basis, the distrib calculates, Chi has 40% more tintsets than any other city.

Edward Dodelin, viceprez and general manager of the RCA Victor Distributing Corp. of Chicago, went on the air with that message last Thursday (29) during a presentation of a Chi Federated Advertising Club award to WGN-TV's "Blue Fairy." Dodelin credited the indie station's color kiddie strip, which RCA underwrites, for stimulating the sale of tint here. He stated that more color sets were sold in Chicago during 1957 and the first quarter of 1958 than in any other market.

Polk Bros., appliance dealer which co-sponsors the show, is credited with having sold more than 50% of the receivers in Chi homes.

Nielsen's Upbeat In Radio Listening

Winter radio listening has risen since 1957, according to Nielsen. In the research company's annual "March Week I" study, released this week, it was reported that listenership during a "typical mid-winter week" increased by 8%. The increase brings homes listening weekly to 43,500,000.

Survey showed that 89.5% of all U.S. homes flick on the radio during a winter week. The heaviest listening is still done in the a.m., when 40% of the total listening is accounted for. From noon to 6, 34% of all listening is done. From 6 to midnight, 21% of the listening is done, the remaining 5% coming after midnight.

Buick & Frigidaire To Team on Reruns

When Patrice Munsel ends her run for Buick on June 13, General Motors has decided to finish off its ABC-TV pact for Friday at 9:30 with a summertime run of half-hour rerun telefilms. Though the exact nature of the sponsorship is not set, Frigidaire, also a General Motors division, will take over at least part of the weekly half-hour bankrolling from Buick.

Show, which will probably contain former "Ford" and "General Electric Theatre" telefilms, among others, has tentatively been tagged "Frigidaire Summer Theatre." Title might end up with both Frigidaire and Buick being mentioned.

Set Sales Down in '58

Washington, June 2.

Sales of tv and radio receivers, as reflected by shipments from factories to dealers, shows a decline for first quarter of this year. However, the figures do not indicate a sharp drop, according to Electronic Industries Association, which keeps tabs on sales. And shipments of tv sets in March, though off from same month last year, showed an increase over February.

Total tv sets shipped for first three months this year shows a drop from the '57 total of 1,457,636 to 1,356,759. The March total of 535,310 compares favorably with the February figure of 406,658.

Nielsen's Top 10 in Britain

(Week Ending May 18)

Army Game	(GRANADA)	77%
Take Your Pick	(AR)	74%
Television Playhouse—Dark Pastures	(AR)	73%
Wagon Train	(GRANADA)	72%
Sunday Night at the Prince of Wales	(ATV)	70%
Armchair Theatre—Paid in Full	(ABC)	69%
Royal Windsor Horse Show—Fri.	(ATV)	68%
Double Your Money	(AR)	67%
Emergency Ward 10—Tues.	(ATV)	
Emergency Ward 10—Fri.	(ATV)	65%

TV-Radio Production Centres

IN NEW YORK CITY . .

Michael Horton steps into newly-created post of director of information services of CBS News, reporting to **Sig Mickelson**, veepee. Horton was formerly director of information of NBC . . . WCBS Radio's Galen **Drake** to Europe in the fall to tape-record closing down of Brussel's Fair as well as interviews with featured personalities . . . WCBS Radio's **Jack Sterling** to broadcast his program for week of June 16 from Spring Lake. He's taking his entire gang with him . . . WCBS Radio's **Jim Lowe** has recorded another tune on the Dot Label. It's tagged "Take Me To Your President" . . . **Al Schwartz** will do a pilot for **Lou Costello** and write a "Club Oasis" program . . . WCBS Radio's **Bill Leonard** led contingent of Giant fans to West Point to see San Franciscans whip the Cadets. Among the group was "See It Now" producer **Fred Friendly** . . Actress **Zel deCyr** completed series of radio spots for Dannon Yogurt . . . **Betty Kramer** of WCBS Radio to get hitched Oct. 25. The groom-to-be is Larry Macholz . . . **Allen Swift** completed narration on tv animated cartoon commercial for Spic and Span Cleaner . . . **Wendy Barrie** was honorary commodore for first early season championship regatta sponsored by Glen Cove, L. I. Community Chest at Glen Cove's Morgan Park last Saturday (31) . . . **Jim Backus** returns as regular panelist on CBS Radio's "Sez Who!" Sunday, June 8 at 7:30 p.m. . . . **Carol Millar** moves up to Office Supervisor for NBC's Guest Relations Dept. June 30. **Dolores Tilston Wolfe**, current supervisor, is leaving to have a baby in August . . . **Mary Small**, recently returned from South American tour, will be guest vocalist on Jimmy Dean's show Saturday, June 7.

Victor Bennett Agency has inked WPIX as client . . . **Arnold Michaelis** had **Ed Wynn** as his "Insight" guest Sunday (1) Sunday evening on MBS . . . **Harry Whittemore** assigned to the RKO Teleradio headquarters staff as engineering manager and **Herbert Mayes** named controller of the WOR division of RKO Teleradio . . . WOR's "Music from Studio X" will salute **Richard Rodgers** tonight (4) through Friday . . . WOR-TV will present the "Greater Metropolitan New York Singles Invitation Bowling Tournament live tonight (Wed.) at 9 p.m. Pabst Brewing picking up the tab . . . WRCA-TV producer **John Fengler** off on two-week vacation . . . Son was born to **Gil Fates** in Greenwich, Conn. Pop is executive producer for Goodson-Todman Productions . . . WRCA-TV producer **Roone Arledge** and **Dave Braun** of Showcase Productions address class of '52 tonight (Wed.) at Columbia U. . . . Sportscaster **Bud Palmer** will emcee the "Wheaties Sports Page" on NBC-TV preceding major sports events . . . **Ben Grauer** to serve as interrogator of new interview-in-depth series. "**The Reason Why**," bowing in on WRCA-TV Sunday (8) at 12:30 p.m. **Bob Ledonne** will produce and **Marshall Stone** will direct. "Reason Why" will alternate with "Open Mind." . . . **Nicholas E. Baehr's** adaptation of "The Road to Recovery" from a short story by **Budd Schulberg** will be given tomorrow (Thurs.) on "NBC Matinee Theatre" as Baehr's 19th show for the series. Baehr, who welcomed a daughter, **Carolyn Julia**, born May 15, has also been commissioned by **Huntington Hartford** to adapt a previous Kraft original of his to a fulllength stage play . . . **Alistair Cooke**, "Omnibus" emcee and chief correspondent in the U.S. for The Manchester Guardian, returned from Britain yesterday (Tues.) on the Queen Mary accompanied by Mrs. Cooke . . . **Bernard S. Krause** has resigned from Cunningham & Walsh to join CBS-TV business affairs dept.

Syd Eiges, NBC veepee of press and publicity, and **Larry Lowenstein**, CBS director of press information, named co-chairmen of publicity and public relations committee of N.Y. Chapter of Academy of Television Arts and Sciences . . . **Jack Laird** and **Wilton Schiller** set to do the script for a "New York Confidential" episode and for a "Man Without A Gun" installment . . . **Jack Arden**, N.Y. manager for Walter Schwimmer, will spend his two-week holiday in August with his family at Dave Levenson's Tamarack Lodge, Greenfield Park, N.Y. . . . **Charles Oppenheim**, CBS Stations press chief, to Coast on an o&o swing.

With **Jay Barney** doing a Shakespearean umpire in the **Wayne-Shuster** sketch on the **Ed Sullivan** show (1), "Sign of Winter," the off-Broadway play in which Barney is appearing, held the curtain until 9:10 p.m. so he could make the scooter jump from CBS Studio 50 to Theatre 74. Actor also slated for NBC-TV "Armstrong Circle Theatre" (11) and another "Couple Next Door" on CBS Radio . . . Mexican tv production firm, Tele-Peliculas Independientes, has acquired Mex rights to **Walt Framer's** "Strike It Rich" and plans to air it in the fall . . . Actor **Jimmy Yoham** will be in the "Nairobie Trio" with **Ernie Kovacs** tonight (Wed.) on the "Big Record," CBS-TV. Actor recently did voice of "Snowflake" the parrot on the Perry Como Show. **Martin Plissner**, N.Y. news editor for MBS, finds himself teamed up again with **Westbrook Van Voorhis** as producer and writer of the net's "The World Today" show which debuts Monday (9). Van Voorhis will do the narration. In past years, both had been teamed as writer-narrator in the "March of Time" feature . . . **Patsy Bruder** into NBC Radio's "My True Story" tomorrow (Thurs.).

Benn Squires, NBC Radio producer-director, recovering from an emergency appendectomy at Doctors Hospital . . . **Loretta M. Sharkey**, assistant supervisor of talent billing at Ted Bates, chosen "Miss New York Radio" at luncheon held by WCBS Radio. Finalist was chosen from 117 entries, culmination of station's celebration of National Radio Month . . . **Sam Kaufman**, news and feature editor of NBC Press, signed by Collier's Encyclopedia and Year Book, to write the all-industry radio-tv article in 1959 edition.

IN CHICAGO

Alan Eaton, formerly of Gov. William Stratton's p.r. staff, was fired as WBBM radio publicist last week by local CBS pub chief **George Condon** . . . WGN-TV producer **Shelly Cooper** recovering from minor surgery . . . **Alan Lee** of Desilu in town last coupla days to shoot a special commercial film at Kling . . . **Stan Dale** taking on added chores for WAIT as p.r. director in addition to his late afternoon deejay turn . . . **Jack Meyer**, son of WGN Inc. chief engineer **Carl Meyer**, upped to director at the Trib tv station . . . ABC-TV ad-pub topper **Ell Henry** back from his Hawaii sojourn, his prize for the shop's "Maverick" exploitation last fall . . . **Farrell Davisson**, former Chi VARIETY staffer who has been holed up in Bernard, Me. the past year, shipped his first novel off to a publisher . . . WBKB picked up WGN-TV's feed (and part of the tab) of the Cardinal Stritch funeral services at Holy Name Cathedral yesterday (Tues.) . . . **Ken Nordine** tapped as host of WBBM-TV's new early evening jazz show which bows tonight (Wed.) at 6:30 p.m. . . . WBKB's newie, "Beat the Buccs," reportedly drew 6,600 pieces of mail last month . . . WGN and Illinois Opera Guild collaborating in a four-month competition for new operatic talent . . . Mages Sports Stores has upped its ad budget and bought a second late-night feature film on WGN-TV.

IN WASHINGTON

Clayton Moore, the "Lone Ranger" of radio-tv, due in mid-month to tee off "The Lone Ranger Peace Patrol," a U.S. Savings Bond moppet promotion stunt under auspices of U.S. Treasury . . . **Max Sherman** named to new post of local sales manager for indie station WWDC . . . The 1958-'59 Voice of Democracy contest for high school students,

(Continued on page 50)

SOUL-SEARCHING MADISON AVE.

WMGM to WINS: 'You're a Meanie'

The hoax pulled on WMGM last week has "serious overtones," according to the Gotham radio independent. An unidentified prankster got in a free plug for rival WINS by posing as Gen. Charles de Gaulle on the "overseas telephone," getting a big play in the N.Y. press. The Metro owned & operated's execs took a burn, quickly calling WINS after the prank to express their distaste for the trickery.

However, WINS officials denied any of their personnel had anything to do with the prank and they knew nothing of its real source. Briefly, what happened was that all morning Wednesday (28) WMGM repeated on the air that it had calls in to France's Premier Pflimlin and to de Gaulle and that the first to call back by overseas operator would be put on the air. Apparently, deciding it was a perfect time for trickery, the prankster—and very professional he was, both in accent and simulating the snap-crackle transatlantic call—managed to get on the air live instead of on tape, by saying to WMGM announcer Bill Edmonds that he wanted an immediate airing. After some dialog on the future of France, which sounded legitimate, the mystery man got in the clincher. First he asked Edmonds to repeat who was calling, and then he closed: "WMGM? Oh, I always thought that the important station in New York was WINS. Vive la France!"

After investigating and finding out that no overseas call ever got through, WMGM took the air later the same day to apologize for the prank. Since then a WMGM spokesman said he had been advised by the outlet's lawyers that, if the culprit can be found, "civil and criminal action" are in order. The station said the ruse was in violation of the FCC code.

Canada TV Takes Its Summer Programming Seriously; It's All Live

Toronto, June 3.

With some tv shows set and others shaping up, the summer schedule of the 39-station network of the Canadian Broadcasting Corp. gets under way on Monday, June 30. Most of the new shows will emanate from Toronto, with Montreal, Winnipeg and Vancouver also drama outlets. Sponsorship details have not yet been completed by the CBC commercial department but will be announced later, this on current "hush-hush" practice.

Among Toronto-emanating summer series are "Come Fly with Me," which will replace "Front Page Challenge." Former, commencing June 24 for Tuesdays (8-8:30 p.m.), will be produced by James Guthro and stars Shane Rimmer as a romantic bachelor who visits various parts of the world and sings songs against a background of the locale. Rimmer and Guthro leave here immediately for European capitals to film backgrounds.

Jack Duffy, singing comedian, will be star of a variety program, not yet named, which will replace "Cross-Canada Hit Parade" on Saturday nights in the 10:30-11 slot, commencing June 21. This will be produced by William Davis, former assistant-producer of "Showtime" and "Cross-Canada Hit Parade."

"Summertime '58," with Norman Sedawie producing, will replace "Music Makers '58," former commencing July 10 (Tuesdays) in the 8-8:30 p.m. slot, and will feature two instrumental groups, one Canadian and one international, on each weekly program, plus guest vocalists. Ivan Romanoff will also

(Continued on page 52)

Vanda Exits Philly For JWT On Coast

Charles Vanda, v.p. and second in command at WCAU (AM & TV) in Philadelphia under Don Thornburg, is exiting the stations and is joining J. Walter Thompson, where he'll be in charge of tv programming on the Coast under veepee Cornwell Jackson. Thus Vanda will be returning to his old stamping ground, for, like Thornburg, he's a vet of the CBS wars in Hollywood having created some of the web's program properties years back.

Decision of Vanda to exit Philly stems from the recent CBS acquisition of WCAU for $20,000,000 as an o&o property (still subject to an FCC okay). Vanda will join JWT on July 15, remaining berthed in N. Y. under tv-radio chieftain Dan Seymour until Sept., when he shifts permanently to the Coast.

Denny To Buffalo

Buffalo, June 3.

Charles E. Denny has been named new general manager for WBNY here according to announcement made by Vice-President Roy L. Albertson, Jr. of the station.

Denny comes here from an 18-year stint at Erie, Pa., where he built and developed WERC and WSEE-TV.

ABC-TV Firms Up Lotsa Live Shows For Summer Sked

In answer to its affiliates, ABC-TV firmed up a summertime schedule largely composed of new live programming. The unsponsored stanzas were designed to fill the web's hotspell weak spots.

Taking the rundown night by night, the new shows in the sked read as follows: Monday—"Cowtown Rodeo," from 7:30 to 8:30 p.m., produced via WFIL-TV, Philly; "Stars of Jazz," from L.A., goes in at 9 p.m.; another change is insertion of "Polka Go-Round," from Chicago, between 9:30 and 10:30 p.m. Only Tuesday change, it's reported, will be placement of a live half-hour at 10 p.m. from Yonkers Raceway. Wednesday, the new show is "Traffic Court," between 9:30 and 10 on a KABC (L.A.) feed.

Thursday, a show called "Confession" from Dallas takes the 10 to 10:30 p.m. slot. Friday—"This Is Music" from 8:30 to 9 and, as previously announced, "ESP" (sponsored) from 9 to 9:30. Saturday there's no change at all for the moment, with Billy Graham holding down an hour of time for an indefinite summertime run. If he goes off, however, web says it has replacements ready.

Sunday it's "Anybody Can Play" at 8:30, the new "Baseball Corner" (sponsored) at 9 and "Open Hearing" at 9:30. Toward the end of July, when the Fund for the Republic tieup with Mike Wallace concludes, "Scotland Yard" will take over the 10 p.m. slot.

Ross to NBC-TV Sales

Andrew Ross has been appointed to the new position of art director, sales planning, NBC-TV Network Sales.

He comes from ABC where he was art director for 11 years. Ross will report to Dean Shaffner, director, sales planning.

VIEWS ON AGENCY MEN AT VARIANCE

No other profession in recent years has gone through such a soul-searching introspective period as the advertising profession. In the last six months alone, nearly a half dozen surveys have been taken to determine the adman's influence on the public; whether the advertising man makes a contribution to society, whether he is honest, whether he has loose morals, whether he drinks too much and a host of related topics.

The advertising profession, unlike most other professions, has become overly sensitive to public opinion. For the most part other professions don't give a hoot what the public thinks about them. Not so with agency executives who have shelled out money to find out what housewives and other groups think of them.

Gallup & Robinson recently ran a test using 100 housewives and 100 agency people, each group rating what he felt about the profession. The opinion poll found that 43 of the housewives said the admen were respectable people; nine of the admen thought they were respectable. Twenty housewives said the ad men were honest; the admen checked four. And so on down the list.

A survey was made in Chicgo of 300 businessmen to determine the public's opinion of advertising and Grey Advertising took a poll of businessmen in Philadelphia to determine impressions people have of admen. 88% of the business men polled in the Grey study rated the ad man as a sharp manipulator. 85% of the businessmen considered him lacking in prestige. And so forth.

Sharp Variance

The most interesting part about all the surveys is that most of them don't agree with each other. While the businessmen in the Grey study were hard on admen and didn't think much of them, the housewives in the Gallup-Robinson poll felt the admen were fine hardworking types.

While the admen in the Gallup-Robinson study knocked themselves, a still different study conducted by the Life Extension Foundation came up with some different conclusions. In a study of tension, the Foundation concluded that today's executive (as a group) is a happy, healthy, clean

(Continued from page 50)

Newspaper Strike In Philly Finds Stations Alerted

Philadelphia, June 3.

This city's tv and radio outlets stepped up their news and feature coverage to an extraordinary degree as a result of the strike against the three metropolitan newspapers in this area. With the Philadelphia Bulletin, the Philadelphia Inquirer and the Camden Courier-Post affected, virtually all of the fifth estaters accelerated their transmission of news.

At WCAU-TV, Charles Vanda made new use of the word "spectacular" by presenting "The Sunday Bulletin-TV Addition" on Sunday afternoon. It was a 90-minute spectacular on each of the sections of the bulging Bulletin. The adaptation was taken directly from the daily with features from each section. Bill Dickinson, assistant m.e. of the Bulletin, introduced the program with WCAU News Director Charles Shaw serving as anchor man and also interpreting international news and reading editorials. Members of the various editorial departments appeared on the program with highspots from their columns. An offbeat feature was WCAU's Ralph Collier introducing members of the casts of "Most Happy Fella" and

(Continued from page 50)

'Wide World' Lassoes TV Unions In Order to Explore Westerniana

By JO RANSON

Along with the social scientists, the avant garde poets and painters, and the biting-the-dusty folklorists enamoured with Westerniana NBC-TV's "Wide Wide World" decided to probe the story of the Westerns and what makes their six-shooters go bing-bing.

The program's findings will be telecast Sunday (8) from 4 to 5:30 p.m. and will feature a flock of rootin', shootin' pinto ridin' actors including such pardners as Jim Garner, Ward Bond, the Lone Ranger, Brancho Billy Anderson, Walter Brennan, Gabby Hayes, Jay Silverheels and Chill Wills.

This in-depth appraisal, titled appropriately enough, "The Western," hasn't been pie-in-the-sky to produce. Ted Rogers, who is producing this 90-minute look-see into what he dubs "the only American folklore that has been continuously popular for nearly a century," has been up to his clavicle in both deep scholarly research and delicate diplomatic relations with various show biz labor unions regarding coverage from various remote points on June 8.

Because the IATSE members are among the dominant forces in the major picture studios, it was virtually impossible for NBC's NABET crews to get any okay to originate pickups for "The Western" telecast. Consequently, Rogers and his staff made arrangements to traipse to Big Rattlesnake River near Naches, Wash., where Gary Cooper, Maria Schell and Karl Malden will be doing a WB film, "The Hanging Tree" under Delmar Daves' direction. Here, Rogers was given permission by the IATSE officials to work in a restricted area without any jurisdictional disputes of a crisis nature.

Visit To 'Rio Bravo'

Also, since no one union has complete domination of the labor force at Gene Autry's Melody Ranch in the vicinity of Newhall, Cal., "Wide Wide World" will be able to use its technical staff there without any difficulty. This marks the first time that tv cameras will invade Melody Ranch. On this occasion, John Ford will show how Westerns are made and there'll be rip snortin' palaver with John Wayne, Bond, Ricky Nelson and Brennan during shooting scenes for WB's "Rio Bravo."

Rogers had to contend with three problems in producing "The Western." First, as mentioned above, was the delicate union problem and second, the enormous task of clearing the use of special pre '48 Western film. He plans to use scenes from some 25 movies made in the past 55 years, and this stuff will come from old, precious collections and will include notable footage of

(Continued on page 46)

KTTV's 'Dodgerthon'

Hollywood, June 3.

Major Hollywood personalities came to the aid of the Dodgers on the eve of the election over Chavez Ravine site via a four and three-quarter hour "Dodgerthon" on KTTV Sunday night. Show was videotaped and repeated, with Dodgerthon running a full nine and half hours, sponsored by Taxpayers' Committee For Yes On Baseball.

Emceed by Joe E. Brown, show had Jack Benny, Dean Martin, Danny Thomas, Jerry Lewis, George Burns, Ray Bolger, Ted Husing, Mervyn LeRoy, Laraine Day, Ronald Reagan, Pat O'Brien and others.

'58 Commissions Will Earn 55 Top Reps $50,000,000

Nearly $50,000,000 in representative commissions will be earned in '58 by 55 national repperies which will handle almost $500,000,000, in spot tv and radio billings.

Through the giants in the rep field, the Katz Agency, John Blair, NBC Spot Sales, Peters, Griffin, Woodward and CBS Spot Sales, a large portion of this coin will be funneled. During the calendar year 1957, approximately 4,150 companies used national and regional spot television while 293 companies used spot's more glamorous sister, network tv.

Of the 4,150 national advertisers using spot tv, 2,863 of them spent less than $20,000 in the medium.

To most tv stations national spot is the largest source of broadcast income and almost 47% of the coin earned by a non-network-owned station was derived from national spot advertising. About one out of every four dollars went into spot advertising.

The 55 independent national reps maintain 290 offices and employ a total of over 1,935 people of whom more than 725 are salesman. The rep sales force makes up less than 38% of the total personnel. Total annual payroll for the 55 firms is $12,800,000. All told, they sell spot advertising for 469 tv stations.

According to a Station Representative analysis, based on the highest one-time hourly card rates as of March 1, buying all stations repped by one of the top 15 reps would range from $5,900 up to $40,000.

The reps will deal with 3,000 listed advertising agencies who control the placement of most of the national and regional advertising.

WABC-TV'S 'ME, TOO' IN BILLINGS HIKE

The network keys in New York are all doing hot business in the 1958 second quarter. Last week WRCA-TV and WCBS-TV reported nifty advances over last year, and this week WABC-TV adds its name to the metropolitan roster of money makers.

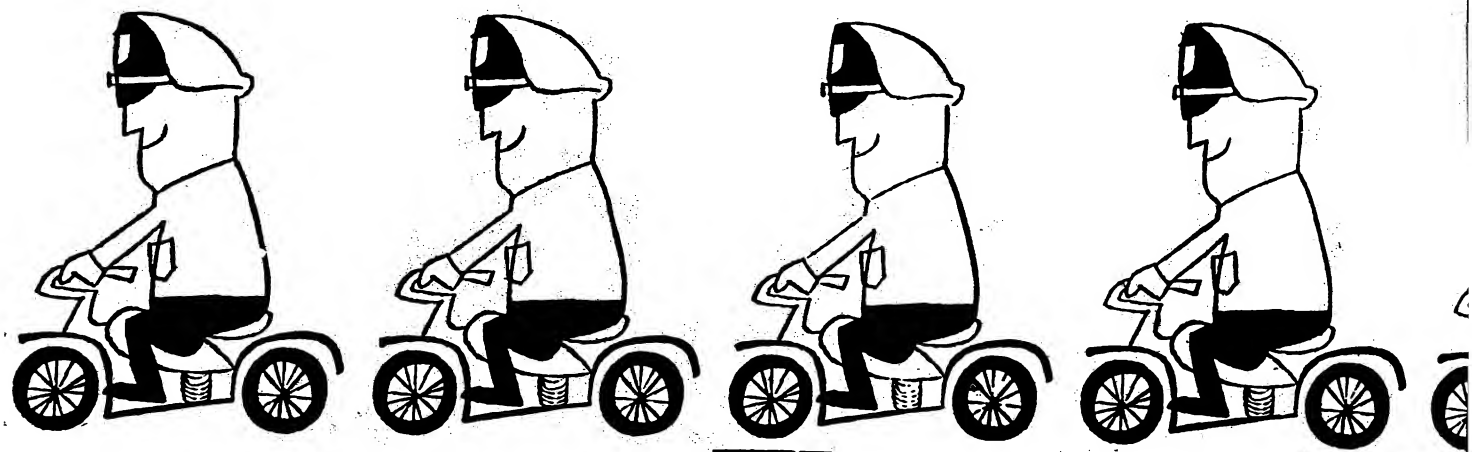
After a favorable first quarter, the ABC key reported it is running 35% ahead of second-quarter billings in 1957.

"Present indications for the third quarter," said Robert Stone, WABC chieftain, "point to an even healthier summer record for the station." Stone emphasized that the third quarter falls largely in the summer, "a traditionally slow season for television."

Lever Negotiates Gleason Series

Looks like J. Walter Thompson is out to corner the market on live comics. Having already wrapped up Milton Berle for the Wednesday night at 9 period on NBC-TV on behalf of Kraft, Danny Seymour, JWT's tv topper, is now finalizing a deal for Jackie Gleason to move into the Friday night 8:30 slot on CBS-TV with a weekly half-hour show. Sponsor would be Lever Bros. with a possibility of Pharmaceuticals, Inc., sharing the tab.

As described by Seymour, it'll be a slam-bang 30-minute version of Gleason's former full hour variety show, but with the "Honeymooners" segment playing but a small part. It's anticipated that Art Carney will be among those checking in weekly, though the other cast components haven't been resolved as yet.



Thanks for

clearing the way...

The bandwagon is barrelling. ABC Television has more programs set, more sponsors signed than in any comparable period in the history of the network.

Credit goes, in large part, to all our affiliated stations, for literally clearing the way . . . for their wholehearted cooperation in securing clearances for next fall's broadcasts.

To them, our deepest appreciation.

To advertisers, a reminder: Jump on the bandwagon yourself. ABC Television will deliver your message to the most *valuable* audience in America! For remember:

You get them at the GET AGE on abc-tv

BASEBALL CORNER
With Buddy Blattner, Frankie Frisch, Duke Snider, Bob Feller, Pee Wee Reese
Producer: Jim Colligan
Director: Carl Tubbs
30 Mins., Sun. 9 p.m.
GENERAL MILLS
ABC-TV, from Chicago (tape)
(Knox-Reeves)

ABC-TV's summertime stopgap for the erstwhile Sid Caesar slot is an unpretentious baseball gabfest that is strictly for the buffs, of whom there are plenty. A kind of multiple interview pivoted by ex-Giants infielder Buddy Blattner, its interest value is largely in what it reveals of the off-diamond personalities of some star players. There was no shyness in the group assembled for the first show (1).

Principal topic was the controversial "Great Wall" of the Los Angeles Coliseum and how it affects the Dodgers, who now are billeted there. Duke Snider, player most victimized by the unorthodox proportions of the stadium, made some polite statements about how he's going to change his batting stance and swing, etc., and Pee Wee Reese contributed some insights into the Dodgers pitchers' problems. Latter was, of course, a gambit for retired Cleveland flinger Bob Feller, who's now in the play-by-play broadcasting business. The wisecracks and ad libs, which flavored the chinfest, tended to diffuse the subject, but it was just as well.

Best of the guests from a show standpoint was oldtimer Frankie Frisch, a colorful talker with some irreverent views, whose baseball den and remembrances of the old days were more interesting than the grist of the show. Buddy Blattner managed to keep the talk from getting too far afield, proved himself genial and wove the strands into a lively half hour. Film clips apropos of the subject matter were plusses.

Show is on videotape, and the teeoffer twice had problems with the soundtrack. Director Carl Tubbs had trouble catching the ad libs as they happened, pointing up the need for an alert spare camera. Olympic champ Bob Richards was okay on the filmed Wheaties blurbs.
Les.

LURE OF THE LIBRARY
With U. of Louisville Players; moderator, Ken Meeker
Director: Dave Jones
30 Mins.: Sun. (25), 1:30 p.m.
WHAS-TV, Louisville

WHAS presents two half-hour community service programs, "Lure of the Library" and "Songs of Faith." "Lure of the Library" half-hour was devoted to "Antigone," a play written by Sophocles in 421 B.C., and performed by the University Players of the U. of Louisville. Another will be presented by a Kentucky college theatre group three weeks later. Maskrafters of Georgetown College will perform "The Book of Job" on the "Songs of Faith" spot on June 14. The college group will then begin a summer tour that will take them to England and Wales.

Story of "Antigone" sets out that she is the sister of the two men who fight and kill each other on the plain outside the ancient city of Thebes. When Creon, king of Thebes, orders one brother buried in state and the other left unburied on the plain, Antigone rushes out to bury her disgraced brother. As a result, Creon orders Antigone entombed alive. Remainder of the play is concerned with the consequences of Creon's harsh tyranny.

Striking effect of this somewhat gruesome play is due in part to the traditional Greek masques used by the characters, which lend a spirit of Greek drama to the modern production.

University Players' performance followed as closely as possible traditional Greek theatre, with the actors using the masques to transpose them from individua's into idealized poses of particular types (Creon's oversized mask with its great, gaping mouth and craggy, harsh face, represents the character of the tyrant), and historical gestures for certain emotions and attitudes, which stem from gestures used in Greek drama and dance.

Television version of "Antigone," which was adapted from the translation by Dudley Fitts and Robert Fitzgerald, used no sets, but rather shades of light and dark, to accentuate the dialog of the actors.

The two plays by Kentucky college theatre groups are the first by such area amateur theatrical groups to be presented by WHAS-TV, although the station has presented excerpts from plays in informal fashion in the past, in cooperation with several local theatre groups. This effort was well staged. Just how viewers received it is a question. Whole thing might have been over their heads. Ken Meeker urged use of library facilities to close out the show.
Wied.

Tele Follow-Up Comment

Ed Sullivan Show

Johnny Wayne & Frank Shuster are probably the freshest comedy team extant. Also one of the most literate. This Canadian duo has been signed by Ed Sullivan for 26 guest appearances to be played in 52 weeks. This means that they'll probably be as well known as the ringmaster on this show. If they do as well as they did on Sunday (1), it could probably be called the Wayne & Shuster show.

One of the most distinguished comedy bits on this or many other shows was their rib of Shakespeare. The focal point of the plot was the hitless streak of the star catcher of the Stratford Baseball club. The lines were learned. The spirit of the bard was there, the verbiage followed closely the words of the master, and the pair imbued the bit with a comedic spirt that was their own. A few more pieces of this calibre and literacy may again be popular.

Another fine comedy point was Edie Adams' rib of Marlyn Monroe, a clever bit of satire which has been her forte in video and cafes alike. Apparently, she's trying to branch out. Miss Adams (Mrs. Ernie Kovacs) opened with a serioso rendition of "Scarlet Ribbons." In doing this fine ballad, those hep to Miss Adams' comedy rep seemed to be expecting something to break loose. Since nothing did, the basic value of her performance of the tune was lost upon many.

The Ballet de Paris with Jeanmaire & Roland Petit fronting performed a picturesque pas-de-deux depicting a romance between a sailor and a mermaid for good results.

In the singing brigade, Jimmie Rodgers, who has been getting a good ride on tele as well as disks performed a pair in two spots. The kid has a colorful set of pipes and periodically offers some excitement. Sallie Blair, whose forte seems to be rhythm tunes, didn't do as well as normally with her entry into a languid ballad. There was also singing in the classical vein by Matio Delmonaco, for good results.

Wayne & Shuster conferenciered in the absence of Sullivan currently in Europe. They were tops, except in one department, in which the exits got slightly mixed up.
Jose.

Person to Person

Ed Murrow did some New York hotel-hopping last Friday (30) over CBS-TV for his weekly pair of guest interviews. His cameras stopped in at the Stanhope for a visit with Olivia de Havilland and her husband, Pierre Galante, and then skipped over to the Hotel Pierre for a session with Van Cliburn and his parents.

It was the Cliburn segment that gave the show its importance. Currently the hottest of the U.S. long-hairs, young Cliburn acquitted himself admirably in the guest seat. He was poised, articulate and completely at ease as he recapped his success in the Soviet competition and expressed his thoughts on music and his future career.

Since he was a transient at the Pierre, there weren't too many personal possessions that he could throw into the camera's eye. Instead his personal thoughts dominated and that's what brought the interview to life. His parents were virtually quiet props to the affair.

The session at the Stanhope was less successful. After getting a few nifty plugs for her latest picture, produced by Samuel Goldwyn Jr., Miss Havilland continued to dominate views on Paris, home and children. Neither Murrow or Galante, editor of the Paris Match, could stop her once she got going. If she wasn't so pretty to look at, it would have been hard to take.
Gros.

The Open Mind

Three ink-stained vets of the fourth estate—Herbert Brucker, editor of the Hartford Courant and chairman of the Freedom of Information Committee of the American Society of Newspaper Editors; William Miller, chief editorial writer of the New York Herald Tribune, and I. F. Stone, former Washington correspondent and now editor of a weekly news letter—kicked around the pressing subject, "All the News" on "The Open Mind" program over WRCA-TV Sunday (1) with Richard D. Heffner in the role of moderator.

Stone, who pulls no journalistic punches and is a badgering banderillero of the American press, provided most of the fireworks during the raoidly-moving 30-minute powwow. Miller and Brucker are no journalistic slouches, but in this instance, it was Stone's pyrotechnics that put the torrid tabasco sauce into the professional shop talk at thirty. He contended that few papers beyond the Eastern seaboard give decent coverage to world news; dailies are adjuncts of advertisers, and publishers are mostly Republicans on the stuffy side. Both Miller and Brucker agreed with Stone about the inadequate coverage of foreign affairs with the possible exception of such papers as St. Louis Post Dispatch, Des Moines Register and one or two others. Brucker admitted there was advertising pressure at times. I've felt it," he said. He thought the American press was superior to the British but decried our government's bureaucracy which makes news gathering so difficult. Stone assailed Chairman Strauss of the AEC and Secretary of State Dulles ("both are sacred cows of the N.Y. Times") who he said were constantly on the phone ordering big league publishers to spike certain stories. Suppression of news is subtle, in most instance, he charged, adding that Pulitzer, McCormack and Hearst were individualists while today's newspaper owners are far from this breed. Bright reporters go stale in Washington, he lamented.

Brucker agreed with Stone that it was difficult to get news from the State Dept and the AEC. "A screen is put up," he asserted. The three journalists agreed that the Moss-Hennings bill, if passed, would prevent the government from hiding information. The government, it appears, uses a 1789 statute to thwart the press in its constant search of news. Brucker, in particular, was determined to see this legislation passed because many governmental bureaus take the imperious attitude that "papa knows best" when it comes to disseminating news. He hailed the American Newspaper Publishers Assn. for its fight to help eliminate the 1789 statute.

This was a spirited program and Heffner's questions were to the point.
Rans.

Jack Paar Show

Schoolboyish comic Johnny Carson sat in for Jack Paar last week on the NBC-TV latenighter and altered the flavor of the show entirely. With Carson navigating, it was wholesome, intelligent and mostly dull.

A format that has taken on a racy adults-only air under Paar, a characteristic sustained by previous subbers Jonathon Winters and even Orson Bean, is wolf's clothing to a gentle soul like Carson. The experience of his helmship will never go down as memorable either for a Carson appearance or for an edition of the show.

Thursday's (29) outing, for instance, was inordinately talky and seemed to go on forever. Pacing got lost early when Carson indulged in a long, overly casual interview with Margaret Truman; and while the ex-President's daughter was good company, acquitting herself with poise, the tete-a-tete was generally unrewarding and rather short on wittiness. Overall, Carson's guests were good, each by himself, but together they made a poor melting pot. There was a lack of foil and a pressing need for a funny line.

Alan Young, who is more the type to be hosting this kind of vehicle, got off the best quips but seemed to be the only one trying. Nancy Walker's contribution was mainly in some ad lib sitting antics, the Rev. Bob Richards came on with a serious message about physical fitness, and the De Castro Sisters ogled their way through a pair of songs. A skit by Carson and Miss Truman anent tv viewing in the jet age failed to tickle, but Carson's takeoff on Dunninger's mental telepathy act, with Alan Young as stooge, was nifty. It was the high point in the show.

Beset with breaks for commercials, and apparently following the cue sheet to the minute, it's not too surprising that Carson had trouble kneading it all briskly.
Les.

High Adventure

The characteristic weaknesses and strength of CBS-TV's "High Adventure With Lowell Thomas" were clearly marked in the presentation of the show's seasonal finale last Wednesday (28).

Thomas' final 1957-58 stopover was in Morocco. In this desert odyssey, Thomas' cameramen again proved that they rank among the best in the business. The pictures showed an intrinsic strength. Shots of the natives and native wildlife bordered on the superb, but it was the fronter who again fell down on the job.

Thomas demonstrated his own peculiar weakness in the narration. His heavy-handed rhetoric mitigated the impact of the camera. Once more, the performer seemed to be talking down to his audience, and in the end, it became almost as much a matter of catching him at his game as concentrating on the visual aspects of the program.

That the program is clearly and expressly a video travelog is not in dispute, but it was quite apparent that Thomas missed out in failing to capture even the remotest part of the important political shenanigans going on in North Africa these days. The cursory examination given the history of Morocco, like almost everything else Thomas has done on "High Adventure," was static and not entirely comprehensible.

For next season, it might serve the program and the audience better if Thomas were to hire a handful of expert writers and give them final sayso on the stanza's word content.
Art.

Eddie Fisher Show

Eddie Fisher closed his NBC season last Tuesday night with a gay, festive romp, one of his better hours of the entire year. Fisher made the most of some competent help, namely his wife, Debbie Reynolds; Dick Shawn, and that professional eccentric, Oscar Levant. All in all, it shaped up as a fast-moving, entertaining show despite a few weak spots.

Stanza opened with the gag billing, "The Debbie Reynolds Show," with the pert Miss Reynolds and her husband in a zestful duet. Material given them after this was too coy and cute, however. Miss Reynolds wowed with a song-and-dance routine, backed by smart production. At this point, unfortunately, they dipped into juvenile humor with Fisher, Miss Reynolds and George Gobel singing while dressed in baby clothes—it was pretty silly, made more so when they finished by spurting water guns.

Dick Shawn gave the program a considerable pickup with his sharp, clever monolog in which he portrayed a typical "young confused adult," a schizophrenic. Shawn's material was very good, and he knows how to deliver. He wasn't on long enough.

Levant, the self-styled "local Tokyo Rose of network television," came on to exchange banter with the Fisher clan, then performed a masterful execution of a composition which pianist Van Cliburn played in his triumph at Moscow. It was in the nature of a tribute from Levant to Cliburn—and for once Levant laid aside the quips as he seriously kudosed the youngster from Texas.

The Fishers bounced back onstage to score with a medley of tunes, including "A Most Unusual Day," "Tender Trap," and "Blame It On My Youth." Finale was a real version of "Witch Doctor," located in the jungle, with everybody participating. It was an hilarious routine, those idiotic lyrics adding to the zany air of it all. Number also had some trick photography, with Shawn seen sometimes as a miniature-sized character. Eddie Cantor came on at the close to present star of the show with a plaque as "national music father of the year."

Producer Gil Roden achieved a good degree of success in his finale, and Barry Shear's direction kept it humming at a sizzling tempo. Musical backing by Buddy Bregman good, and choreo by Jonathan Lucas was distinctive. Writers Mac Benoff, Martin Ragaway and Skipper Dawes did well by Fisher despite a couple of lapses.
Daku.

Playhouse 90

Taking an action theme with a Mississippi riverboat background and blending into it a soapopera approach is quite a feat, but scripter Martin H. Goldsmith and Screen Gems achieved it in "Natchez," filmed by the Col subsid for CBS-TV's "Playhouse 90." Result was a cliche-ridden yarn, full of homilies and lacking in characterization or believability.

Cliff Robertson plays a Civil War POW returned to the south to find his father has turned traitor by refusing to burn his crops along with the other scorched-earth adherents. He becomes cynical, goes to work for Macdonald Carey, a river entrepreneur and cotton promoter,

(Continued on page 46)

THE BIG ISSUE
With John A. Mackay, Eugene McCarthy, Francis B. Sayre Jr., Glenn A. Archer, James B. Reston, Charles L. Bartlett, Glenn D. Everett; Lawrence Spivak, moderator
Producer Spivak
60 Mins., Sun. (1), 3 p.m.
NBC-TV, from Washington

The topic of whether a Catholic should or could become President was approached in a rather oblique but interesting way on NBC-TV's "The Big Issue" Sunday (1). Lawrence Spivak, who also moderated the hourlong affair, produced a quasi-formal debate between Dr. John A. Mackay, of Princeton Theological Seminary, and Glenn A. Archer, former Dean of Washburn U. Law School, who took the negative, and Congressman Eugene McCarthy and The Very Rev. Francis B. Sayre, Dean of Washington Cathedral.

Naturally, the program was done because Sen. John Kennedy, a Catholic, has been mentioned prominently of late as a Presidential candidate for the Democratic party. But the senator's name didn't enter the conversation; the debate was kept on an abstract basis. Nonetheless, the cogent and well-informed remarks of the debaters, particularly by Dr. Mackay, did present what seemed to be a representative feeling overall on the subject. One objection is that the participants tended occasionally to be euphemistic in discussing so delicate a matter as a politician's religious beliefs, although in the latter half-hour of the show, reporters headed by the Times' James B. Reston and pugnacious Spivak, somewhat elicted clarity with their incisive questioning.
Art.

INDUSTRY ON PARADE
(Youth and Science)
With Bob Wilson, Peter Roberts, Radcliffe Hall narrators
Writer: Arthur Holch
Exec Producer: G. W. Johnstone
Producers: Roger A. Young Jr., Arthur J. Lodge Jr.
15 Mins., Sat. 1 p.m.
WPIX, NY.

Tv's first industrial newsreel, produced every week since 1950 by the National Assn. of Manufacturers, has been revised to stress the documentary approach. Previously the weekly 15-minute program contained four unrelated news stories. But the format now, according to NAM exec v.p. Charles R. Sligh Jr., is tailored to "an integrated, interpretive story of one broad phase of industry's contribution to the American way of life."

Unaffected by adoption of the new dress is "IOP's" creative staff headed by Arthur Lodge Productions Inc. Latter outfit turns out the series on film under supervision of G. W. (Johnny) Johnstone, NAM director of Radio, Television and Films, and Roger A. Young Jr., NAM producer of tele programs.

Kickoff under the fresh policy was "Youth and Science," which showed how four firms in various parts of the U.S. have developed programs that will help train youngsters to be the scientists of tomorrow. Sunray Oil Co. in Oklahoma, for example, gives employees' children the run of its laboratory twice a month as an aid to help them think seriously about going into science as a career.

This is public service programming in the fullest sense of the word for the series is of a non-propaganda nature and nothing is puffed with exception of the value of American industry—and what's wrong about that? Other topics slated to be covered later include "The Road Is Clear" (highway safety) and "Two Way Street" (international trade), among others.

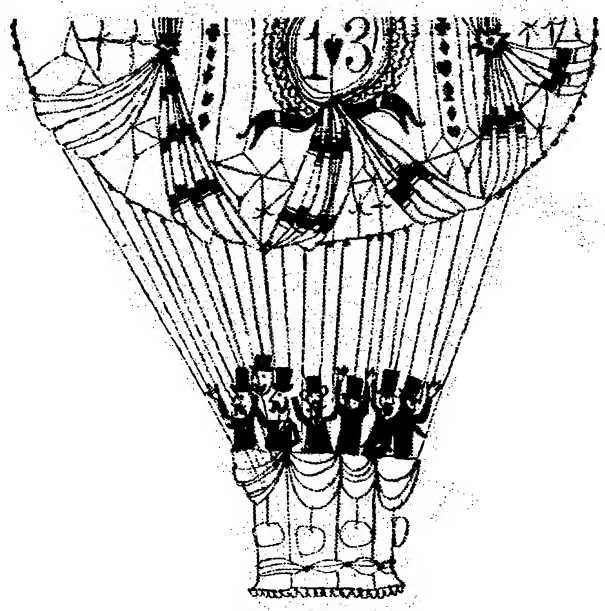
"Freedom, Opportunity, Progress" are "IOP's" catchwords—they more or less sum up NAM's aims in showing America's industrial techniques and the part industry plays in our everyday life. Series is now regularly programmed weekly by more than 270 U.S. tv stations and is seen abroad in eight languages in 15 countries under auspices of the U.S. Information Agency. With its change to a documentary dress, its existing coverage may well be broadened.
Gilb.

Disney's 'Swamp Fox'

Hollywood, June 3.

Walt Disney has skedded early start of a new "Disneyland" teleseries based on Francis Marion, Revolutionary War hero, to be tagged "The Swamp Fox."

Hour-long episodes, written by Dennis McCarthy from screenplay by John C. Higgins, will be part of Disney's "Frontierland" programs. Segments will be in tradition of Davy Crockett.



WNTA • TV RATING HIGH FROM THE WORD GO

Jack Gould, **N. Y. TIMES:** "On its second night of operation, WNTA-TV has shaken up tired New York television with a resounding wallop."

TIME: "WNTA-TV began with a wallop . . . By the end of its first day, WNTA had . . . increased its number of viewers (over WATV) 4,200%."

VARIETY: "WNTA-TV's Razzmatazz Preem Zings up N. Y. Video Spectrum."

Jo Coppola, **N. Y. POST:** "If there's a lesson to be learned in the reception accorded WNTA-TV, it is that a telecaster with a little boldness, imagination and know-how could command the attention of the nation's viewers."

Ben Gross, **N. Y. DAILY NEWS:** "Live programs of network quality."

CUE: "WNTA-TV's ambitious programming concepts may make it a channel to be reckoned with."

On May 7th, WNTA-TV, the new station in town, started operations with a ***wallop.*** *(We're quoting* ***Time*** *Magazine.) And the rest of the press concurred, judging from a few typical comments you'll find at the right* ■ *The ratings, too, registered impact, as you can see.*

Both ARB's Telephone Coincidental and Trendex showed WNTA-TV was the ***Number 3 station in town*** *in at least three time periods!* ■ *A special hit seems to have been made by Art Ford's "Jazz Party", and so we asked Trendex to double-check it. Result:* ***22%*** *of those queried (or a member of their families) had seen this show that had been on the air only a few weeks, Trendex reported* ■ *Naturally, we were pleased, but this is only the beginning . . . what with a host of new programming in the making that we'll telecast . . . as the local flagship station of the NTA Film Network* ■ *That includes, starting in the fall, such audience-winning new program series from 20th Century-Fox and Desilu Studios as . . . "This Is Alice", "Man Without a Gun", "How to Marry a Millionaire", "Premiere Performance", "TV Hour of Stars", The Shirley Temple Specials, to name a few* ■ *And we intend to keep coming up with fresh, bright, imaginative programming . . . based on the principle that there are plenty of minds and imaginations in that audience out there, just waiting to be stimulated, nourished and entertained* ■ ***Keep looking!***

Table "A"	*Station*	*Rating*	*Share*
	WCBS	20.1	34.8
	WRCA	16.8	29.1
	WNTA	7.7	13.3
	WABC	5.7	10.0
	WPIX	4.5	7.8
	WABD	2.0	3.5
	WOR-TV	.9	1.5

Date: May 14, 1958 Time: 9-11 P.M. Sets in Use: 57.7

Table "B"	*Station*	*Rating*	*Share*
	WCBS	18.8	29
	WRCA	17.8	28
	WNTA	10.6	17
	WABC	10.2	16
	WABD	3.2	5
	WOR-TV	2.2	3
	WPIX	1.5	2

Date: May 7, 1958 Time: 7:30-9:30 P.M. Sets in Use: 64.3

Table "C"	*Station*	*Recall Rating*	*Recall Share*
	WABD*	25.9	47.1
	WRCA	25.2	45.9
	WNTA	13.7	25.0
TRENDEX	WPIX	13.7	25.0
	WCBS	13.4	24.4
	WABC	6.7	12.2
	WOR-TV	2.3	4.1

*TELETHON

Date: May 25, 1958 Time: 1-6:30 P.M. Recall Sets in Use: 54.9

WNTA-TV 13

The New Station in Town

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

KANSAS CITY

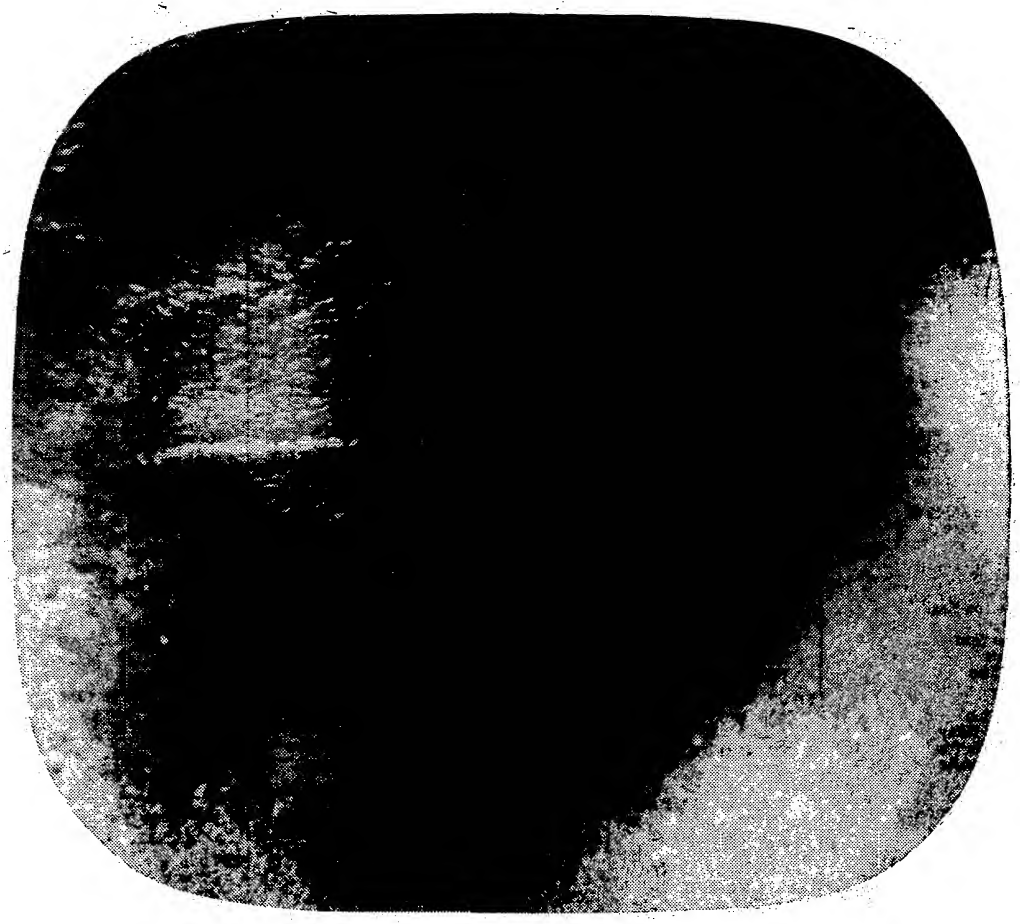
Survey Dates: April 7-14, 1958. Stations: KCMO, KMBC, WDAF. TV Homes: 293,700.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "WATERLOO BRIDGE"— Vivien Leigh, Robert Taylor; 1940; MGM; MGM-TV	Gold Award Theatre Fri. April 11 10:30-S.O. KCMO	19.8	21.3	18.3	57	Treasure Hunt Premiere Playhouse "Tall In the Saddle"	WDAF KMBC	10.2 6.7	25 21
2. "THE FEMININE TOUCH"— Don Ameche, Rosalind Russell, Van Heflin; 1941; MGM; MGM-TV	Million $ Movie Sat. April 12 10:00-S.O. KCMO	18.9	19.7	18.0	48	Saturday Movie "Saint In London" Movie "Age of Darkness"	KMBC WDAF	12.2 9.0	29 33
3. "CROWDED PARADISE" Nancy Kelly, Hume Cronyn; 1956; Tudor Pictures; Governor TV	9:30 Theatre Sun. April 13 9:30-11:00 p.m. WDAF	17.8	18.7	17.3	35	What's My Line Whirlybirds 5 Star Theatre "Anchors Aweigh"	KCMO KCMO KCMO	36.9 23.2 16.5	59 47 40
4. "THE FEMININE TOUCH"— Don Ameche, Rosalind Russell, Van Heflin; 1941; MGM; MGM-TV	Million $ Movie Sun. April 13 2:00-4:00 p.m. KCMO	16.5	17.7	15.3	45	Lone Wolf City Detective 20 Century Fox Hour "Crack Up"	KMBC KMBC KMBC	11.5 13.2 13.8	37 39 34
5. "ANCHORS AWEIGH"— Frank Sinatra, Kathryn Grayson, Gene Kelly; 1945; MGM; MGM-TV	5 Star Theatre Sun. April 13 10:30-S.O. KCMO	16.4	17.3	15.7	59	9:30 Theatre "Crowded Paradise" Mo. Forum	WDAF WDAF	17.5 10.2	43 38
6. "O'SHAUGHNESSY'S BOY"— Wallace Beery, Jackie Cooper; 1935; MGM; MGM-TV	5 Star Theatre Thurs. April 10 10:30-S.O. KCMO	14.6	16.7	12.0	48	Passport to Danger Jack Paar Show	KMBC WDAF	12.2 8.2	32 31
7. "CRACK UP"— Bette Davis; 1956; 20th Century Fox; NTA	20th Century Fox Hour Sun. April 13 3:00-4:00 p.m. KMBC	13.8	14.3	13.3	34	Million $ Movie "The Feminine Touch"	KCMO	17.3	42
8. "IT'S A WONDERFUL LIFE"— James Stewart, Donna Reed, L. Barrymore; 1946; RKO; M&A Alexander	5 Star Theatre Wed. April 9 10:30-S.O. KCMO	13.8	15.7	11.7	43	Confidential File Cross Current Ellery Queen	KMBC KMBC KMBC	11.5 9.4 8.4	31 30 31
9. "THE IMPATIENT YEARS"— Jean Arthur, Lee Bowman, Charles Coburn; 1944; Columbia Pictures; Screen Gems	5 Star Theatre Mon. April 7 10:30-S.O. KCMO	13.0	14.3	11.7	44	Charles Boyer Jack Paar Show	WDAF WDAF	12.5 8.2	36 30
10. "PENTHOUSE"— Warner Baxter, Myrna Loy; 1933; MGM; MGM-TV	5 Star Theatre Tues. April 8 10:30-S.O. KCMO	12.3	14.7	10.3	43	Don Ameche Jack Paar Show	WDAF WDAF	11.2 7.7	31 31

FRESNO

Survey Dates: April 7-14, 1958. Stations: KFRE, KJEO, KMJ. TV Homes: 85,600.

1. "LOST ANGEL"— Margaret O'Brien, James Craig, Keenan Wynn; 1943; MGM; MGM-TV	Big Time Movie Thurs. April 10 6:30-8:00 p.m. KMJ	17.4	19.0	16.0	37	Sergeant Preston 26 Men State Trooper	KFRE KFRE KFRE	14.3 16.3 18.8	35 36 36
2. "RINGSIDE MAISIE"— Ann Sothern, George Murphy, Robert Sterling; 1941; MGM; MGM-TV	Big Time Movie Mon. April 7 6:30-8:00 p.m. KMJ	15.3	18.5	12.0	30	Jungle Jim Burns and Allen Godfrey Talent Scouts	KJEO KFRE KFRE	13.8 20.3 27.3	31 37 48
3. "THE CAT AND THE FIDDLE"— Jeanette MacDonald, Jean Hersholt, Ramon Navarro; 1934; MGM; MGM-TV	Big Time Movie Sun. April 13 6:00-7:30 p.m. KMJ	14.4	16.0	12.5	37	Gold Medal Movie "The Iron Major" You Asked For It Lassie	KJEO KJEO KFRE	10.3 13.8 28.3	32 37 57
4. "CITY IN FLAMES"— Anne Jeffreys, Kevin McCarthy; 1956; 20th Century Fox; NTA	20th Century Fox Hour Sat. April 12 8:00-9:00 p.m. KJEO	12.0	13.0	11.0	20	Perry Como	KMJ	28.3	47
5. "THIS IS MY LOVE"— Linda Darnell, Dan Duryea; 1954; RKO; M&A Alexander	Major Movie Wed. April 9 10:30-S.O. KNIJ	11.8	13.5	9.5	46	Movieland "Bermuda Mystery"	KJEO	7.9	31
6. "99 RIVER STREET"— John Payne, Evelyn Keyes; 1953; UA; UA-TV	Double A Movie Sat. April 12 10:30-S.O. KFRE	11.6	12.5	10.5	41	Your Hit Parade Movieland "Operation Haylift"	KMJ KJEO	15.8 7.8	46 31
7. "TWO SISTERS FROM BOSTON"— Kathryn Grayson, June Allyson, Peter Lawford; 1946; MGM; MGM-TV	Best of MGM Fri. April 11 10:30-S.O. KMJ	11.3	16.0	8.0	47	Movie of the Week 'Government Girl"	KJEO	7.1	29
8. "THE IRON MAJOR"— Pat O'Brien; 1943; RKO; C&C-TV	Gold Medal Movie Sun. April 13 5:00-6:30 p.m. KJEO	10.4	11.0	10.0	33	Wide Wide World Saber of London Big Time Movie "The Cat and the Fidd'e"	KMJ KMJ KMJ	15.3 14.3 15.8	49 47 50
9. "THE THIEF"— Ray Milland, Rita Gam; 1952; UA; NTA	Sunday Matinee Sun. April 13 3:00-4:30 p.m. KJEO	9.9	11.0	9.0	35	Wild Bill Hickok Medic Wide Wide World	KFRE KMJ KMJ	11.3 10.8 14.8	41 40 47
10. "ROUGH, TOUGH AND READY"— Chester Morris, Victor McLaglen; 1945; Columbia; Screen Gems	Request Movie Fri. April 11 6:30-8:00 p.m. KJEO	9.8	10.5	9.0	19	Highway Patrol Boxing Sports Desk 24	KMJ KMJ KMJ	19.3 35.3 31.5	50 61 54



If you're a TV advertiser, the difference between having your eyes closed and your eyes open is the difference between a short-sighted and a far-sighted view of network TV.

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EYE-OPENER

PLAN I: For the sponsor interested in identification and penetration. It offers sponsorship of any one of three great new half-hour series from 20th Century-Fox and Desilu Studios with sole sponsor identification. Plus sponsorship of "Premiere Performance" and of "TV Hour of Stars." A total of 7 commercial minutes...plus 10 billboards every week...which should deliver more than 14,000,000 TV homes per week.

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NTA FILM NETWORK

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United States Telefilms On

Commonwealth Nations, U. K. & U. S. Possessions

United Kingdom (*refers to properties either produced or cofinanced in England, Canada or elsewhere not restricted by the film quota).

UNITED KINGDOM

ABC FILM SYNDICATION
Wyatt Earp

CBS FILM SALES
Amos 'n' Andy
*Assignment Foreign Legion
Gene Autry
Brave Eagle
Buffalo Bill, Jr.
Champion, Adventures of
Gray Ghost
Gun Law
I Love Lucy
Millionaire
Newsfilm
Annie Oakley
Phil Silvers Show
Range Rider
San Francisco Beat
20th Century
Whirlybirds
Whistler
You Are There

FREMANTLE
Animal Parade
Encyclopaedia Britannica
Movie Museum
Jungle
Hopalong Cassidy

FOUR STAR
Zane Grey
Jeannie

GROSS-KRASNE
O. Henry Playhouse
*African Patrol

GUILD
Liberace
Captain David Grief

INTERSTATE
I Married Joan

MARK VII PRODS.
Dragnet

MCA TV
Rosemary Clooney

McCADDEN PRODS.
Burns & Allen
Bob Cummings Show

METRO-TV
Northwest Passage
The Thin Man

NBC INTERNATIONAL
Crunch and Des
Dangerous Assignment
Frontier
Life of Riley

NATIONAL TELEFILM ASSOC. ATES
Sheriff of Cochise

OFFICIAL FILMS
*The Buccaneers
Decoy
Foreign Intrigue
*Robin Hood
*Sir Lancelot
Star Performance
Star and Story
*Colonel March

TELE PROGRAMS OF AMERICA
Lassie
Susie
Ramar of the Jungle
Mystery Is My Business
Fury
*Count of Monte Cristo
*Adventures of Tugboat Annie
*Hawkeye and the Last of the Mohicans
The Lone Ranger
*New Adventures of Charlie Chan

SCREEN GEMS
The Adventures of Rin Tin Tin
*Ivanhoe
Circus Boy
Casey Jones
Playhouse 90 (SG Filmed Shows)
All Star Theatre
Father Knows Best
77th Bengal Lancers
Geo. Sanders Mystery Theatre
The Web
Jungle Jim
Celebrity Playhouse
Patti Page
Wild Bill Hickok
Ranch Party

WALT DISNEY
Disneyland
Mickey Mouse Club

ZIV
Cisco Kid
Dr. Christian
Harbor Command
District Attorney
Highway Patrol
Man Called X
Sea Hunt
Tombstone Territory

CANADA

ABC FILM SYNDICATION
Code 3
Douglas Fairbanks
Herald Playhouse
Kaleidoscope
Passport to Danger
Playhouse
Racket Squad
Sheena
The Three Musketeers
Twenty Six Men
Wyatt Earp

CBS FILM SALES
Amos 'n' Andy
Assignment Foreign Legion
Gene Autry
Brave Eagle
Captain Kangaroo Cartoons
Cases of Eddie Drake
Champion, Adventures of
Gunsmoke
I Love Lucy
Jeffry Jones, Files of
Life With Father
Mama
Newsfilm
Annie Oakley
Range Rider
San Francisco Beat
The Search
Under The Sun
Whirlybirds
Whistler, The

FREMANTLE
Silent Service
The Life of Riley
Hopalong Cassidy
Boots and Saddle
Captured
Crunch and Des
Dangerous Assignment
The Falcon
Frontier
The Great Gildersleeve
His Honor Homer Bell
Inner Sanctum
Paragon Playhouse
The Visitor
Watch the World
Western Marshall
Hour of Silents
Movie Museum
Ballet de France
Paul Killiam Show
Your Window on the World
Ray Forrest Show

GROSS-KRASNE
O. Henry Playhouse

GUILD
Captain David Grief
Kingdom of the Sea
Michaels in Africa
Liberace
Florian Zabach
Frankie Laine
I Spy
Confidential File
Molly
Life With Elizabeth
Joe Palooka
It's Fun to Reduce

MARK VII PRODS.
Dragnet

McCADDEN PRODS.
Burns & Allen
Bob Cummings Show

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

OFFICIAL FILMS
The Buccaneers
Colonel March
Foreign Intrigue
Robin Hood
Scarlet Pimpernel
Sir Lancelot
Star Performance
Star and Story
Sword of Freedom

SCREEN GEMS
Father Knows Best
Circus Boy
Adventures of Rin Tin Tin
Tales of the Texas Rangers
Jet Jackson
Casey Jones
Ranch Party
All Star Theatre
Celebrity Playhouse
Damon Runyon Theatre
Top Plays
Jungle Jim
77th Bengal Lancers
Patti Page
Big Playback

WALT DISNEY
Disneyland
Mickey Mouse Club
Zorro

ZIV
I Led Three Lives
Times Square Playhouse
Boston Blackie
Living Back
Yesterday's Newsreel
Sports Album
Corliss Archer
Eddie Cantor Comedy Theatre
Your TV Theatre
Dr. Christian
Man Called X
Highway Patrol

AUSTRALIA

ABC FILM SYNDICATION
Herald Playhouse
Kaleidoscope
Passport to Danger
Playhouse
Racket Squad
The Three Musketeers
Twenty Six Men
Wyatt Earp

CBS FILM SALES
Airpower
Amos 'n' Andy
Have Gun, Will Travel
Honeymooners
I Love Lucy
Millionaire
Navy Log
Newsfilm
Annie Oakley
Our Miss Brooks
Phil Silvers Show
Range Rider
San Francisco Beat
Terrytoons
20th Century
Whirlybirds

FOUR STAR
Zane Grey
Jeannie

FLAMINGO FILMS
Superman

FREMANTLE
Encyclopaedia Britannica
Jungle
The Big Fights
Movie Museum
Hopalong Cassidy

GROSS-KRASNE
O. Henry Playhouse

GUILD
Liberace
Frankie Laine
Florian Zabach
Life With Elizabeth
I Spy

MARK VII PRODS.
Dragnet

McCADDEN PRODS.
Burns & Allen
Bob Cummings Show

NBC INTERNATIONAL
Frontier
Matinee Theatre
Medic
The Falcon
Watch the World

OFFICIAL FILMS
The Buccaneers
Foreign Intrigue
Robin Hood
Scarlet Pimpernel
Sir Lancelot
Star Performance
Star and Story

TELE PROGRAMS OF AMERICA
Lassie
Stage 7
The Lone Ranger
Susie
Ramar of th Jungle
Mystery Is My Business
Fury
Count of Monte Cristo
Halls of Ivy
Hawkeye and the Last of the Mohicans
New Adventures of Charlie Chan
Adventures of Tugboat Annie

SCREEN GEMS
Jungle Jim
All Star Theatre
Adventures of Rin Tin Tin
Father Knows Best
Patti Page
Wild Bill Hickok
Celebrity Playhouse
Ivanhoe
Jet Jackson
Tales of the Texas Rangers
Circus Boy
77th Bengal Lancers
Ranch Party
Top Plays
Casey Jones

WALT DISNEY
Disneyland
Mickey Mouse Club
Zorro

ZIV
Boston Blackie
Cisco Kid
District Attorney
Highway Patrol
Man Called X
Dr. Christian
Favorite Story
Science Fiction Theatre
Sea Hunt
Tombstone Territory
Harbor Command

BERMUDA

ABC FILM SYNDICATION
Code 3
Douglas Fairbanks
Kaleidoscope
Racket Squad
Twenty Six Men

CBS FILM SALES
Amos 'n' Andy
Assignment Foreign Legion
San Francisco Beat
Terrytoons
You Are There
Whistler, The

NBC INTERNATIONAL
Great Gildersleeve
His Honor, Homer Bell
Life of Riley
Silent Service
Victory at Sea

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

SCREEN GEMS
Jungle Jim
Father Knows Best
All Star Theatre
Casey Jones
Ivanhoe
Circus Boy
Adventures of Rin Tin Tin

HAWAII

WALT DISNEY
Disneyland
Zorro

GUAM

CBS FILM SALES
Honeymooners
Gray Ghost

GUILD
Liberace

MARK VII PRODS.
Dragnet

WALT DISNEY
Disneyland

LATIN AMERICA

ARGENTINA

CBS FILM SALES
Newsfilm

FREMANTLE
Vienna Philharmonic
Vienna Choirboys
Encyclopaedia Britannica

NATIONAL TELEFILM ASSOCIATES
Sheriff of Cochise

NATIONAL TELEFILM ASSOC.
Lassie
Stage 7

SCREEN GEMS
All Star Theatre
The Adventures of Rin Tin Tin
Jungle Jim
Tales of the Texas Rangers
Father Knows Best

ZIV
Cisco Kid
Highway Patrol

BRAZIL

SCREEN GEMS
All Star Theatre
The Adventures of Rin Tin Tin
Circus Boy

COLOMBIA

CBS FILM SALES
Newsfilm
Whistler

FREMANTLE
Hopalong Cassidy
Encyclopaedia Britannica

TELE PROGRAMS OF AMERICA
Lassie

SCREEN GEMS
All Star Theatre
The Adventures of Rin Tin Tin
Father Knows Best
Suspense

CUBA

ABC FILM SYNDICATION
Passport to Danger
Code 3
Racket Squad
Sheena
Three Musketeers

CBS FILM SALES
Assignment Foreign Legion
Gun Law
I Love Lucy
Newsfilm
San Francisco Beat
Terrytoons
You Are There
Whistler

FREMANTLE
Hopalong Cassidy
National Film Board Series
Animated Fairy Tale Series

GUILD
Liberace
Frankie Laine
Kingdom of the Sea
Sheriff of Cochise

NTA

TELEVISION PROGRAMS OF AMERICA
Count of Monte Cristo
Fury
Lassie
Ramar of the Jungle
The Lone Ranger
Mohicans
Stage 7
Hawkeye and the Last of the

SCREEN GEMS
All Star Theatre
The Adventures of Rin Tin Tin
Circus Boy
Jungle Jim
Jet Jackson
Tales of the Texas Rangers
77th Bengal Lancers
Father Knows Best
Suspense

WALT DISNEY
Disneyland

ZIV
Cisco Kid
Harbor Command
Highway Patrol
Martin Kane
Man Called X
District Attorney
Tombstone Territory

DOMINICAN REPUBLIC

ZIV
Favorite Story
Boston Blackie
Cisco Kid

EL SALVADOR

FREMANTLE
Encyclopaedia Britannica
Hopalong Cassidy

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

TELE PROGRAMS OF AMERICA
Lassie
Stage 7

SCREEN GEMS
All Star Theatre
Father Knows Best
Jungle Jim
Circus Boy
The Adventures of Rin Tin Tin

WALT DISNEY
Disneyland

ZIV
Cisco Kid
Favorite Story
Man Called X
Science Fiction Theatre
Martin Kane
Highway Patrol
Harbor Command
Dr. Christian

GUATEMALA

ABC FILM SYNDICATION
Passport to Danger

CBS FILM SALES
I Love Lucy
Terrytoons
You Are There

FREMANTLE
Encyclopaedia Britannica

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

TELE PROGRAMS OF AMERICA
Count of Monte Cristo
Lassie

SCREEN GEMS
All Star Theatre
Jungle Jim
Circus Boy
The Adventures of Rin Tin Tin

WALT DISNEY
Disneyland

MEXICO

ABC FILM SYNDICATION
Racket Squad
Three Musketeers

CBS FILM SALES
Gun Law
I Love Lucy
Newsfilm

FREMANTLE
I Love Lucy
Gunsmoke
Hopalong Cassidy
Encyclopaedia Britannica
Time In For Sports

Display Around The Globe

Johnny Mack Brown
Movie Museum
Nat'l Film Board Canada Series

GUILD
Liberace
Frankie Laine
Florian Zabach
I Spy
Joe Palooka
Molly

MARK VII PRODS.
Dragnet

NATIONAL TELEFILM ASSOCIATES
Sheriff of Cochise

TELEVISION PROGRAMS OF AMERICA
Count of Monte Cristo
Fury
Lassie
The Lone Ranger
Stage 7
New Adventures of Charlie Chan

SCREEN GEMS
Jungle Jim
Father Knows Best
The Adventures of Rin Tin Tin
All Star Theatre
Circus Boy
Big Playback
Damon Runyon Theatre
Patti Page
77th Bengal Lancers
Tales of the Texas Rangers
Jet Jackson
Suspense

WALT DISNEY
Disneyland

ZIV
I Led Three Lives
Cisco Kid
District Attorney
Dr. Christian
Favorite Story
Man Called X
Unexpected
Science Fiction Theatre
Martin Kane
Highway Patrol

NICARAGUA

SCREEN GEMS
Father Knows Best
All Star Theater
Suspenso
Circus Boy
Jet Jackson

ZIV
Boston Blackie
Cisco Kid
District Attorney
Dr. Christian
Favorite Story
Highway Patrol
I Led Three Lives
Man Called X
Science Fiction Theatre
Unexpected
Yesterday's Newsreel

PANAMA

NATIONAL TELEFILM ASSOC.
Sheriff of Cocaise

SCREEN GEMS
Father Knows Best
Jungle Jim
Circus Boy
Adventures of Rin Tin Tin
All Star Theater

ZIV
Cisco Kid
Science Fiction Theatre
Highway Patrol
Favorite Story
Boston Blackie
District Attorney
Unexpected
Yesterday's Newsreel
Man Called X
I Led Three Lives
Dr. Christian
Harbor Command
Martin Kane

PERU

CBS FILM SALES
Gun Law
I Love Lucy
Whistler, The

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

TELEVISION PROGRAMS OF AMERICA
New Adventures of Charlie Chan
Count of Monte Cristo
Fury
Lassie
Mystery Is My Business
Ramar of the Jungle
The Lone Ranger
Stage 7

SCREEN GEMS
All Star Theater
The Adventures of Rin Tin Tin
Jungle Jim
Jet Jackson
Circus Boy
Tales of the Texas Rangers
77th Bengal Lancers

ZIV
Cisco Kid
Boston Blackie
District Attorney
Dr. Christian
Man Called X
Harbor Command
Science Fiction Theatre
Martin Kane
Sea Hunt
Unexpected
I Led Three Lives
Yesterday's Newsreel
Favorite Story
Highway Patrol

PUERTO RICO

(U.S. Possession but considered part of Latin American market)

ABC FILM SYNDICATION
Code 3
Passport To Danger
Racket Squad
Sheena
The Three Musketeers
26 Men

CBS FILM SALES
Assignment Foreign Legion
Brave Eagle
Gun Law
Holiday In Paris
I Love Lucy
Newsfilm
San Francisco Beat
Terrytoons
Under The Sun
You Are There
Whistler, The

FREMANTLE
Hopalong Cassidy

CANADIAN FILM BOARD SERIES
Animated Fairy Tales

GUILD
Liberace
Frankie Laine
Florian Zabach
I Spy
Joe Palooka
Molly

NTA
Sheriff of Cochise

OFFICIAL FILMS
Foreign Intrigue
Robin Hood

TELEVISION PROGRAMS OF AMERICA
New Adventures of Charlie Chan
Count of Monte Cristo
Fury
Lassie
Mystery Is My Business
Ramar of the Jungle
The Lone Ranger
Stage 7
Hawkeye and the Last of the Mohicans

SCREEN GEMS
Father Knows Best
The Adventures of Rin Tin Tin
All Star Theatre
Circus Boy
Jet Jackson
77th Bengal Lancers
Suspense
Tales of the Texas Rangers

WALT DISNEY
Disneyland
Mickey Mouse Club

ZIV
Science Fiction Theatre
Man Called X
I Led Three Lives
Cisco Kid
Harbor Command
Harbourmaster
Martin Kane
Sea Hunt
Highway Patrol
Boston Blackie
District Attorney
Favorite Story
Yesterday's Newsreel
Tombstone Territory
Unexpected

URUGUAY

CBS FILM SALES
Terrytoons

SAN SALVADOR

SCREEN GEMS
Father Knows Best
All Star Theatre
Circus Boy

VENEZUELA

ABC FILM SYNDICATION
Passport to Danger

CBS FILM SALES
Amos 'n' Andy
Assignment Foreign Legion
Gene Autry
Buffalo Bill Jr.
Cases of Eddie Drake
Gun Law
Honeymooners
Jeffry Jones, Files of
I Love Lucy
Life With Father
Mama
Newsfilm
Annie Oakley
Our Miss Brooks
Range Rider
Terrytoons
Whirlybirds
Whistler, The

FREMANTLE
Ballet de France
This Is the Story
Animated Fairy Tales
Jungle

GUILD
Liberace

NATIONAL TELEFILM ASSOC.
Sheriff of Cochise

TELEVISION PROGRAMS OF AMERICA
Count of Monte Cristo
Fury
Lassie
The Lone Ranger
Stage 7
Mystery Is My Business

SCREEN GEMS
All Star Theatre
Father Knows Best
The Adventures of Rin Tin Tin
Jungle Jim
Jet Jackson
Tales of the Texas Rangers
77th Bengal Lancers
Circus Boy
Suspense

WALT DISNEY
Disneyland
Mickey Mouse Club

ZIV
Cisco Kid
District Attorney
Highway Patrol
Martin Kane
Science Fiction Theatre
Tombstone Territory
Dr. Christian
I Led Three Lives
Unexpected

CONTINENTAL EUROPE

AUSTRIA

FREMANTLE
Encyclopaedia Britannica

SCREEN GEMS
The Adventures of Rin Tin Tin
Patti Page
Big Playback

WALT DISNEY
Disneyland
Mickey Mouse Club

BELGIUM

CBS FILM SALES
Newsfilm

FREMANTLE
Movie Museum

MARK VII PRODS.
Dragnet

NBC INTERNATIONAL
Life of Riley
Victory at Sea

TELEVISION PROGRAMS OF AMERICA
Lassie
Ramar of the Jungle

SCREEN GEMS
The Adventures of Rin Tin Tin
Father Knows Best
All Star Theatre
Tales of the Texas Rangers
Patti Page
Circus Boy

WALT DISNEY
Disneyland

ZIV
Cisco Kid
Science Fiction Theatre

DENMARK

CBS FILM SALES
Newsfilm

OFFICIAL FILMS
Sir Lancelot

TELEVISION PROGRAMS OF AMERICA
Lassie

FINLAND

CBS FILM SALES
Adventures of Champion
Terrytoons
Whirlybirds
Whistler

FRANCE

(† Refers to series also sold for telecasting in Algeria).

CBS FILM SALES
Brave Eagle

FREMANTLE
Hopalong Cassidy

GROSS KRASNE
O. Henry Playhouse

GUILD
Frankie Laine
Liberace
Florian Zabach

METRO TV
The Thin Man

SCREEN GEMS
†Circus Boy
†The Adventures of Rin Tin Tin
†All Star Theatre

WALT DISNEY
Disneyland
Mickey Mouse Club

ZIV
†Cisco Kid
Science Fiction Theatre

GERMANY

CBS FILM SALES
Heckle & Jeckle

FREMANTLE
Encyclopaedia Britannica
Armchair Adventure
Jungle
Movie Museums

GUILD
Kingdom of the Sea

NBC INTERNATIONAL
Circus Varieties
Medic

TELE PROGRAMS OF AMERICA
Lassie
Susie
Fury

SCREEN GEMS
Big Playback
All Star Theater
Father Knows Best
Circus Boy
Adventures of Rin Tin Tin
The Web
Sanders Mystery Theatre
Tales of the Texas Rangers
Patti Page

WALT DISNEY
Disneyland
Mickey Mouse Club

ZIV
Favorite Story
Unexpected
Science Fiction Theatre
I Led Three Lives

ITALY

CBS FILM SALES
Brave Eagle
Champion, Adventures of
Newsfilm
Terrytoons

FREMANTLE
Canadian Film Board Serles
Vienna Philharmonic
Adventures In Sport
Brave Eagle
Encyclopaedia Britannica

OFFICIAL FILMS
Star Performance

SCREEN GEMS
77th Bengal Lancers
Jungle Jim
Casey Jones
Adventures of Rin Tin Tin
All Star Theater
Circus Boy
Jet Jackson

WALT DISNEY
Disneyland

ZIV
Unexpected
Science Fiction Theatre
Highway Patrol

LUXEMBOURG

CBS FILM SALES
Newsfilm

FREMANTLE
Big Fights
Hopalong Cassidy

SCREEN GEMS
Adventures of Rin Tin Tin
Circus Boy
All Star Theater
Patti Page
Ranch Party

ZIV
Science Fiction Theatre

NETHERLANDS

CBS FILM SALES
Newsfilm

SCREEN GEMS
All Star Theatre
Patti Page

MONACO

FREMANTLE
Television Programs of America
Big Fights
Count of Monte Cristo

SCREEN GEMS
All Star Theater
Adventures of Rin Tin Tin
Circus Boy

ZIV
Cisco Kid
Science Fiction Theatre

SAAR

SCREEN GEMS
Patti Page
The Adventures of Rin Tin Tin
All Star Theatre
Father Knows Best
Circus Boy

SPAIN

CBS FILM SALES
Newsfilm
Whistler, The
You Are There
I Love Lucy
San Francisco Beat

ZIV
Highway Patrol

SWEDEN

NBC INTERNATIONAL
Frontier

CBS FILM SALES
Brave Eagle
Adventures of Champion
I Love Lucy
Newsfilm
Our Miss Brooks
Whirlybirds

TELEVISION PROGRAMS OF AMERICA
Lassie

SCREEN GEMS
Patti Page
Jungle Jim
All Star Theatre
Jet Jackson

WALT DISNEY
Disneyland

SWITZERLAND

CBS FILM SALES
Newsfilm

NBC INTERNATIONAL
Frontier

TELEVISION PROGRAMS OF AMERICA
Lassie
Fury

SCREEN GEMS
All Star Theatre
The Adventures of Rin Tin Tin
Circus Boy
Father Knows Best
Tales of the Texas Rangers

WALT DISNEY
Disneyland

ZIV
Science Fiction Theatre
Unexpected

MIDDLE & FAR EAST

HONG KONG

TELEVISION PROGRAMS OF AMERICA
Lassie
Stage 7
Susie
Ramar of the Jungle
Mystery Is My Business
Count of Monte Cristo
Halls of Ivy
The Adventures of Tugboat Annie

SCREEN GEMS
Patti Page
Circus Boy

(Continued on page 44)

NE]

"Not in many a hard day's journey around the booking offices could there be found a more natural, magnetizing attraction for this room than Nelson Eddy . . . This boy will never wear out his welcome in this spot." (Terrace Room, Statler-Hilton, Los Angeles).

—HOLLYWOOD REPORTER

"Third time here in the Eddy Club (Kansas City) in two years for Nelson Eddy and Gale Sherwood, and they are making it a high spot of the fall season. Biz was capacity opening night, despite rainy weather and the flu epidemic. Customers are treated to a number of songs in the regulation Eddy manner, some top-notch singing by Miss Sherwood, and considerable fooling around, all of it a delightful 40 minutes."

VARIETY

"Still the romantic charmer of 20 years ago . wowing the nostalgia set . . . full of youthful bounce and good humor . . . His show is light, breezy and good fun. His songs are mellow, resonant and warm.

—TORONTO DAILY STAR

"Nelson's showmanship is superb, his pipes are still great."

—CHICAGO DAILY TRIBUNE

"Raves from Nelson Eddy fans as never before, advises George Amato. 'He's great,' Amato explains. 'We're fortunate in having such a headliner.' "

—PORTLAND OREGON JOURNAL

"A thrilling show . . . a master showman with a never-failing voice."

—CHICAGO AMERICAN

"Like rare old wine, Eddy seems to improve with the years."

—LOS ANGELES MIRROR-NEWS

"Your reporter has never seen so enthusiastic an audience . . . It was, by general agreement, the greatest performance yet staged in that South Boston auditorium." (Blinstrub's Village).

—BOSTON RECORD

"Eddy has a well-balanced act, with clever comedy, some broad humor, special numbers and, of course, some of his standards. He's quite a comedian, with nice timing . . . Good show. Ask anybody who saw it."

—HOUSTON PRESS.

"Casting a magic spell

over Palmer House Empire Room patrons are Nelson Eddy and Gale Sherwood. This feat isn't exactly new for the pair, since they shattered attendance records in their first appearance there last year.

"In a most delightful presentation, Eddy revives the great musicals with which he has been identified and produces a deep entertainment satisfaction that is a rarity in present night-life.

"The pair will be headliners for the next six weeks. Hear 'em once and you'll return again and again. Come what may, they're the top-notch supper club attraction of the new season."

—CHARLIE DAWN, Chicago American, 1-25-58

M. C. A. ARTISTS, LTD., 9370 Santa Monica B

LSON EDDY

—with GALE SHERWOOD

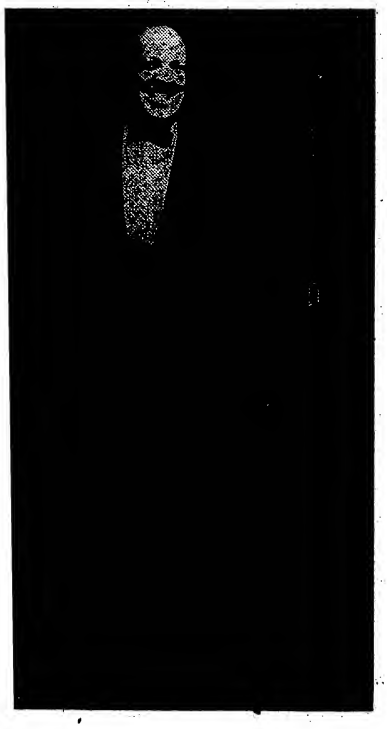
"Anyone wishing to witness just exactly what wonderful results can come from polish, experience and showmanship, which really are all the one and same thing, certainly should hie himself out to the Beverly Hills Country Club in the next two weeks. For there he will see it for himself in Nelson Eddy, the tremendously popular baritone of musical comedy and movie fame. Eddy's voice has the same old magic as ever, but his stature as a showman is many times greater than when he was a top attraction in the movies."

— CINCINNATI ENQUIRER

"Nelson Eddy has a lively night-club act which surprises those who remember him as the romantic baritone of movie operas. He clowns, does a soft-shoe, mimics his imitators on some of his most famous numbers, and exchanges chatter with the gorgeous blonde Gale Sherwood."

— ST. LOUIS POST-DISPATCH

THEODORE PAXSON
(Below)
IS the PIANIST and CONDUCTOR—
A GREAT MUSICIAN—
AND GETS HIS SHARE OF
THE LAUGHS!



"My, how that girl can sing!"
—CLEVELAND NEWS

"One of the prettiest, most talented gals to come this way in a month of Sundays."
— ST. LOUIS GLOBE-DEMOCRAT

"She's a daisy and sings like a lark."
— BOSTON RECORD

"Shapely Gale Sherwood provides a sparkling voice that blends with Mr. Eddy's like champagne and caviar."
— CINCINNATI TIMES-STAR

"Lucious blonde . . . an MM figure, a face to go with it and a voice that neatly outdoes the rest." — ARIZONA REPUBLIC

"Shapely and talented."
— LOS ANGELES MIRROR NEWS

"Brings glamour to the act."
— LOS ANGELES TIMES

"A nobly configured blonde, who is able to produce some stimulating sound herself . . . endowed with a good sense of fun, which she translates to her eyes and torso with quiet eloquence." — HOUSTON POST

"As easy on the orbs as on the ears."
— DAILY VARIETY

"She has stunning good looks, and most importantly, she has a soprano voice which matches his in the duets."
— HOLLYWOOD REPORTER

"This act was a real slick diamond affair which had the whole town talking."
— MILWAUKEE SENTINEL

RETURN RUNS
TELL THE STORY

TWO TO FOUR ENGAGEMENTS IN THESE CITIES:

Chicago
Los Angeles
Cleveland
Detroit
Boston
Springfield
San Francisco
Reno
Las Vegas
Lake Tahoe
Phoenix
Portland
Salt Lake City
Kansas City
Montreal
Cincinnati
Pittsburgh
Houston
Philadelphia
San Diego
New York

JUST COMPLETED 3 WEEKS—L. A. STATLER-HILTON

Next Stops:

New Orleans
Houston
Honolulu
Lake Tahoe
Cincinnati
Pittsburgh
Boston
Montreal

NEW RCA-VICTOR RECORDS OUT SOON

lvd., Beverly Hills, Cal.—598 Madison Ave., New York 22

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 339,300. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KGUL	40.8
2.	Perry Como (Sat. 7:00-8:00)	KPRC	37.4
3.	Danny Thomas (Mon. 8:00-8:30)	KGUL	37.2
4.	$64,000 Question (Tues. 9:00-9:30)	KGUL	35.4
5.	December Bride (Mon. 8:30-9:00)	KGUL	32.1
6.	Red Skelton (Tues. 8:30-9:00)	KGUL	31.1
7.	Alfred Hitchcock (Sun. 8:30-9:00)	KGUL	30.8
8.	Godfrey's Talent Scouts (Mon. 7:30-8)	KGUL	30.5
9.	Burns and Allen (Mon. 7:00-7:30)	KGUL	30.0
10.	What's My Line (Sun. 9:30-10:00)	KGUL	29.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†My Little Margie (M-F 6:00-6:30)	KGUL	19.0
2.	†Newsreel, Wea. (M-F 6:15-6:30)	KPRC	15.6
3.	†World, Today-Sports (M-F 6-6:15)	KPRC	15.5
4.	†Late Show (M-Th 10:30-Signoff)	KGUL	15.1
5.	†News, Wea., Misc. (M-F 10-10:15)	KTRK	13.4
6.	*Mickey Mouse Club (M-F 5:30-6)	KTRK	12.8
7.	*American Bandstand (M-F 4-5)	KTRK	12.4
8.	*Price Is Right (M-F 10:00-10:30)	KPRC	11.4
8.	*Queen For A Day (M-F 3:00-3:45)	KPRC	11.4
9.	†Final Edit., Misc. (M-F 10:30-10:45)	KPRC	10.9

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues. 9:30)	KGUL	Ziv	34.5	57
2.	Harbor Command (Sun. 9:30)	KPRC	Ziv	22.1	34
3.	Gray Ghost (Thurs. 7:30)	KPRC	CBS	21.2	33
4.	Studio 57 (Tues. 10:00)	KGUL	MCA	20.7	45
5.	Soldiers of Fortune (Fri. 6:30)	KGUL	MCA	19.5	36
6.	My Little Margie (M-F 6:00)	KGUL	Official	19.0	43
7.	Men of Annapolis (Wed. 9:30)	KPRC	Ziv	18.9	31
8.	State Trooper (Tues. 8:30)	KTRK	MCA	18.2	26
8.	Topper (Sun. 5:30)	KPRC	Telestar	18.2	52
9.	Decoy (Thurs. 10:00)	KGUL	Official	18.0	39
10.	Sea Hunt (Mon. 9:30)	KTRK	Ziv	17.4	29
11.	Mike Hammer (Thurs. 8:30)	KTRK	MCA	17.1	25
12.	Public Defender (Wed. 10:00)	KPRC	Interstate	15.8	36
13.	I Led Three Lives (Sun. 2:30)	KGUL	Ziv	15.3	47
14.	The Three Musketeers (Sat. 6:00)	KGUL	ABC	15.0	39
15.	Susie (Sun. 4:30)	KPRC	TPA	14.9	46
16.	Martin Kane (Mon. 10:00)	KPRC	Ziv	14.7	33
16.	Whirlybirds (Sat. 6:00)	KPRC	CBS	14.7	38
17.	Silent Service (Tues. 9:30)	KPRC	NBC	14.6	24
18.	Soldiers of Fortune (Sun. 3:00)	KGUL	MCA	12.5	37

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Silent Service	KPRC	14.6
What's My Line	KGUL	29.9
Climax	KGUL	23.9
∫News, Weather	KTRK	15.0
⌇Movietime U.S.A.	KTRK	14.4
Truth or Consequences	KPRC	18.3
∫World, Today-Sports	KPRC	15.5
⌇Newsreel, Weather	KPRC	15.6
U.S. Steel Hour	KGUL	25.5
Red Skelton	KGUL	31.1
20th Century	KGUL	12.2
Dragnet	KPRC	15.3
Studio One	KGUL	23.1
Playhouse 90	KGUL	27.6
∫Morris Frank, News	KTRK	12.0
⌇Weather, Movietime	KTRK	11.7
Saber of London	KPRC	9.0
Whirlybirds	KPRC	14.7
Conquest	KGUL	9.5
Late Show	KGUL	18.6
3 Musketeers	KGUL	15.0
Highway Patrol	KGUL	34.5
Wide Wide World	KPRC	14.9

FORT WORTH

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 155,300. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	39.8
2.	Perry Como (Sat. 7:00-8:00)	WBAP	32.3
3.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	30.3
4.	Wagon Train (Wed. 6:30-7:30)	WBAP	30.0
5.	Ozzie & Harriet (Wed. 8:00-8:30)	WFAA	29.3
6.	Loretta Young (Sun. 9:00-9:30)	WBAP	28.8
7.	Ernie Ford (Thurs. 8:30-9:00)	WBAP	27.8
8.	Dinah Shore (Sun. 8:00-9:00)	WBAP	26.8
9.	Tales of Wells Fargo (Mon. 7:30-8)	WBAP	26.3
9.	Cheyenne (Tues. 6:30-7:30)	WFAA	26.3
9.	Broken Arrow (Tues. 8:00-8:30)	WFAA	26.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Texas News (M-F 10:00-10:15)	WBAP	23.8
2.	†Wea, News Final (M-F 10:15-10:30)	WBAP	22.6
3.	†Popeye (M-F 6:30-7:00)	KFJZ	19.0
4.	†Soldiers of Fortune (M-F 6-6:30)	KFJZ	18.3
5.	†Command Performance (T-F 9-11)	KFJZ	15.1
6.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WFAA	12.2
7.	†Cartoon Clubhouse (M-F 4:30-6)	KFJZ	12.0
8.	*Price Is Right (M-F 10-10:30 a.m.)	WBAP	11.8
9.	†Starlight Thea. (M-F 11:15 Signoff)	KFJZ	11.7
10.	*Tic Tac Dough (M-F 11-11:30 a.m.)	WBAP	10.9

1.	Death Valley Days (Sat. 9:30)	KRLD	U. S. Borax	33.3	51	Your Hit Parade	WBAP	14.3
2.	Celebrity Playhouse (Sun. 9:30)	WBAP	Screen Gems	22.8	33	What's My Line	WBAP	12.8
3.	Soldier of Fortune (M-F 6:00)	KFJZ	MCA	18.3	44	Teenage Downbeat	WBAP	12.8
4.	Popeye (Mon.-Sun. 6:30)	KFJZ	AAP	17.8	31	Wagon Train	WBAP	30.3
4.	State Trooper (Tues. 9:30)	WBAP	MCA	17.8	32	Command Performance	KFJZ	15.3
5.	Silent Service (Wed. 9:30)	WBAP	NBC	17.3	28	Command Performance	KFJZ	16.3
6.	Roy Rogers (Sun. 3:30)	KFJZ	MCA	16.5	37	Wide Wide World	WBAP	17.5
7.	Amos 'n' Andy (Sat. 3:00)	KFJZ	CBS	15.8	37	Baseball	WBAP	13.8
7.	Highway Patrol (Fri. 9:30)	WFAA	Ziv	15.8	26	Person to Person	KRLD	17.3
8.	Sky King (Sat. 11:30 a.m.)	KRLD	Nabisco	14.8	56	Legionnaire	WFAA	6.3
9.	Harbor Command (Sat. 10:00)	KRLD	Ziv	14.5	24	∫Texas News	WBAP	28.0
						⌇Wea., News Final	WBAP	26.0
10.	Annie Oakley (Sat. 6:30)	WFAA	CBS	14.3	27	Popeye	KFJZ	16.8
11.	Judge Roy Bean (Sun. 12:30)	KFJZ	Screencraft	13.8	60	Country Picnic	KRLD	4.8
11.	Mickey Rooney (Mon. 7:30)	KFJZ	Screencraft	13.8	22	Wells Fargo	WBAP	26.3
11.	Range Rider (Sat. 2:30)	KFJZ	CBS	13.8	34	Baseball	WBAP	13.8
11.	Space Ranger (Sat. 8:00 a.m.)	KRLD	Official	13.8	100	No Competition	—	—
12.	Abbott and Costello (Mon. 7:00)	KFJZ	MCA	13.5	23	Restless Gun	WBAP	21.8
13.	Sea Hunt (Tues. 9:30)	KRLD	Ziv	12.8	23	State Trooper	WBAP	17.8
14.	Medic (Sun. 6:00)	WFAA	CNP	12.3	23	Lassie	KRLD	19.3
15.	Decoy (Wed. 8:30)	KFJZ	Official	11.8	17	I've Got A Secret	KRLD	20.3

JACKSONVILLE

Stations: WFGA, WMBR. TV Homes: 104,800. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Restless Gun (Mon. 8:00-8:30)	WFGA	45.8
2.	Gunsmoke (Sat. 10:00-10:30)	WMBR	44.3
3.	Tales of Wells Fargo (Mon. 8:30-9)	WFGA	44.0
4.	George Gobel (Tues. 8:00-9:00)	WFGA	41.0
5.	Father Knows Best (Wed. 8:30-9)	WFGA	39.5
6.	Wagon Train (Wed. 7:30-8:30)	WFGA	38.9
7.	Perry Como (Sat. 8:00-9:00)	WFGA	36.6
8.	Have Gun Will Travel (Sat. 9:30-10)	WMBR	34.8
8.	Wyatt Earp (Fri. 8:00-8:30)	WMBR	34.8
9.	Ed Sullivan (Sun. 8:00-9:00)	WMBR	34.4

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:45-7:00)	WMBR	29.4
2.	†6:30 Report (M-F 6:30-6:45)	WMBR	28.7
3.	†Little Rascals (M-F 6:00-6:15)	WFGA	25.5
4.	†Wea., Sports (M-F 6:15-6:30)	WFGA	21.7
5.	†News (M-F 6:30-6:45)	WFGA	21.5
6.	*NBC News (M-F 6:45-7:00)	WFGA	21.4
7.	†11 O'Clock Report (M-F 11-11:15)	WMBR	19.2
8.	†Popeye (M-F 5:00-5:45)	WFGA	18.8
9.	Watch the Birdie (M-F 5:45-6:00)	WFGA	18.4
10.	†News, Wea. (M-F 11:00-11:15)	WFGA	17.1

1.	State Trooper (Thurs. 8:00)	WMBR	MCA	36.0	55	Groucho Marx	WFGA	29.5
2.	Badge 714 (Mon. 7:00)	WMBR	NBC	31.8	58	Velda Show	WFGA	22.8
3.	26 Men (Mon. 9:30)	WMBR	ABC	31.5	56	Goodyear Theatre	WFGA	24.3
4.	Death Valley Days (Wed. 7:00)	WMBR	U. S. Borax	31.3	59	∫Gem, Smathers	WFGA	21.5
						⌇Across-Qrtrdk	WFGA	22.0
5.	Boots and Saddles (Fri. 7:00)	WMBR	NBC	30.8	54	Whirlybirds	WFGA	26.3
6.	Soldiers of Fortune (Thurs. 7:00)	WMBR	MCA	30.3	53	Harbor Command	WFGA	26.5
7.	Gray Ghost (Thurs. 7:30)	WFGA	CBS	29.8	50	Sgt. Preston	WMBR	29.3
8.	Sea Hunt (Tues. 7:30)	WMBR	Ziv	29.3	48	Cheyenne	WFGA	32.3
8.	Studio 57 (Sat. 10:30)	WMBR	MCA	29.3	57	You Hit Parade	WFGA	22.5
9.	Harbor Command (Thurs. 7:00)	WFGA	Ziv	26.5	47	Soldiers of Fortune	WMBR	30.3
10.	Sheriff of Cochise (Wed. 7:30)	WMBR	NTA	26.3	42	Wagon Train	WFGA	36.2
10.	Whirlybirds (Fri. 7:00)	WFGA	CBS	26.3	46	Boots and Saddles	WMBR	30.8
11.	Little Rascals (M-F 6:00)	WFGA	Interstate	25.5	55	Cisco Kid	WMBR	24.0
12.	Cisco Kid (Tues. 6:00)	WMBR	Ziv	24.3	50	∫Little Rascals	WFGA	24.5
						⌇Wea., Sports	WFGA	23.5
12.	Decoy (Tues. 7:00)	WMBR	Official	24.3	41	Cheyenne	WFGA	35.3
13.	Men of Annapolis (Sat. 7:00)	WMBR	Ziv	22.8	53	Grand Ole Opry	WFGA	20.0
14.	Big Story (Tues. 10:30)	WMBR	Official	21.8	52	∫Chamber-Commerce	WFGA	21.0
						⌇FLA. Institute, CPA	WFGA	20.0
15.	Silent Service (Sun. 7:00)	WFGA	NBC	20.3	39	Lassie	WMBR	31.8
16.	Grand Ole Opry (Sat. 7:00)	WFGA	Flamingo	20.0	47	Men of Annapolis	WMBR	22.8
17.	Popeye (M-F 5:00)	WFGA	AAD	18.8	57	Mickey Mouse Club	WMBR	14.9

NASHVILLE

Stations: WLAC, WSIX, WSM. TV Homes: 96,800. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

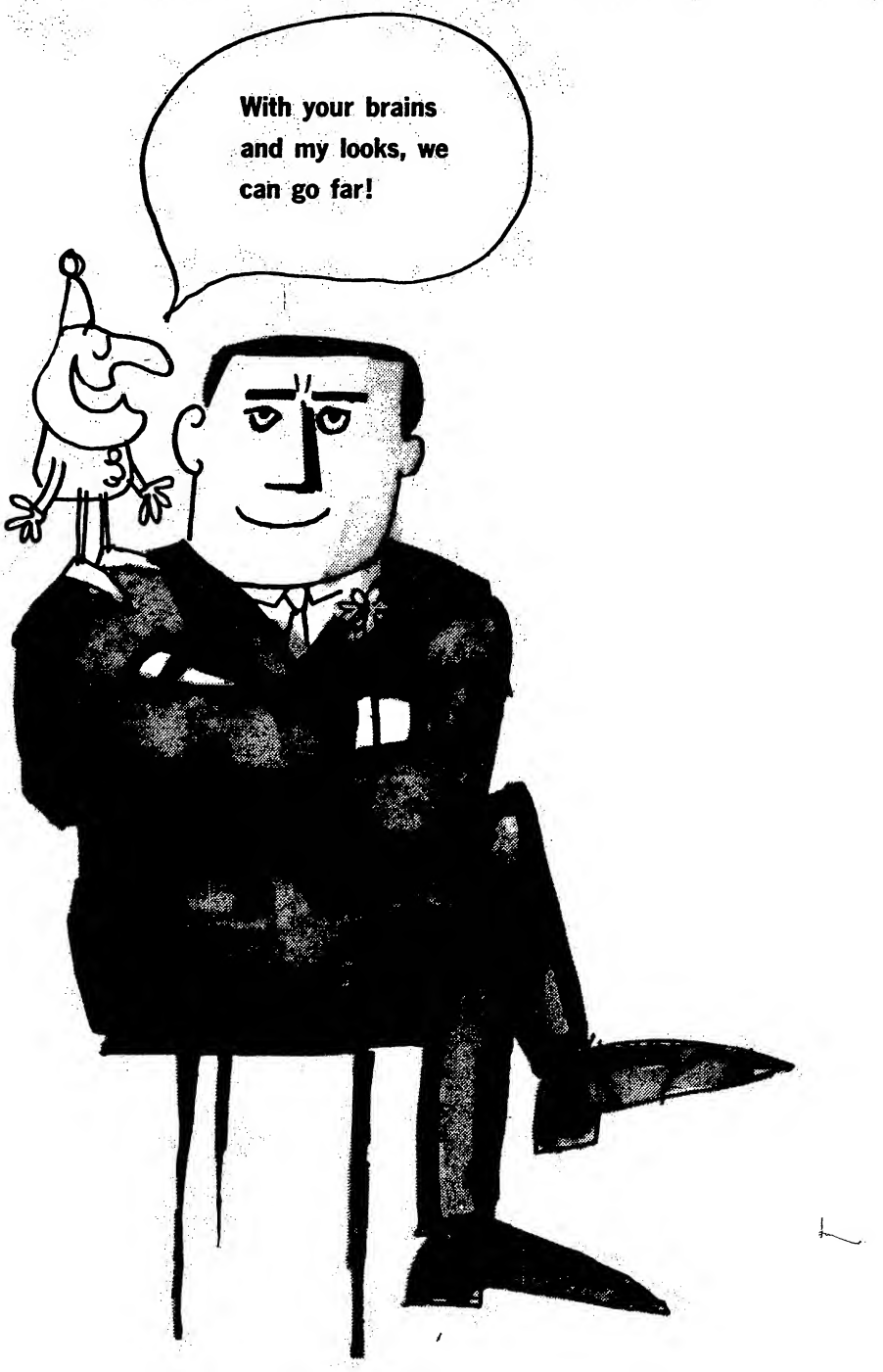
1.	Gunsmoke (Sat. 9:00-9:30)	WLAC	42.2
2.	Perry Como (Sat. 7:00-8:00)	WSM	36.9
3.	Wyatt Earp (Tues. 7:30-8:00)	WSIX	31.5
3.	Red Skelton (Tues. 8:30-9:00)	WLAC	31.5
4.	Tales of Wells Fargo (Mon. 7:30-8:00)	WSM	30.9
5.	Restless Gun (Mon. 7:00-7:30)	WSM	30.5
6.	Cheyenne (Tues. 6:30-7:30)	WSIX	30.1
7.	Tombstone Territory (Wed. 7:30-8)	WSIX	29.9
7.	Playhouse 90 (Thurs. 8:30-10:00)	WLAC	29.9
8.	Lucy-Desi Show (Mon. 7:30-8:30)	WLAC	29.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 6:00-6:30)	WLAC	26.0
2.	*NBC News (M-F 6:15-6:30)	WSM	19.6
3.	†Dateline Nashv'le, Wea. (M-F 6-6:15)	WSM	19.3
4.	†Shell News (M-F 10-10:15)	WLAC	18.1
5.	†5 O'Clock Hop (M-F 5:00-6:00)	WSM	16.5
6.	†Esso Rptr., Sports (M-F 10-10:15)	WSM	14.9
7.	*Mickey Mouse Club (M-F 5:30-6)	WSIX	13.9
8.	†Sports, Wea, Misc. (M-F 10:15-10:30)	WSM	12.9
9.	*Price Is Right (M-F 10-10:30 a.m.)	WSM	12.7
10.	†Ch. 8 Nws, Wea (M,T,Th,F 10-10:15)	WSIX	12.4

1.	Popeye (M-F 6:00)	WLAC	AAP	26.0	49	∫Dateline Nashville, Wea.	WSM	19.7
						⌇NBC News	WSM	20.0
2.	Gray Ghost (Sat. 9:30)	WLAC	CBS	24.5	39	Your Hit Parade	WSM	19.2
3.	Harbor Command (Fri. 8:30)	WLAC	Ziv	23.5	36	Thin Man	WSM	24.5
3.	26 Men (Wed. 9:30)	WSM	ABC	23.5	36	U.S. Steel Hour	WLAC	21.5
4.	Sea Hunt (Tues. 9:30)	WSIX	Ziv	22.9	45	Goodyear Theatre	WSM	19.5
4.	Sheriff of Cochise (Fri. 8:00)	WSM	NTA	22.9	33	Phil Silvers	WLAC	27.3
5.	State Trooper (Fri. 9:30)	WSIX	MCA	22.8	36	Person to Person	WLAC	22.2
6.	Official Detective (Thurs. 8:00)	WSM	NTA	20.5	29	Pat Boone	WSIX	27.5
7.	Boots and Saddles (Mon. 8:30)	WSM	NBC	19.5	29	December Bride	WLAC	27.5
8.	Star Performance (Fri. 8:30)	WSIX	Official	18.2	28	Thin Man	WSM	24.5
9.	Mike Hammer (Sun. 9:30)	WSM	MCA	17.5	31	What's My Line	WLAC	28.9
10.	Captain David Grief (Thurs. 9:30)	WSIX	Guild	16.5	26	Playhouse 90	WLAC	29.0
11.	Dick Powell (Fri. 9:00)	WSIX	Official	16.2	25	Lineup	WLAC	26.7
12.	Sky King (Sat. 5:30)	WSIX	Nabisco	15.5	50	TV Bop Hop	WSIX	10.9
13.	Casey Jones (Mon. 7:00)	WSIX	Screen Gems	14.2	22	Restless Gun	WSM	30.5
13.	Men of Annapolis (Sun. 1:30)	WSM	Ziv	14.2	46	See It Now	WLAC	14.2
14.	Death Valley Days (Sat. 6:00)	WLAC	U. S. Borax	13.9	33	Flat-Scruggs	WSM	16.5
15.	If You Had A Million (Sun. 5:30)	WLAC	MCA	12.9	37	World This Week	WSM	11.9
15.	Last of the Mohicans (Mon. 6:30)	WSIX	TPA	12.9	22	Price Is Right	WSM	24.5
16.	David Niven (Sun. 8:30)	WSIX	Official	12.5	18	Alfred Hitchcock	WLAC	29.4

(Continued on page 42)



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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 40)

KANSAS CITY

Stations: KCMO, KMBC, WDAF. TV Homes: 293,700. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KCMO	39.5
1.	**Wyatt Earp** (Tues. 7:30-8:00)	KMBC	39.5
2.	**Perry Como** (Sat. 7:00-8:00)	WDAF	38.8
3.	**What's My Line** (Sun. 9:30-10:00)	KCMO	36.9
4.	**Cheyenne** (Tues. 6:30-7:30)	KMBC	36.2
5.	**Alfred Hitchcock** (Sun. 8:30-9:00)	KCMO	35.9
6.	**Tales of Wells Fargo** (Mon. 7:30-8)	WDAF	33.9
7.	**Person to Person** (Fri. 9:30-10:00)	KCMO	33.2
8.	**Maverick** (Sun. 6:30-7:30)	KMBC	32.5
8.	**Lineup** (Fri. 9:00-9:30)	KCMO	32.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	***Mickey Mouse Club** (M-F 5:30-6:00)	KMBC	19.7
2.	**†10:00 News** (M-F 10:00-10:15)	KMBC	15.1
3.	**†Sports, Weather** (M-F 10:15-10:30)	KMBC	14.5
4.	**†5 Star Thea., Misc.** (M-Th. 10:45-11)	KCMO	13.4
5.	***Amer. Bandstand** (M-F 3-3:30, 4-5)	KMBC	12.8
6.	***Queen for a Day** (M-F 3-3:45)	WDAF	12.3
7.	***Price Is Right** (M-F 10-10:30 a.m.)	WDAF	11.8
8.	**†3 Star News, Sports** (M-F 6-6:15)	KCMO	11.3
9.	**†Wea., 3-Personality** (M-F 6:15-6:30)	KCMO	11.3
9.	***Art Linkletter** (M-F 1:30-2:00)	KCMO	11.0

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sheriff of Cochise** (Fri. 10:00)	KCMO	NTA	27.5	57
2.	**State Trooper** (Tues. 9:30)	WDAF	MCA	26.2	43
3.	**Cisco Kid** (Tues. 6:00)	KMBC	Ziv	24.2	55
4.	**Whirlybirds** (Sun. 10:00)	KCMO	CBS	23.2	47
5.	**Capt. David Grief** (Wed. 9:30)	WDAF	Guild	21.5	37
6.	**Highway Patrol** (Wed. 7:30)	KMBC	Ziv	21.2	31
7.	**Sea Hunt** (Thurs. 10:00)	KCMO	Ziv	20.9	44
8.	**Badge 714** (Wed. 10:00)	KCMO	NBC	19.5	41
8.	**Studio 57** (Tues. 9:30)	KCMO	MCA	19.5	32
9.	**Annie Oakley** (Fri. 6:00)	KMBC	CBS	18.9	48
9.	**Martin Kane** (Sat. 9:30)	KCMO	Ziv	18.9	30
10.	**Frontier Doctor** (Fri. 6:30)	KCMO	HTS	17.5	32
10.	**Honeymooners** (Mon. 9:30)	KMBC	CBS	17.5	28
10.	**San Francisco Beat** (Tues. 8:30)	KMBC	CBS	17.5	25
11.	**Last of the Mohicans** (Sat. 6:00)	WDAF	TPA	16.5	51
11.	**Sky King** (Wed. 6:00)	KMBC	Nabisco	16.5	43
12.	**Willy** (Fri. 7:00)	KMBC	Official	15.9	26
13.	**I Search for Adventure** (Tues. 10)	KCMO	Bagnall	15.5	33
13.	**Twenty Six Men** (Thurs. 7:30)	KMBC	ABC	15.5	22
14.	**Texas Rasslin'** (Sat. 2:00)	KMBC	Tex. Rass.	15.0	52

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
⟨10:00 News	KMBC	13.3
⌊Sports, Wea.	KMBC	13.0
Studio 57	KCMO	19.5
⟨3 Star News, Sports	KCMO	12.7
⌊Wea., 3-Personality	KCMO	12.3
9:30 Theatre	WDAF	18.5
Boxing	KMBC	18.9
Father Knows Best	WDAF	26.2
⟨10:00 News	KMBC	16.3
⌊Sports, Wea.	KMBC	15.7
⟨10:00 News	KMBC	17.0
⌊Sports, Wea.	KMBC	16.3
State Trooper	WDAF	26.2
⟨3 Star News, Sports	KCMO	10.7
⌊Wea., 3-Personality	KCMO	11.0
Tombstone Territory	KMBC	26.5
Rin Tin Tin	KMBC	22.2
Suspicion	WDAF	25.9
Red Skelton	KCMO	26.5
My Hero	KMBC	8.5
⟨News, Sports H'dlns.	WDAF	12.3
⌊NBC News	WDAF	12.7
Trackdown	KCMO	29.5
Jane Wyman	WDAF	18.5
Dragnet	WDAF	27.5
Gold Award Theatre	KCMO	8.3

SAN DIEGO

Stations: KFMB, KFSD, XETV. TV Homes: 270,200. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KFMB	40.9
2.	**Lassie** (Sun. 7:00-7:30)	KFMB	31.7
3.	**Phil Silvers** (Fri. 8:00-8:30)	KFMB	30.9
4.	**Have Gun Will Travel** (Sat. 8:30-9)	KFMB	30.2
5.	**Groucho Marx** (Th. 8:00-8:30)	KFSD	30.0
6.	**Maverick** (Sun. 7:30-8:30)	XETV	29.6
6.	**Perry Como** (Sat. 8:00-9:00)	KFSD	29.6
7.	**Burns and Allen** (Mon. 7:00-7:30)	KFMB	29.5
8.	**People Are Funny** (Sat. 7:30-8:00)	KFSD	29.2
9.	**Tales of Wells Fargo** (Mon. 8:30-9)	KFSD	28.9

TOP TEN MULTI-WEEKLY SHOWS

1.	**†This Day '58** (M-F 7:30-8:00)	KFMB	22.8
2.	***CBS News** (M-F 6:15-6:30)	KFMB	18.0
3.	**†S. D. Dateline** (M-F 6:00-6:15)	KFMB	17.8
4.	**†Big Movie** (T-Th 6:00-8:00)	KFSD	17.2
5.	**†Popeye** (M-F 5:30-6:00)	KFSD	16.9
6.	***Art Linkletter** (M-F 11:30-12 noon)	KFMB	13.6
7.	***Mickey Mouse Club** (M-F 5:30-6)	XETV	12.8
8.	***Queen for a Day** (M-F 1:00-1:45)	KFSD	12.3
9.	**†5 Downs Express** (M-F 3:30-4:00)	KFSD	11.7
10.	**†Early Show** (M-F 4:00-6:00)	KFMB	11.4

1.	**Sheriff of Cochise** (Sat. 9:30)	KFMB	NTA	31.5	50	Lawrence Welk	XETV	15.9
2.	**Harbor Command** (Sat. 10:00)	KFMB	Ziv	24.9	54	Mike Wallace	XETV	11.5
3.	**Sea Hunt** (Thurs. 7:00)	KFMB	Ziv	23.5	43	Big Movie	KFSD	18.9
4.	**Highway Patrol** (Fri. 9:30)	XETV	Ziv	22.5	37	Thin Man	KFSD	22.2
5.	**26 Men** (Wed. 7:00)	KFMB	ABC	19.9	38	Boxing	XETV	21.5
6.	**Last of the Mohicans** (Tues. 6:30)	XETV	TPA	18.9	34	Big Movie	XETV	18.9
7.	**Sky King** (Fri. 6:00)	KFSD	Nabisco	17.9	40	⟨S. D. Dateline	KFMB	18.3
						⌊CBS News	KFMB	18.7
8.	**Honeymooners** (Fri. 6:30)	KFSD	CBS	17.4	34	Leave It To Beaver	KFMB	25.5
9.	**Gray Ghost** (Mon. 6:30)	KFSD	CBS	17.2	32	Robin Hood	KFMB	25.3
10.	**Popeye** (M-F 5:30)	KFSD	AAP	16.9	41	Mickey Mouse Club	XETV	12.8
10.	**Science Fiction Theatre** (Tues. 7:00)	XETV	Ziv	16.9	28	Big Movie	KFSD	21.9
11.	**Boots and Saddles** (Mon. 6:00)	KFSD	NBC	15.9	35	⟨S. D. Dateline	KFMB	19.0
						⌊CBS News	KFMB	18.7
12.	**Silent Service** (Sat. 7:00)	KFSD	NBC	15.7	28	Perry Mason	KFMB	28.5
13.	**Annie Oakley** (Sun. 5:30)	KFMB	CBS	15.2	44	Sun. Mov. Spec.	KFSD	11.5
13.	**Target** (Fri. 10:00)	XETV	Ziv	15.2	35	Movie Sptctr.	KFSD	15.7
14.	**State Trooper** (Mon. 7:00)	KFSD	MCA	13.2	24	Burns and Allen	KFMB	29.5
15.	**If You Had a Million** (Mon. 7:30)	KFSD	MCA	12.5	23	This Day '58	KFMB	28.2
15.	**Men of Annapolis** (Mon. 7:30)	XETV	Ziv	12.5	23	This Day '58	KFMB	28.2
16.	**Decoy** (Sun. 7:00)	XETV	Official	12.2	22	Lassie	KFMB	31.7
17.	**Kingdom of the Sea** (Wed. 6:30)	XETV	Guild	11.9	24	I Love Lucy	KFMB	25.9
17.	**Waterfront** (Mon. 7:00)	XETV	MCA	11.9	22	Burns and Allen	KFMB	29.5

FRESNO

Stations: KFRE, KJEO, KMJ. TV Homes: 85,600. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10-10:30)	KFRE	39.3
2.	**Boxing** (Wed. 7:00-8:00)	KJEO	38.1
3.	**Groucho Marx** (Thurs. 8:00-8:30)	KMJ	35.8
4.	**Boxing** (Fri. 7:00-7:45)	KMJ	35.3
5.	**Tales of Wells Fargo** (Mon. 8:30-9)	KMJ	30.8
5.	**Twenty One** (Mon. 9:00-9:30)	KMJ	30.8
6.	**Maverick** (Sun. 7:30-8:30)	KJEO	29.5
7.	**This Is Your Life** (Wed. 10-10:30)	KMJ	29.3
8.	**Advent. of McGraw** (Tues. 9-9:30)	KMJ	28.8
8.	**Playhouse 90** (Thurs. 9:30-11:00)	KFRE	28.8

TOP TEN MULTI-WEEKLY SHOWS

1.	***Queen for a Day** (M-F 1:00-1:45)	KMJ	20.6
2.	***Mickey Mouse Club** (M-F 5:30-6:00)	KJEO	19.6
3.	***NBC News** (M-F 6:15-6:30)	KMJ	19.0
4.	**†Shell News** (M-F 6:00-6:15)	KMJ	18.5
5.	***Modern Romances** (M-F 1:45-2:00)	KMJ	17.9
6.	**†Big Time Movie** (M, Th 6:30-8:00)	KMJ	16.3
7.	**†Webster Webfoot** (M-F 4:00-5:00)	KFRE	13.1
8.	***Price Is Right** (M-F 11-11:30 a.m.)	KMJ	12.8
9.	**†Treasure Hunt** (M-F 10:30-11 a.m.)	KMJ	12.4
10.	***Tic Tac Dough** (M-F 9-9:30 a.m.)	KMJ	12.2
10.	***Art Linkletter** (M-F 11:30-12 noon)	KFRE	12.2

1.	**I Search for Adventure** (Tues. 7:30)	KJEO	Bagnall	23.3	46	If You Had a Million	KMJ	17.3
2.	**Stories of the Century** (Tues. 6:30)	KMJ	Hollywood	21.3	46	Top Tunes-New Talent	KJEO	17.3
2.	**Target** (Sat. 9:00)	KFRE	Ziv	21.3	33	Lawrence Welk	KJEO	28.8
3.	**Highway Patrol** (Fri. 6:30)	KMJ	Ziv	19.3	50	Dick and the Duchess	KFRE	10.3
3.	**Sheriff of Cochise** (Tues. 9:30)	KJEO	NTA	19.3	32	Bob Cummings	KMJ	25.3
4.	**Death Valley Days** (Mon. 7:00)	KJEO	U. S. Borax	18.8	35	Burns and Allen	KFRE	20.3
4.	**Frontier Doctor** (Sat. 9:30)	KFRE	HTS	18.8	29	Lawrence Welk	KJEO	28.3
4.	**State Trooper** (Thurs. 7:30)	KFRE	MCA	18.8	36	Circus Boy	KJEO	17.3
5.	**Boots and Saddles** (Tues. 8:00)	KJEO	NBC	17.8	30	George Gobel	KMJ	29.3
6.	**Gray Ghost** (Mon. 7:30)	KJEO	CBS	17.3	30	Godfrey's Talent Scouts	KFRE	27.3
6.	**If You Had a Million** (Tues. 7:30)	KMJ	MCA	17.3	34	I Search for Adventure	KJEO	23.3
6.	**Sea Hunt** (Fri. 10:00)	KMJ	Ziv	17.3	39	Mike Hammer	KFRE	15.3
7.	**Decoy** (Tues. 7:00)	KMJ	Official	16.3	33	Top Tunes & New Talent	KJEO	18.8
7.	**Twenty Six Men** (Thurs. 7:00)	KJEO	ABC	16.3	35	Big Time Movie	KMJ	17.3
8.	**Honeymooners** (Tues. 9:45)	KFRE	CBS	15.5	26	⟨Bob Cummings	KMJ	25.0
						⌊Californians	KMJ	23.0
9.	**Mike Hammer** (Fri. 10:00)	KFRE	MCA	15.3	35	Sea Hunt	KMJ	17.3
10.	**Harbor Command** (Tues. 10:15)	KFRE	Ziv	13.8	34	⟨Californians	KMJ	22.5
						⌊404—Your Doctor	KMJ	12.5
10.	**Jungle Jim** (Mon. 6:30)	KJEO	Screen Gems	13.8	31	Big Time Movie	KMJ	18.3
11.	**Silent Service** (Thurs. 7:00)	KJEO	NBC	13.3	28	Big Time Movie	KMJ	17.3
12.	**Sky King** (Thurs. 6:00)	KJEO	Nabisco	12.3	33	⟨Shell News	KMJ	18.0
						⌊NBC News	KMJ	17.5

SPOKANE

Stations: KHQ, KREM, KXLY. TV Homes: 81,300. Survey Dates: April 14-21, 1958.

TOP TEN NETWORK SHOWS

1.	**Perry Como** (Sat. 8:00-9:00)	KHQ	40.8
2.	**Sugar Foot** (Tues. 7:30-8:30)	KREM	37.3
3.	**People Are Funny** (Sat. 7:30-8:00)	KHQ	35.8
4.	**This Is Your Life** (Wed. 10-10:30)	KHQ	35.3
5.	**Gunsmoke** (Sat. 9:00-9:30)	KXLY	33.8
6.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KXLY	33.3
6.	**Wyatt Earp** (Tues. 8:30-9:00)	KREM	33.3
7.	**Eddie Ford** (Thurs. 9:30-10:00)	KHQ	31.3
8.	**Playhouse 90** (Thurs. 9:30-11:00)	KXLY	31.2
9.	**Wagon Train** (Wed. 7:30-8:30)	KHQ	30.8
9.	**Twenty One** (Mon. 9:00-9:30)	KHQ	30.8

TOP TEN MULTI-WEEKLY SHOWS

1.	***Mickey Mouse Club** (M-F 5:30-6)	KREM	28.7
2.	**†Popeye** (M-F 4:30-5:00)	KREM	24.9
3.	***NBC News** (M-F 6:45-7:00)	KHQ	21.3
4.	**†Front Page** (M-F 6:30-6:45)	KHQ	20.3
5.	**†Space Ranger** (T-Th 6:00-6:30)	KREM	19.6
6.	***Queen for a Day** (M-F 1:00-1:45)	KHQ	17.2
7.	***CBS News** (M-F 6:15-6:30)	KXLY	16.5
8.	**†News** (M-F 6:00-6:15)	KXLY	16.0
9.	***Modern Romances** (M-F 1:45-2:00)	KHQ	15.4
10.	***Price Is Right** (M-F 11-11:30 a.m.)	KHQ	14.5

1.	**Highway Patrol** (Wed. 9:30)	KHQ	Ziv	32.3	49	Ozzie and Harriet	KREM	21.8
2.	**Harbor Command** (Wed. 9:00)	KHQ	Ziv	29.8	44	Tombstone Territory	KREM	23.5
3.	**Sheriff of Cochise** (Fri. 9:30)	KXLY	NTA	29.3	46	Thin Man	KHQ	19.3
4.	**Whirlybirds** (Mon. 7:30)	KHQ	CBS	28.3	43	Lucy-Desi Show	KXLY	30.3
5.	**Death Valley Days** (Sat. 7:00)	KHQ	U.S. Borax	26.3	40	Starlife Stairway	KXLY	30.3
6.	**Frontier Doctor** (Tues. 7:00)	KREM	HTS	25.5	39	26 Men	KHQ	22.3
7.	**Popeye** (M-F 4:30)	KREM	AAP	24.9	65	Mat-Six	KHQ	8.1
8.	**I Search for Adventure** (Thurs. 7)	KXLY	Bagnall	24.3	43	Honeymooners	KHQ	22.3
9.	**Honeymooners** (Thurs. 7:00)	KHQ	CBS	22.3	39	I Search for Adventure	KXLY	24.3
9.	**Men of Annapolis** (Fri. 8:30)	KXLY	Ziv	22.3	31	Shirley Temple	KHQ	29.3
9.	**Sea Hunt** (Thurs. 9:00)	KHQ	Ziv	22.3	34	Shower of Stars	KXLY	23.3
9.	**Studio 57** (Tues. 9:30)	KXLY	MCA	22.3	38	Baseball	KHQ	19.3
9.	**26 Men** (Tues. 7:00)	KHQ	ABC	22.3	34	Frontier Doctor	KREM	25.5
10.	**Kingdom of the Sea** (Thurs. 7:30)	KXLY	Guild	21.3	32	Circus Boy	KREM	25.5
11.	**Sky King** (Mon. 6:00)	KREM	Nabisco	20.0	37	⟨News	KXLY	17.5
						⌊CBS News	KXLY	18.0
12.	**Rocky Jones, Space Ranger** (T-Th. 6)	KREM	Official	19.6	42	⟨News	KXLY	14.7
						⌊CBS News	KXLY	15.3
13.	**State Trooper** (Thurs. 7:30)	KHQ	MCA	19.3	29	Circus Boy	KREM	25.5
14.	**Michaels in Africa** (Sat. 6:30)	KXLY	Guild	18.3	39	Championship Bowling	KREM	18.8
14.	**Playhouse** (Sat. 7:30)	KXLY	ABC	18.3	28	People Are Funny	KHQ	35.8
15.	**Championship Bowling** (Sat. 6:00)	KREM	W. Schwimmer	17.4	36	⟨Cartoon Clown	KXLY	24.8
						⌊Michaels In Africa	KXLY	18.3

EDDIE FISHER

There were so many people involved in our NBC-TV series this season that it would be impossible to thank each and every one personally altho' that's what I would like to do.

So, may I say to all concerned — THANKS!

Thanks to Liggett & Myers, makers of Chesterfield, RCA and RCA Whirlpool, to the performers, the creative minds, the technicians, the administrators, the advertising agencies, the talent agencies, the press including the critics, the cue carders, the song pluggers, the aspirin salesmen and, yes, very special thanks to those dear, dear people who gave us those dear, dear ratings that will bring us back in the Fall, same time, same station, in ever lovin', living color again.

Just one personal reference—to Lonesome George—It was a Ball, wasn't it? WASN'T IT ???

Eddie

Why Do Major Advertisers Change Agencies? It's That 'Fresh Approach' Sought Especially for Hard Goods

By JACK BERNSTEIN

The basic reason for account switches, say the agencymen, is the current economic condition. When national advertisers see their sales decline, this being particularly true of the manufacturer of hard goods, then, say the admen, you can count on a change in agencies.

It is not so much that the advertiser is dissatisfied with the services or the agency's operation, but rather most national advertisers feel they will get a fresh approach when a new agency takes over the account. The general feeling is a new account will give an agency a new look and generate interest.

The switch of the $24,000,000 Buick account from the Kudner shop, it was stated, was not that the General Motors executives were dissatisfied with the service they were getting, but rather they wanted a fresh approach which was dictated by the slumping car sales. Buick at the time of the change had slipped from third to fourth place in automobile sales.

The agencymen say that with the recession, the first agencies to feel the switches are those which handle hard goods, such as autos, equipment, refrigerators, etc. Here, where sales are off, the client will be grasping at straws, and it is here that most of the changes have taken place, and will continue to take place. The agencies will be made the scapegoat and there is nothing much that can be done about it.

'Mutual Differences'

A secondary reason for an agency-client divorce is usually termed as "mutual differences." This was the terminology used most recently when Max Factor decided to yank $4,000,000 account from Doyle Dane Bernbach and place it elsewhere.

Differences can mean anything from gripes over the rate of commission or compensation paid to the agency, or simply a lack of communication and resulting differences between the client and the agency. It has often meant that either the client or the agency is dissatisfied with the other's initiative and output.

Switches: Edward T. Sullivan named radio-tv director of the James Thomas Chirurg Co. He had been with the Al Paul Lefton Co.

Eugene I. Harrington has resigned as president of Fletcher D. Richards and has purchased an interest in Honing-Cooper & Miner, West Coast agency. He is slated to become chairman of H-C&M.

Guild, Bascom & Banfigli has been named to handle the $1,500,000 Rival Dog Food account, effective Sept. 1. McCann-Erickson formerly handled the billings.

Norton T. Gretzler, radio-tv account executive at Ketchum, MacLeod & Grove, transferred to the agency's New York office.

Tom McDermott, veepee in charge of radio-tv at Benton & Bowles, named a member of board of directors.

Edward Moore, business manager of Kudner's radio-tv department, to Cunningham & Walsh.

Arthur Lipton, previously with radio station WQXR, to William Warren, Jackson & Delaney as radio-tv copy chief.

Karl Gruener, former NBC producer, heading up the Hollywood office for Guild Bascom & Bonfigli.

Murray Bollen has earned veepee stripes at Benton & Bowles. Bollen has been with the agency for 10 years in the radio-tv department in the N. Y. and Hollywood office.

Larry Johnson, formerly associated with United World Films, joins Lloyd Pearson Assoc. as creative director.

Richard E. Gobel, who previously headed his own agency in San Francisco and Phoenix, joins Compton as administrative assistant.

Edward A. Gray, Dan Rogers, and Allen M. Whitlock have been elected diretcors of Ted Bates.

Lost & Found: WPIX, New York, Channel 11, has appointed Victor Bennett to handle the station's advertising. Station has launched a new "semi-subliminal" newspaper campaign featuring ads without copy, call letters or trademark.

The $1,000,000 Lanvin-Parfums account has been awarded to two agencies. Dowd, Redfield & Johnstone named to handle the radio-tv portion and Wesley Assoc. the print. North Advertising previously had the account.

Lane Theater Workshop to Larry Gore Assoc. for public relations.

Shorts: Charles F. Adams, v.p. of MacManus, John & Adams, in a speech before the Advertising Club of Toledo, on Thursday, (29), appealed to Madison Ave. executives to utilize more creativity and less computing machines in order to maintain the high standards of top flight advertising copy that the advertising trade has known in the past.

"If the agency system of advertising ever comes tumbling down around our ears these five words, 'They wouldn't take a chance,' might well be its epitaph. For our greatest danger lies not in the Frey report and its implications but in the fact that some elements of management have forgotten that our only reason for existence is the production of creative advertising . . . that we are creative agencies, not research agencies or marketing or media agencies."

"Ad World," WOR-TV, Sundays, 9:30 p.m. taking a summer hiatus. Plans are currently being made to place the show in all major markets.

Filmsmiths-TV, new division of On Film Inc., has been formed to concentrate exclusively on the production of tv commercials.

Edward Hanft, formerly creative director of David J. Mendelsohn Advertising, has resigned to form his own agency in New York.

London Agencies

By BARRY BARNETT

London, June 3.

The advertising magazine has established itself as one of the most popular methods of plugging a product over British commercial tv. The popularity of this form of advertising has been growing rapidly during the past couple of years, and has now reached the point where regular demonstrators receive large quantities of fan mail each week.

In the London indie tv zone alone there are, on average, five admags each week which take up around 90 minutes of viewing time. Possibly the most popular of these is one built around actor Jimmy Hanley and his wife, entitled "Jim's Inn." Setting is a small English village pub, where the proprietor plus friends and patrons weekly discuss new products. This magazine, which has been running weekly since March of last year, has a storyline running through it, and claims audiences on par with big entertainment programs.

Latest indication of the selling power of admags is the complete takeover of a 20-minute Friday night magazine program by the furnishing chain store, Harrison and Gibson. They will sublet air time to manufacturers whose products are sold in its stores. This program, too, will have a storyline and will feature Paul Carpenter. Agent is W. S. Crawford, who states that the idea originated in America, but is, at the moment, in for an experimental run.

This setup is new to British tv as admags are the property of the originating progrmmers. In this instance the program, entitled "Storegazing," will be packaged entirely by the Crawford agency. However, although these shows belong to the networks, most of the groundwork is done by subcontractors, such as TV Advertising, an outfit which sells air time and produces the finished program. Demand for time in these shows by far exceeds that available.

Louisville—Bill Minshall, WHAS news editor, has resigned to become new director of WIS-TV, Columbia, S. C. He joins former WHAS-TV producer Dixon Lovvern, now program director of the Columbia station.

TV's 'Death Toll'

Hollywood, June 3.

The National Assn. for Better Radio and Television reported 223 killings of human beings on programs carried by the seven Los Angeles television stations week of May 3-9, and has submitted its findings to the broadcasters, the FCC, J. Edgar Hoover at FBI headquarters, and 325 of the most influential sponsors, with notification that crime via tv has reached an alltime peak.

Figures revealed, according to NAFBRAT, that KRCA televised 500% more killings in this year's survey week than it did during the survey week of 1952.

Tabulation of crimes for the week included 161 murders, 60 "justifiable" killings, two suicides, 192 attempted murders, 83 robberies, 15 kidnappings, 24 conspiracies to commit murder, 21 jailbreaks, seven attempted lynchings, six dynamitings, 11 extortions, two cases of arson, and two instancves of physical torture.

Birmingham Station Beats Editorial Rap On Subscription TV

Washington, June 3.

WABT-TV, Birmingham, editorialized unfairly on subscription television but otherwise conducted itself properly and therefore its license is being renewed, the FCC said in a letter to the station last week.

Station aired a 15-minute program against pay-tv and called for letters from viewers to be forwarded to House and Senate Commerce Committees, the FCC said. Thereafter, the Commission continued, a 25-minute program offered two station employees opposing the pay system, while one employee defended it. This was far from seeking out and presenting the opposing views called for by FCC rules, the Commissioners said.

After calling the station's attention to the rules concerning editorializing on matters which could mean profit or loss to a station, as well as to rules about fair presentation of both sides of a controversy, the Commission said that during the last license period the station has not "been otherwise remiss" and has not otherwise "deviated from the standards." Therefore, it was concluded, the cited offense should not result in FCC refusal to renew the WABT-TV license.

Finalize WDAF Switch To National Theatres

Kansas City, June 3.

Operation of WDAF and WDAF-TV is going forward under National Theatres much as it did for years under the Kansas City Star. The switch of ownership was completed last Wednesday (28) in a ceremony in which Elmer C. Rhoden, president of National Theatres, and Roy Roberts, president of the Star, took part.

Active operation of the station is continuing under William A. Bates, who was at the helm under the Star, as commercial manager. H. Dean Fitzer, head of the Star's broadcasting activities for 33 years, is retiring.

Star was ordered to sell the broadcasting outlets by Federal Judge Richard Duncan, and the FCC approved the purchase price of $7,600,000 April 24. The Star divested itself of the property in settlement of a civil suit which had charged the newspaper with monopoly of news and advertising practices.

German TV Lottery

Frankfurt, June 3.

With lottery legal in Germany, the first lottery played on German television drew 1,322,494.70 German marks (over $300,000) on a show called "Kleine Leute, Grosse Reise" (Little People, Great Journey).

Money is to go to an organiation to help the underprivileged living in Berlin, and the prizes ranged from a one-family house to be built in the Isar Valley to 40 journeys throughout Europe.

U.S. Telefilms Around Globe

Continued from page 37

Adventures of Rin Tin Tin
Jungle Jim
77th Bengal Lancers
Tale of the Texas Rangers
All Star Theatre

ZIV
Boston Blackie
Cisco Kid
District Attorney
Corliss Archer
Favorite Story
Highway Patrol
Science Fiction Theatre
Unexpected

IRAN

ABC FILM SYNDICATION
Kaleidoscope
Sheena, Queen of the Jungle

CBS FILM SALES
Terrytoons
Whirlybirds
The Whistler

GUILD
Florian Zabach

OFFICIAL FILMS
Robin Hood

TELEVISION PROGRAMS OF AMERICA
Lone Ranger
Count of Monte Cristo

IRAQ

NBC INTERNATIONAL
Circus Varieties
Medic

TELEVISION PROGRAMS OF AMERICA
Lassie
Fury

JAPAN

ABC FILM SYNDICATION
Playhouse

CBS FILM SALES
Buffalo Bill, Jr.
Champion, Adventures of
I Love Lucy
Annie Oakley
Heckle & Jeckle
Mighty Mouse
Newsfilm
Terrytoons
Whirlybirds
Whistler, The

FLAMINGO FILMS
Superman

FREMANTLE
Hopalong Cassidy
Jungle
Encyclopaedia Britannica

GUILD
Kingdom of the Sea

NBC INTERNATIONAL
Dangerous Assignment
Frontier
Hopalong Cassidy

MARK VII PRODS.
Dragnet

MCA TV
Dragnet
Alfred Hitchcock Presents

OFFICIAL FILMS
Buccaneers
Robin Hood

TELEVISION PROGRAMS OF AMERICA
Lassie
Susie
Ramar of the Jungle
The Lone Ranger

SCREEN GEMS
Jet Jackson
All Star Theatre
Circus Boy
Jungle Jim
The Adventures of Rin Tin Tin
Patti Page
Casey Jones
Father Knows Best

ZIV
Corliss Archer
District Attorney
Harbor Command
Martin Kane
Sea Hunt
Highway Patrol
Science Fiction Theatre
Dr. Christian
Unexpected

KOREA

TELEVISION PROGRAMS OF America
Ramar of the Jungle
Fury
Count of Monte Cristo

NEW ZEALAND

GROSS-KRASNE
O. Henry Playhouse

MARK VII PRODS.
Dragnet

PHILIPPINES

CBS FILM SALES
Gene Autry
Brave Eagle
Jeffry Jones, Files of
I Love Lucy
Life With Father
Annie Oakley
San Francisco Beat
Terrytoons
Whirlybirds
Whistler, The

TELEVISION PROGRAMS OF AMERICA
Lassie
Stage 7
Susie
Mystery Is My Business

SCREEN GEMS
Patti Page
All Star Theatre
Circus Boy
The Adventures of Rin Tin Tin

ZIV
District Attorney
Favorite Story
Tombstone Territory
Harbor Command
Harbourmaster
Highway Patrol
I Led Three Lives
Science Fiction Theatre
Sea Hunt

SAUDI ARABIA

ABC FILM SYNDICATION
Douglas Fairbanks
Kaleidoscope

CBS FILM SALES
Buffalo Bill, Jr.
Gun Law
Navy Log
Range Rider
The Search
Terrytoons
Whirlybirds
Whistler, The

FREMANTLE
Encyclopaedia Britannica
Jungle

GUILD
Kingdom of the Sea
Captain David Grief

NBC INTERNATIONAL
Circus Varieties
His Honor, Homer Bell
Hopalong Cassidy
Watch the World

SCREEN GEMS
Jungle Jim
Jet Jackson
All Star Theatre

WALT DISNEY
Disneyland

SYRIA

OFFICIAL FILMS
Robin Hood

THAILAND

FREMANTLE
Jungle
Encyclopaedia Britannica

TELEVISION PROGRAMS OF AMERICA
Lassie
Ramar of the Jungle
Fury
Count of Monte Cristo
The Lone Ranger

SCREEN GEMS
The Adventures of Rin Tin Tin
All Star Theatre
Patti Page

Paar, 'Today' Sales

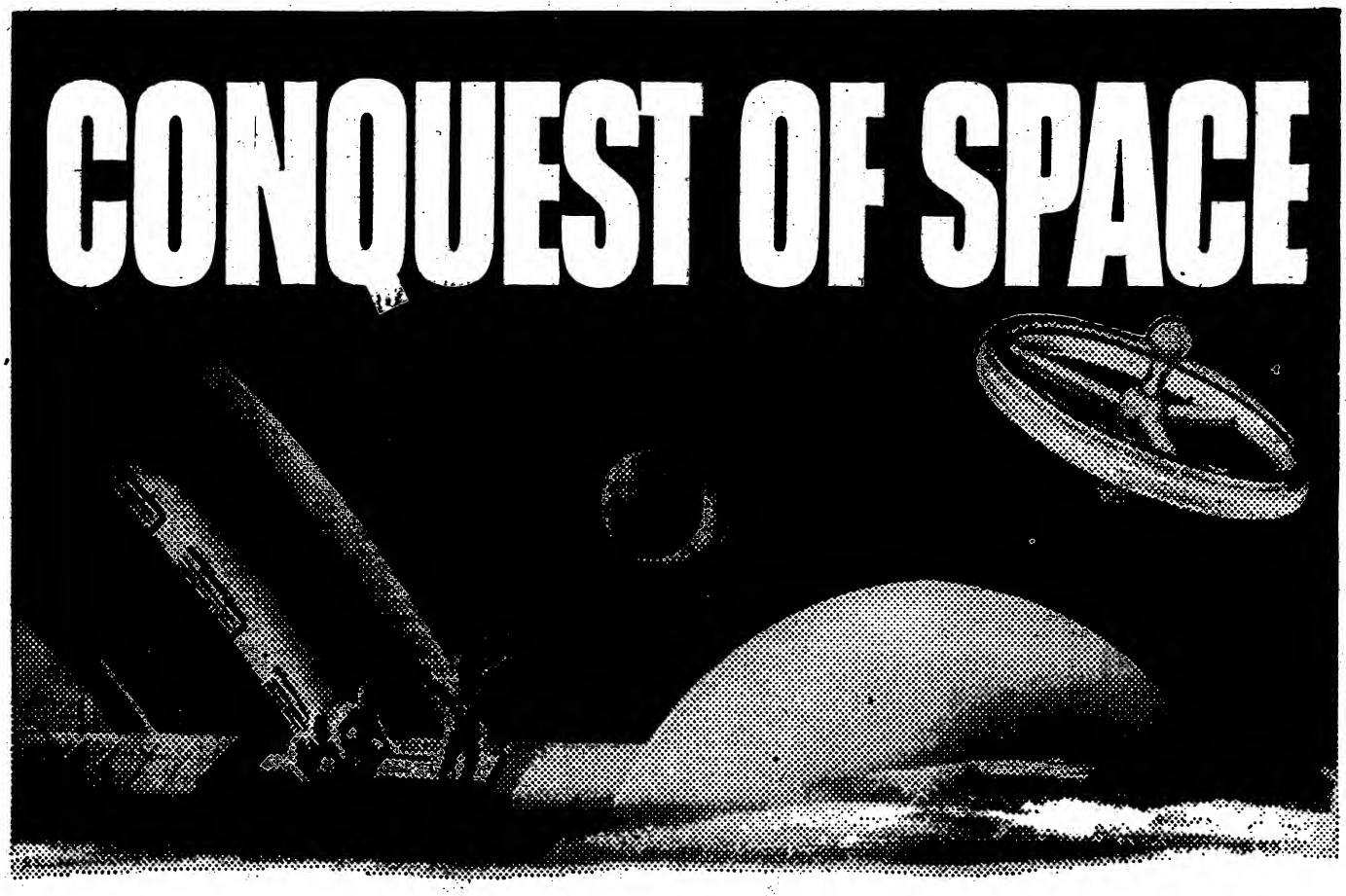
NBC-TV's "Today" drew four new advertisers the past week with about $450,000 in gross billing. "The Jack Paar Show" also pulled in a flock of new biz amounting to $200,000, which means that the late evening attraction is now 75% soldout for the rest of 1958. All told, some $650,000 in biz was obtained during the past two weeks.

The new sponsors on "Today" include Grove Labs, Howard Johnson Co., Time, Inc., and the American Can Co.

Advertisers placing new orders on the Paar show include Amity Leather Products Co., Lifesavers and the American Optical Co.

PARAMOUNT TELEVISION FILMS

ANNOUNCES AN EXCITING NEW TV SERIES



Special Audition Presentation To The Trade, Week of June 9th in New York City

–JIM SCHULKE
Vice-President and General Manager
Paramount Sunset Corporation
BRyant 9-8700

West German TV in Major Strides; Not Too Receptive to U.S. Vidpix

By HANS HOEHN

Berlin, June 3.

As nearly everywhere, West Germany's television is constantly growing. Number of registered tv set owners has long passed the 1,500,000 mark. This means doubling within a year. A nearly sensational upbeat.

The domestic tv programming is still a target of criticism. But this has actually not too much to say. There will be always criticism. Truth is that also this country's tele programs have greatly improved during the last months and this trend continues. It would be unfair to ignore these improvements. Programs in the Federal Republic have long reached the "there's something for everyone" status. A number of firstrate plays, such as "Visit From the Zone" or "The Hour of Truth" (with Elisabeth Bergner), could satisfy the most fastidious viewers. Of excellent quality are the live sports telecast. They are currently W-German tele's forte. Reception couldn't be better. Even if a person is not just keen on seeing such programs on his tv set, he must admit that. Also the utilization of old feature films is welcomed here. Even if they are partly not representing best quality, they are always attractive with regard to nostalgia. And sentimental reasons count too. Other programs, such as reports from the Brussels World Fair or the regular daily news telecasts are strong items as well. Same applies to a number of political and educational and cultural programs.

Not Many Com'ls

Commercials still play a minor role in W-Germany's video setup but also their role is getting more substantial. Currently, they are on here between 7 and 8 p.m. Stateside programs, such as the "San Francisco Beat" and "Father Knows Best" series, have already become popular items here.

Wenzel Luedecke, head of the local Interwest and one of those German pic producers who (wisely enough) have long joined forces with tv, has with "San Francisco Beat" a nice bargain in his hands. Via his Inter-Insel, he has already sold -9 of these 26-minute offerings (CBS) to Hessischer Rundfunk (Frankfurt). As to Luedecke, they have received good ratings. Since they have also a good deal of suspense to offer, these "Frisco" items prove also very popular with the younger generation. Commercials, incidentally, never interrupt the action here. They are brought either before or after the show.

Luedecke revealed that American vidpix aren't very easy to get into W-German video. Lack of tv time is one handicap, another is based on the fact that the domestic tv people are showing a dislike for accepting foreign products. Their dislike is of human nature: They want, of course, their own product in the first place. This means more profit and employment of local talent. Import of foreign tv items reduces their own job possibilities.

Talk has been here that a privately owned tv station will be erected. But nothing has come out of it as yet. As with radio, tv is State-owned here and the W-German Govt. is interested in letting it stay that way. It wants to maintain its influence. Political arguments, incidentally, play an essential part in this country's entertainment life. The Christian Social Democrats, who are currently the rulers here, favor and support the free economy system. So there is a (vague) chance that eventually a privately owned tv station will get the authorities' greenlight. Most observers doubt it, but the last word hasn't been spoken yet. If the Social Democrats (SPD) should take over the power, that means the end of such hopes. This party strongly opposes to the free economy which the Christian Democrats have introduced here.

Mgt. William Morris Agency

Tele Followup

Continued from page 32

falls in love with Carey's wife and only finds something to love for when his father is killed standing up to Carey, latter is murdered and Robertson also gets the wife.

All of which gives the impression this guy had been asking for too much all along, leading one to question whether the entire plot motivation is justified. Robertson turns in an okay job as the unhappy hero; he manages to look grim enough throughout. Carey's characterization of the promoter is stock-slick and persuasive throughout and scared at the end. Miss Farr, as his wife, is attractive enough but somehow kept dropping an exaggerated southern accent. And Thomas Mitchell is a properly recalcitrant father.

David Rich's direction keeps the action ingredients flowing along smoothly enough, but the romantic and moralizing scenes tended to be on the obvious side. Bill Froug, as producer for Screen Gems, managed to get all the ingredients into place except a believable script.

Chan.

Climax

Arnold Shaw is a knowledgeable man-about-the-music biz, having been with a number of publishing firms as an exec. Couple of years ago, he turned out a novel about the Brill Bldg. and environs, and from this, Irving Wallace fashioned "Push-Button Giant," last Thursday night's "Climax" entry.

Unfortunately, Shaw's literary talents never quite matched his professional abilities in the pops field, and neither Wallace's adaptation, Paul Nickell's direction nor the considerable acting talents of Barry Nelson and Everett Sloane could make "Giant" come alive.

Nelson, portraying a slick, aggressive young music publisher, never could get much more out of the part than a skin-deep characterization, in spite of some oversimplified references to motivation. And Sloane, as his Machiavellian uncle and right hand, likewise turned in a superficial portrayal.

Script failed on two counts. If it was an attempt at an expose of the music business, it was strictly a pale and mild one (limiting the payola to an a&r, for example, to an introduction to a blonde). If it was another try at explaining what makes Barry run, it was also offbase with merely a fistful of excuses instead of reasons. Martha Hyer, as Nelson's wife, Bob Sweeney as a sympathetic songwriter and Barbara Nichols as a sultry singer, all turned in competent performances. But a rather tame time was had by all.

Chan.

Leonard

Continued from page 24

around by sponsors and ad agencies, both shows would have remained on their original nets with their original—but logical—sponsors.

Producer offered "Rin Tin Tin" as his exhibit A. This was avowedly produced for moppets, he said. It started airing over ABC-TV at 7:30 p.m., on Fridays Oct. 15, 1954. Its sponsor was, and is, National Biscuit Co., which uses show to sell products consumed in large quantities by children. NBC last year renewed program for two additional years.

Producer noted there are many reasons why the producer should do everything possible to secure the proper ingredients, time-wise and sponsor-wise. First of all, he stated, when a show is dropped it is immeasurably more difficult to resell. In most instances, a producer fails to make his production cost on his first run, and a cancellation makes syndication after one year or less harder to procure. Secondly, if a series has run up a poor rating and sales record, it's the series which is blamed and chances for a renewal for a second year are obviously slimmer.

Leonard recently knocked off one of his quickest sales for "The Naked City," sold through Screen Gems to Quaker Oats, and Brown and Williamson for Viceroy cigs.

Par Pix

Continued from page 25

ing My Way," to Bob Hope pictures and the Hope-Bing Crosby "Road" pictures. Term of license and number of runs vary, but average out to about 10 runs per pic over a six or seven-year period. However, as happened in N.Y., it's probable that a flat number of runs and term of contract would be worked out in the event a station bought the complete library.

Station sources indicated they're studying the price list, but haven't moved yet because of the size of the expenditure involved. There's also some concern as to the highness of the price, in light of the fact that the 700-film Metro library went to KTTV a couple of years ago for only $4,000,000.

$20,000,000 Specs

Continued from page 23

producing: "Male and Female," produced by Stagg; "30 Years From Now," a third spec by Stagg.

On the NBC firing line are Dean Martin at $205,000; Jerry Lewis at the same price per hour show; Election Night, $85,000 for four hours; Emmy Awards, $90,000; "Kiss Me Kate"; Oscar Awards, (not available until July as picture industry has option).

ABC is offering four Walt Disney science specs; Sunday night specs every fourth week; Ginger Rogers, one hour spec (series of 10 programs submitted to tire company). "Holiday," live hour series of holiday stories. Mills-Park-Milford is asking $250,000 for "Broadway," a documented musical on show biz.

General Artists Corp. also has a Ginger Rogers spec up for sale with three others: "Mother Goose," being developed by Goodman Ace; Mario Lanza, to be shot in England; "Puss in Boots," 90-minute film produced by Hal Stanley at cost of $300,000. (Quaker Oats said to have bought half). GAC is making no pitch for a Sonja Henie spec. From Ashley-Steiner are "Groucho Marx — A History of Comedy" at $200,000, and "June Moon" starring Donald O'Connor.

CBS is marketing Bing Crosby in one spec; Jackie Gleason series of six hour shows at $287,000 per program; "Wonderful Town" starring Rosalind Russell at $500,000; "The Wizard of Oz" in three half-hour segments of the Metro oldie at cost per seg ranging from $47,000 to $66,000.

Frank Reif has submitted "Harvey" as a 90-minute spec. Mercury Artists is offering "D.-J.," 90-minute spec with top deejays and the artists they discovered.

Metro's "Bud" Barry is figuring on six live specs for next season, with Robert Saudek producing off the Metro lot. Studio properties would be made available for adaptation.

'Wide World'

Continued from page 29

stampedes, chases, holdups, fires and Indian massacres. Bill Boyd, for example, dug into his own private collection and is shipping "Wide Wide World" much rare footage of his pioneer work in the saddle on the range.

The third problem was getting okays from various advertising agencies and to outlets to put stars of current tv horse operas on the program. In this case, CBS was most cooperative, Rogers said.

In tracing the history of "The Western," Rogers will also have footage of William S. Hart, Tom Mix, Buck Jones and Hoot Gibson. Jack Warner, who's a dyed-in-the-wool Western fan, and Howard Hawks, the producer, will be among these showing how the Westerns are fashioned.

"Gunsmoke," according to Rogers, is regarded as the most "adult" of present-day westerns on tv channels. As to what is an "adult" western, Rogers maintains it is a story in which the writer and producer have taken sufficient time to define the characters and to relate them to each other. "In "adult" westerns, the viewer cares sufficiently what happens to the dramatis personae.

Rogers insists that Westerns, as a rule, have believeability and honesty. An "adult" Western is not a corrupt western, in Rogers' opinion, and like the morality plays of old, virtue gets top billing ultimately in ace horse operas.

The "Wide Wide World" producer also opines that the "cowboy is the best export we've got" and that ther are many European fans of western flickers. Moreover, many overseas book publishers look upon Western literature with far more enthusiasm than our trade book publishers.

"The Western," incidentally, will be the last show of the present season for "Wide Wide World." Rogers, though born in Cleveland, appears eminently qualified to direct this final stanza of "Wide Wide World." He's an avid scholar of Western folklore and made his home on a ranch in Tehachepi, Calif., before coming East.

Scot TV's Heart In the Highlands

Edinburgh, June 3.

Scottish Television Ltd., indie group here, is anxious to extend its services into the Scottish Highlands despite snags of getting signals over the numerous high hills and into valleys, according to Roy Thomson, boss of Scottish Television.

He said here: "We intend shortly to make a proposal to the Independent Television Authority that we hope will offer at least a partial solution to this problem.

"I believe that no greater service can be rendered to the Highlands than to provide these isolated areas with entertainment that will help to make life more pleasant for these communities, and assist in keeping the young people at home."

Discussing the place of television in the home, he said:

"It provides information and entertainment at a low cost for people who cannot afford books, golf, trips, the theatre, and a lot of other luxuries many of us take for granted. It provides a recreation the family can share, and it shows children what life can be like outside their own environment so that they have a goal to strive for and an inventive to succeed."

Michigan Ave.

Continued from page 28

City's close proximity to industry homeoffices.

Chicago, as Hog Butcher of the World, looms good pickin's even for the New York agencies, and that's why the Gotham outposts here are getting plushier and plushier, with guileless intentions to woo as much business as they can.

Some of the heartburn of Chi's descent as a broadcasting centre has been alleviated by the Michigan Ave.-Madison Ave. two-office system. Ivan Hill, exec viceprez of Cunningham & Walsh, states it aptly:

"Why shouldn't broadcasting be specialized in New York? Would an auto dealer set up his lot on a prairie . . . or on Automobile Row?"

New Orleans—John R. Corporon, manager of the United Press bureau here for the past two years, resigned Friday (30) to join the news staff of WDSU-TV as full-time Washington correspondent. He will succeed Ann Corrick, who recently resigned to accept another position.

AGAIN! FABULOUS FIRST RATINGS!

TARGET

starring ADOLPHE MENJOU

SCORES BULL'S-EYES IN FIRST SHOWING!

BIRMINGHAM

WBRC-TV Thurs. 9:00 P.M.

34.8

Beats: Wyatt Earp, Perry Mason, Burns & Allen, Wells Fargo, Groucho Marx, Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Cheyenne and many others.

Pulse Apr. '58

ZIV TELEVISION PROGRAMS INC.

HOLLAND'S NO. 1 HEADLINER

IMPORTED Heineken's HOLLAND BEER

Gen. U.S. Importers: VAN MUNCHING & CO., INC. New York, Chicago, Beverly Hills, Miami

To:

TOM NAUD and DICK FELDMAN

(Producer) *(Director)*

and

ARTIE MALVIN *Associate Producer and Choral Director*

MORT LINDSEY *Musical Conductor and Arranger*

BILL FOSTER *Choreographer*

JERRY SEELEN
and
BILL GAMMIE *Writers*

and

MEL PAHL
JOE LIPPMAN
RUFUS SMITH
FRANK HUNTER
KEN HOPKINS
BOB CURTIS *Arrangers*

HANK ROSS *Music Coordinator*

and

WALTER KUBILUS
Technical Director

BILL BLUMEL
Audio

RONALD HAWKINS
Associate Director

ROMAIN JOHNSTON
Scenic Designer

EVERETT MELOSCH
Lighting Director

AL LEHMAN
Costumes

and all members of ABC Technical Crews.

— GOES THE CREDIT FOR THE SUCCESS OF OUR SHOW FOR CHEVROLET.* A GREATER, MORE TALENTED BUNCH OF GUYS NEVER COMBINED TO MAKE ONE BOY LOOK GOOD.

I thank you. I thank you. I thank you.

Pat Boone

*PAT BOONE CHEVY SHOWROOM
ABC-TV

P.S. and COOGA MOOGA thanks you!

50% Telepix Casualties

Continued from page 25

back after a disastrous year last semester.

Casualty list was dominated by comedies, with 10 such series getting the ax. Seven drama series were pink-slipped. Six of the series involved are action shows and mysteriosos and oaters, five each.

ABC and NBC each had 13 vidfilmed casualties of the made-in-Hollywood variety; CBS had nine. Rest were in syndication except for one series, "Best of the Post," which never did find a sponsor and went out of production.

Blow-By-Blow

NBC: "Jane Wyman Theatre," "Suspicion," "Life of Riley," "Sally," "You Bet Your Life," change in sponsors, is returning next season; "No Warning"; "Restless Gun," change in sponsors, is returning; "The Adventures of McGraw," "Court of Last Resort," "People's Choice," "Circus Boy," "Wagon Train," lost partial sponsor, has co-sponsor and will return; "Dragnet," lost sponsor, but will be back.

ABC: "Adventures of Jim Bowie," "Tombstone Territory," "Walter Winchell File," axed, but continues in production for syndication; "Navy Log," "Telephone Time," "Love That Jill," Frank Sinatra Show, "Broken Arrow," "Colt .45," "Date With the Angels," "West Point," "Harbormaster."

CBS: "M Squad," lost co-sponsor, but is returning; "Leave It to Beaver," lost sponsor, but has another, returns on ABC next season; "Richard Diamond, Private Detective," "The Eve Arden Show," "Mr. Adams and Eve," "Perry Mason," lost sponsors, but returning; "Schlitz Playhouse," Schlitz bowing out of full sponsorship, to split tab with Lux, is returning; "The Gale Storm Show," lost co-sponsor, found another, is returning; "The Lineup," lost co-sponsor, is returning.

Desilu has called quits on production of its syndicated "Official Detective" series; "Superman" is out of production.

As for the live Hollywood teleshows cancelled, they are Gisele MacKenzie (NBC); "Studio One in Hollywood" (CBS); "Climax" (CBS); "Matinee Theatre" (NBC); Guy Mitchell Show" (ABC); "Club Oasis" (NBC); "Rosemary Clooney Show" (NBC). In addition, CBS' "Playhouse 90" lost several of its multiple sponsors, but found others and will return. The real freak "axing" of the season was, of all people, Bob Hope. Hope guested on Frank Sinatra's ABC spec last October, and because the show had an end plug for Bulova, he was cancelled by Timex, a competing product which had signed him for the season. But Hope found another sponsor.

Casualty list may grow before the buying—and axing—season ends, but it's already evident Hollywood telefilms have taken their worst beating in history as the sponsors and public demand more qualitative product.

For next season sponsors appear to be sticking with the tried-and-true despite the vicissitudes of this path. They're playing it safe, and on the whole the buys are for oaters, action series and anthologies.

500G in Telefilm Buys for Aussies

Charles Michelson, the U. S. buying agent for two Australian commerical outlets, last week bought 234 American half-hour telefilm episodes and 30 features at a net cost of $500,000. In five days of buying for HSV, Melbourne, and TCN, Sidney, he inked for pictures in six individual series.

Michelson said that by optioning additional rights on the 30 features, the Aussie expenditures of $500,000 would go up several thousands more in the next four years, as each of four other commercial operations he represents take the air.

Initial buy was for 52 "Oh Susannahs," 52 Abbott & Costellos, 39 "Last of the Mohicans," 52 of "Trackdown," 39 "Restless Gun" episodes and 30 features in the Bank of America package. It is the B of A group that will hike the ante when the new stations go on, Michelson said.

Ringling's Telefilm For WJAR Showing

Providence, R. I., June 3.

A telefilm commentary on "The World of the Circus" is being made in cooperation with Ringling Bros., Barnum and Bailey Circus, for a week-long series on WJAR-TV, scheduled for June 16 through June 20.

Betty Adams, host of "The World Around Us," will produce, heading a tv crew of five for on-the-scene shooting and interviews.

'CITIZEN SOLDIER' IN FANCY KICKOFF

"Citizen Soldier," sold in a roster of major markets, kicks off today (4) San Antonio, Tex., on KONO, backed by exploitation campaign which will be duplicated in other cities.

Campaign included a "Citizen Soldier" float and statue, tied up with Army Day observance, followed by a screening and party at Ft. Sam Houston there. Schlitz Beer is picking up the tab in San Antonio and Washington, D. C., for the syndicated Flamingo property, produced on location in Europe by R. W. Alcorn.

Other markets sold include KTTV, Los Angeles; WHDH, Boston; WBAL, Baltimore; WTAE, Pittsburgh; WISN, Milwaukee; KING, Seattle; WFAA, Dallas; WTIC, Hartford; KPHO, Phoenix; KLOR, Salt Lake City; KOLD, Tuscon; KELP, El Paso; and KVII, Amerillo.

Flamingo plans the first 39, 18 of which already are in the can, to deal with the European theatre of operations; second year production to take in the Pacific theatre during World War II; and third year filming on the Korean conflict. Each episode is based on the heroic exploits of an individual G.I.

Syndication Review

STATE TROOPER
(The Sound of Death)
With Rod Cameron, Roy Engel, Laurie Mitchell, Mike Steele, others
Director: John English
Writer: Barry Shipman
Distributor: MCA TV
30 Mins.; Wed., 10:30 p.m.
RHEINGOLD
WRCA-TV, N.Y.
(Foote, Cone & Belding)

"State Trooper," off the MCA TV Revue beltline, is beginning its second year round of 39 fresh episodes in the N.Y. market. Elsewhere around the country, second year production already has been unreeling, amid a decision by MCA TV to go ahead with third year production, backed by a large regional from Falstaff.

Judging from the initial episode, the series remains a slick potboiler, keyed to the action-adventure format. There are highpoints of suspense and good production values. But these highpoints largely are dissipated by a formula script, two-dimensional characterizations and a narrative technique which slows down the action.

Preem, "The Sound of Death" episode, scripted by Barry Shipman, had a startling opening few moments. A blind woman, led by a seeing-eye German shepherd dog, was marked for death. The viewer envisages her trampled to death by stampeding cattle. The culprit, her husband, portrayed by Roy Engel, in the final sequence got his due. At the close, nothing was left for the viewer's imagination. The screen showed the husband being trampled to death. In the short 30 minutes, there was another killing, that of the bullet-ridden body of an Indian.

Despite the violence many plot gimmicks and the appeal of the dog, the opening episode never rose above the slick, potboiler category. It was ladened with dramatic flaws. Rod Cameron as the ace investigator of the Nevada State Troopers carried off his role well. Ditto for the supporting players. *Horo.*

Columbus—Sue Weaver, continuity writer for television station WLW-C in Columbus, was named director of the continuity department by the station.

Writers To Coast

Continued from page 25

category they looked down upon a couple of years back. Among the syndication properties are the Winchell series and Ziv's "Target."

Screen Writers Guild figures on transfers indicate that since Jan. 1, 1956, there have been 47 transfers into the Guild from Writers Guild of America, East. Of these, only two have transferred back and three have withdrawn from active membership. Five are WGA-E members working or having commitments here but who have not transferred membership, the quintet including Welles, who's president of WGA-E.

Primary reason for the shift from east to west is the simple economic fact of life—there just isn't enough work in New York, between the increasing use of telefilms on the networks, the shrinkage in live programming and the shift of much live to the Coast. But there are other enticements as well, the immediacy of the motion picture studios, for one, with the occasional possibility of a fat screenwriting deal. Also, the opportunity to branch out into directing or producing, and of course, the chance to try the Coast style of living with a two or three-script deal as the mealticket.

Result has been a beefing up of script values in vidpix to a large extent, with some producers now claiming that solid vidpix scripts now tend to be the rule rather than the exception, what with the combined efforts of the Coast veterans and the new imports from New York.

'Terrytoons'

Continued from page 24

for a two-year unlimited library run.

Representing General Foods in the deal is Young & Rubicam. John Howell, sales topper of CBS Film Sales, and Jim Victory, account exec, carried the ball from the telefilm end.

The "Farmer Alfafa" series will be double-exposed in N. Y. and Los Angeles. In N. Y., WOR-TV will carry the series at 7 p.m. Saturdays and at 6:30 p.m. Sundays, while in Los Angeles, KTTV will carry the half-hour skein at 12:30 p.m. and 5:30 p.m. Sundays. Other markets inked include WGN, Chicago; WFIL-TV, Philadelphia; WJW-TV, Cleveland; WCCO-TV, Miami; KDKA, Pittsburgh; and WMAL, Washington.

Gross-Krasne

Continued from page 24

"Doctor," which will be the first series made by a commercial television contractor in England for American distribution, starts June 22. Morgan and Solow, who filmed the old "Authors Playhouse" series for Jack Gross and Phil Krasne when they operated the United Television Programs syndication company, will film "Adventure" at Film Studios Bermuda Ltd.

With the influx of sales product expected, G-K is opening three new sales offices. Robert H. Hill, who's been covering the San Francisco territory out of the Hollywood office, will open permanent headquarters in Frisco. Allen Hundley, formerly with the Katz agency, will head a new office in Dallas. And G-K will shift its Miami office to Atlanta. Sales branches will now total seven.

Vidpix Chatter

CBS Film Sales topper Leslie Harris stepping for annual trip to Europe. . . . Sterling Television has closed deals on "Bowling Time" with WHCT, Hartford, Conn., and KGHL, Billings, Mont. . . . WPIX, N.Y., telecast the telefilm of the Memorial Day Indianapolis race on Sunday (1) evening. W. Craig Steward Production was an exclusive for WPIX. . . . Howard Magwood reelected prexy of Screen Directors International Guild at first annual meeting last week; other officers are Charles Wasserman, 1st v.p.; Joseph Kohn, 2d v.p.; Jack Glenn, secretary, and [illegible]

KTTV Thematic' Feature Approach

Hollywood, June 3.

After two years of playing its late-night Metro features straight, KTTV here has developed a "thematic" approach which combines the programming attributes of the "packaged" feature films with the economic aspects pioneered by WOR-TV's "Million Dollar Movie" in N.Y.

KTTV's plan is to run five different Metro pix a week, all tied together through a common theme. First week's offering, for example, is five Clark Gable films, starting with "The Big Six," in which he had only a bit part, and taking him through his career to the "mature" Gable of "Homecoming." Next week's program is five "The Thin Man" features. July 4th week will be devoted to Americana; one week will comprise five top World War I pictures, followed by five World War II pix; there'll be a Wallace Beery week and a Lana Turner week, a Red Skelton week. And KTTV, located as it is in Hollywood, may even take five pix directed by Mervyn LeRoy, for example, as an attention-getter.

KTTV prexy Dick Moore, who's no stranger to the "thematic programming" principle on features, having used a Saturday night "Wallace Beery Theatre" and "Andy Hardy Theatre" for over a year, believes the thematic programming is the coming thing for features. Program-wise, it creates excitement through the simple application of imagination and showmanship.

On the sales end, Moore figures he can combine the traditional manner of selling with the socalled cumulative technique used so well by WOR-TV. "With this kind of approach, we figure that practically everybody is going to watch at least one night, and over a full week that builds up to quite an audience." Moore figures the plan is attractive to single-spot sponsors and even more so to those who buy five spots a week and build up that cumulative circulation.

Falstaff's Third Year For 'State Trooper'

Falstaff Brewing signed for third year production of "State Trooper" in 71 markets, via Dancer-Fitzgerald-Sample.

The large regional for the brewery inked by MCA TV marks the third year Falstaff has taken the Rod Cameron starrer. Fresh production will bring to 104 the number of episodes available for regional and local sponsorship.

Song & Dance Pix

Continued from page 24

that big one "Holiday Inn," another Crosby starrer.

Interestingly, musicals as reissues usually don't fare as well as other reissues, the best of which are action, adventure, mysteries and horror pix. The latter categories are the top reissue draws. Frinstance, Associated Artists Productions in reissuing James Cagney starrer "Yankee Doodle" theatrically has coupled it with "Sergeant York," hoping the actioner will soften the blow.

The theatrical reissue experience of vintage pix is very similar to the rating (b.o.) on tv. On the whole, it's been found stations get bigger audiences with action, adventure and mysterio flickers. Comedies, like musicals, show their age on tv.

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Sundays
CBS

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Business Mgr.
DON SEAT

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Many thanks to the Westinghouse Broadcasting Company

Representing America at the Brussels World's Fair was a privilege and pleasure. My appreciation goes to all the people at Westinghouse Broadcasting Company for sponsoring my appearances and working so hard to make the week of concerts a success.

To Don McGannon, Dick Pack, Bill Kaland, Mike Santangelo, Ray Hubbard, Norman Prescott, Jim Snyder, Don Volkman, Chet Collier . . . and Russ Johnson of the Television-Radio Division and Hal Davis of Grey Advertising . . . my sincere thanks.

Benny Goodman

From the Production Centres

Continued from page 28

jointly sponsored by NAB and Electronic Industries Assn., and endorsed by U.S. Office of Education, is already in the works, with kits due to go to participating broadcasters Aug. 1. Junior Chamber of Commerce, which has been sponsor in the past, announced recently that it was bowing out . . . **John L. Burns**, prexy of RCA, and **Maurice B. Mitchell**, head of Encyclopaedia Brittanica Films, are amongst 16 top-drawer business reps elected to membership on the 150-man board of the Committee for Economic Development.

IN LONDON .

Barry Lupino will produce **Victor Borge's** 55-minute solo BBC-TV show on June 16 . . . Three directors of Associated-Rediffusion, the London weekday indie tv programmers, have resigned. They are **R. A. Redhead**, director and general manager of Associated Newspapers Ltd., **Charles Truefitt**, advertisement director of the newspaper outfit, and **Charles Eade**, former editor of the Sunday Dispatch . . . Yale University Glee Club will make a BBC-TV appearance June 13 . . . Last night (Tues.) A-R launched a new show entitled "Late London," designed to feature recording stars and show biz personalities who are in town at the time. First offering included **Maxine Daniels** . . . Comedians **Tommy Trinder** and **Alfred Marks** manned a "Beat The Clock" stand at this year's National Television Gala Night, held at the Royal Festival Hall last Friday (30). "Beat The Cock" is a regular feature of Associated TeleVision's "Sunday Night At The Palladium" show. For 35 cents guests were invited to have a go at some of the old Jackpot games. Proceeds went to the National Television Fund . . . **Paul Douglas** forced to cancel out of his appearance as Lieut. Commander Queeg in a BBC-TV production of "The Caine Mutiny Court Martial" last Sun. (1) because of ill health. **Cecil Linder** subbed.

IN BOSTON . . .

Chet Zaneski from KOVR, Stockton, Calif., appointed account exec for WHDH radio and WHDH-TV sales . . . **Ted Wrobel**, WBZ-TV account exec, back at desk after hospital stay for minor surgery . . . **Philip E. Galligan** appointed to production staff at WBZ-TV . . . WHDH-TV now carrying "until further notice" "Music Bingo" in the Thurs. 10:30-11 p.m. slot . . . **Dick Clark**, "American Bandstand" and "The Dick Clark Show" emceed Catholic Charities Festival, Worcester, Sunday (1) . . . In Brussels for WBZ-TV are **Ray Hubbard**, WBZ-TV asst. program mgr. and disk jock **Norm Prescott** in conjunction with the Benny Goodman shows . . . **Louis Bartone**, asst. in WBZ-TV art dept., graduating Mass. School of Art and becomes full staff member of art dept. . . . **Frank Tooke**, gen. mgr. WBZ-TV, moderator of panel presentation at annual "Broadcasting Day" of Emerson College . . . WHDH-TV joined CBS-TV as interconnected alternate affiliate Sunday (1) . . . **Evan Neuhoff** and **Steve Meterparel**, WBZ-TV promosh dept., back from Miami vacash . . . **Allan Kaye**, WBZ-TV news cameraman, received tv newsreel award at Boston Press Photographers' Ball . . . Big fanfare for WNAC-TV personality **Frank Luther** at "Frank Luther Day" in Brockton . . . **Louise Morgan**, WNAC-TV personality and hostess "Louise Morgan Show," one of three finalist judges of Mrs. America pageant in Fort Lauderdale, Fla.

IN SAN FRANCISCO .

Don Sherwood, obviously sincere, got a lot of mileage out of his "crusade" for the Navajos, and the Indians, who didn't feel Sherwood had all the facts at hand, got a free half-hour from KGO-TV to present their facts. KGO-TV's boss, **John Mitchell**, may have been the fall guy for charges that he repressed free speech, but he also should have received a dandy rating on the "Indian Hour" last Wednesday (28) night . . . **Allen Doran** and **Ron Tomsic** (ex-Stanford basketballer) are new KOBY salesmen . . . **Don Arlett** departs as KGO-AM flack and **Dean Moxley** takes over . . . **Jonathan Schiller's** KCBS "Concert Classics" celebrated its first anni and got extended from a half-hour to an hour simultaneously . . . KRON's "Science in Action" needed a bit of first aid when a non-venomous python bit **Charles Shaw**, San Diego Zoo curator of reptiles—damage was slight . . . KQED kicked off its annual auction last night (3) with more than $30,000 worth of products and services at hand.

IN PITTSBURGH

George Eisenhauer, Ch. 2 announcer, elected president of local chapter of AFTRA. **Paul Shannon** named vice-president; **Harry Lockhart**, secretary, and **Ed King**, treasurer . . . **Armandi Belli** quitting KDKA radio to become national sales manager for WKPA in New Kensington . . . **Bob Drews** is the new morning man at WAMP, ending a long search by the NBC station . . . **Bill Hinds** filling in for next three weeks on WWSW wakeup program while **Dave Shallenberger** is vacationing . . . **Ida Kolhaas**, of KDKA radio staff, to Europe for a month . . . **George Tons**, of Ch. 2 sales staff, and his wife to the West Coast for some deep-sea fishing off Catalina Island . . . **Bill Brant** has joined the WEDO staff . . . **Noel Mills** will be working until end of month at WCAE with her husband, **Tommy Riggs**. She's pinchhitting for vacationing **Gloria Abdon** on daily "Woman's World" half-hour while Riggs is a regular platter-spinner at the station.

IN PHILADELPHIA . . .

Joe Pyne, Chester boy who has been working at radio station WILM, Wilmington, is going to do hard-hitting opinion show from 11 p.m. to midnight each Saturday beginning June 7 . . . **Dick Clark** will make a guest shot on "Pantomime Quiz" next month . . . **Joe Esrly**, former WRCV staffer, doing commercials on **Jack Valentine's** new WCAU-TV western show . . . WFIL-TV is offering the feature race of the day from Delaware Park via special film . . . Roland, monster of ceremonies for WCAU-TV's Shock Theatre, is scheduling a series of outdoor appearances . . . **Will Regan**, veteran Irish announcer of WDRF, Chester, was honored by the V.F.W. for his outstanding assistance . . . **Dan Curtis**, of WIP, hosting pre-baseball warmup show called "Get A Hit," offering jackpot of prizes.

IN DETROIT . . .

Soupy Sales, WXYZ-TV comic, has signed for his sixth year at the station . . . WWJ announcer **Art Lazarow** and two partners have purchased WDDY in Gloucester, Va. Lazarow takes over June 15, leaves WWJ this week . . . **Jac LeGoff**, whose 6.30 and 11 p.m. newscasts on WJBK-TV rank him as one of Detroit's leading newscasters, has been appointed news editor-manager for the station. Among his initial objectives will be increased emphasis on documentary-editorial news programming to augment the station's straight newscasts, such as the program entitled "Detroit Expressways and the Traffic Problem" he produced recently in co-operation with public service director **Bob White** . . . When Conductor **Walter Poole** steps before the WWJ mike next Tuesday (10) to open the summer concerts of the Detroit Symphony Orch, it will mark the continuing association between the station and the orch which dates back to 1922.

'Doubles'

Continued from page 23

cry "murder" and threaten to pull their billings.

With only so many evening hours available on the three net-show pattern becoming a greater economic necessity, and with diversification among sponsors the order of the day, obviously the situation can only grow worse. The networks are all too aware of the troubles ahead.

The "doubling up" problems aren't necessarily restricted to product conflicts. Take, for instance, the Sunday night at 10 situation on CBS, a potentially explosive focal point. Lorillard and Revlon jointly share the period with sponsorship of "64,000 Challenge." Latter show is going off and Lorillard bought alternate-week sponsorship of "Magnificent Montague" for the time. Network then decided to withdraw "Montague" pending repairs and agreed to Revlon's request to shift $64,000 Question" from Tuesday at 10 to Sunday at 10.

Lorillard (via Lennen & Newell agency) feels it is entitled to 50% of the say on selection of a show for the period; doesn't see why CBS should arbitrarily favor Revlon alone. If, as it is now considering, Lorillard joins with Revlon in sponsoring "Question," there's no problem. But if it doesn't, CBS could have some more fireworks on its hands.

2d Brit. Channel

Continued from page 23

gross revenue of the existing outlets and suggested that another network would absorb excess profits.

Although the Observer correspondent estimated the combined earnings of the program companies at between $17,000,000 and $40,000,000 for the current year, trade insiders reckon that the six commercial companies combined will rack up a net of $30,000,000 between them.

As an alternative, the Observer suggests that the available coin could be taxed and use to subsidize another non-commercial program which could be run either by the BBC or by a new public authority.

Madison Ave.

Continued from page 29

living fellow who likes his work and his company.

Still another study conducted by Pulse found that the public has a generally favorable opinion of advertising. The Pulse study covered over 1,100 people in 10 major markets.

With the Pulse study favoring the admen and with the housewives in the Gallup-Robinson study also in the agency corner as opposed to the agency half of the Gallup poll where the admen knocked themselves and with the Grey opinion study being hard on the agency men, it would seem that the grey-flannel suiters are really in a bind.

As it shapes up now three studies say the adman is hard working and industrious while three other polls say this t'aint so. What the agency men seem to need is a super-super poll to find out what the admen are really like. It's getting so you can't tell an ad man without a study by a research institute. Matter of fact, you can't tell what an ad man is like with a study.

Newspaper Strike

Continued from page 29

"Damn Yankee," both playing strawhat circuits in the area. Among the additional features on the station were constant announcements urging viewers to pick up their copies of the Bulletin at the Bulletin Building. By 2 p.m. the paper was completely sold out with customers coming from as far as Wilmington, Del., and Bridgeton, N. J.

The strike put WPEN on a 24-hour alert schedule and with a considerable extension of all news periods. In addition, the station increased its stock market reports in the early evening and presented a theatre directory for major movies in the Philadelphia area. WPEN also utilized a 120-square-foot show window in the front of its building as a giant news bulletin board and distributed newsgrams through the city's hotels and restaurants.

WFIL and WFIL-TV preempted many portions of its locally originated shows to provide five, 10, or 15-minute newscasts on an hourly basis. The station also used its newscruiser units for on-the-scene broadcasts as well as beep phone reports from reporters in the city and suburbs, local news film by the stations' cameramen and extensive reports on sports, weather and highway conditions. Nor did the station overlook the reading of comics, fraternal news and social notices for the benefit of its followers in the Delaware Valley.

Strike, of course, brought many new advertisers to the air. Brunt of the new business came from the local department stores, heretofore infrequent users of radio and tv.

WABD's Summer Layoff Of Live Entries; Mon. Bouts Are Still Iffy

Monday night boxing from WABD, N. Y., stands a "better chance of staying on than going off" for the summer. That's the latest report from the metropolitan video indie, which is definitely taking another live show off for the summer and a third off indefinitely.

Metropolitan Broadcasting key has fed the fisticuffs, coming late in the Monday night sked, to out-of-town stations. At the moment, WABD is seeking a co-sponsor to match Colgate. (El Producto quit its half of the fights approximately a month ago.) However, the station said that current plans call for keeping the show on live, even without a co-bankroller.

After Friday (6), the post-11 p.m. cross-the-boarder "Night Beat" is commencing its first hiatus since starting at WABD a couple of years ago. And last Friday (30), "Art Ford's Greenwich Village Party" began a permanent layoff at the station.

WABD said that "Night Beat," hosted by John Wingate, will return next fall, but no definite date has been set. With the depature of those two shows, WABD will be left with only one live nighttime program during the summer if the fights are taken off (by some change of plans) or converted to kinescope reruns.

One reason both "Night Beat" and "Party" are leaving, according to the station, is that it would require a second technical crew to do the shows.

Ford's cancellation from his Friday 10 p.m. half-hour slot was due to his new association with rival WNTA-TV, for which he does a Thursday night jazz stanza, and WNTA-AM-FM, for which he is program director.

NBC, CBS' VOLGA CHANT

Soviet Appraisals Scheduled For Two-Network Airing

Life on the Volga, both economically and culturally, is currently getting concentrated attention from the news directing chiefs of both NBC and CBS.

John F. Day, director of News for CBS News, is setting up a study of the Russian economic threat to America for airing on or about July 10. Day is calling in correspondents Daniel Schorr, David Schoenbrun, Ernest Leiser, Winston Burdett, Peter Kalischer and Richard C. Hottelet for the in-dept analysis of "The Ruble War—Russia's Economic Threat to America." Considerable special film footage will be used on the occasion.

Bill McAndrew, news chief at NBC has okayed a series of "Primer on Russia" programs featuring Irving R. Levine, network's Moscow correspondent. Series will be aired June 10, 11, and 12 over NBC Radio.

Louisville—Cawood Ledford, 31-year-old sportscaster who just last week completed calling a spring broadcast schedule of 31 horse races from two Kentucky tracks, Keeneland at Lexington, Ky. and Churchill Downs, has been named sports director of WHAS radio and tv, Louisville.

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Jack Carter
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Casual Three
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Johnny Desmond
Bob Devoe Trio
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Dion and the Belmonts
The Drifters
Richard Du Bois
Mike Durso and Orchestra
Don Elliott
Anita Ellis
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Al Flosso
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Greer Garson
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Julius La Rosa
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Anita O'Day
Dorothy Olsen
Lou O'Neil
Warren Pack
Patti Page

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Tony Randall
The Ravens
Johnnie Ray
Martha Raye
Della Reese
Robin Robinson
Sugar Ray Robinson
Bobby Rollins
Dick Roman
Don Rondo
Bob Ross
Kyle Rote
Joe Russell
Fred Sayles
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Tony Scott
Shanty Boys
The Shirell's
Susan Silo
Chaplin Silverne
Phil Silvers
John Simpson
Johnny Smith
Ernie Stone
Michael Strauss
Ed Sullivan
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Joan Thayer
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Richard Tucker
Peter Ustinov
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ASSOC. DIRECTOR: Norman Spiegel

SPORTS DIRECTOR: Marty Glickman

PUBLICITY DIRECTOR: Mel Salzman

And our thanks also to all the officials at WABD, CHANNEL 5, whose public-spirited cooperation made the Telethon possible; to THEATRE AUTHORITY, for its wholehearted assistance, and to Candy Jones and the Conover Girls. (Our apologies to any performers whose name we have omitted inadvertently.)

To those few artists who we were unable to put on, our gratitude for their cooperation is exceeded only by the sincerity of our regrets that the time ran out on us.

DEAN MARTIN BARRY GRAY

ARTHUR KONVITZ—*Telethon Coordinator*

D. C. Industry Probe

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but only for information as to how the case was going. Bricker talked with then-chairman George McConaughey but got no information.

Jack Stein, owner of a losing applicant, retained the old accused "fixer" in the Channel 10 case, and he brought in another old name, Perrine Palmer. They also pressured Mack. Stein said O'Neill had promised Roy Cohn could swing the votes of McConnaughey, Doerfer and Lee. Angland introduced a letter from Cohn to O'Neil, enclosing a bill for $1,000 for his services in the case. Stein turned O'Neil down because "I wanted the case to be decided on its merits."

The McCrary episode was a dizzy one. McCrary virtually admitted that CBS topners Frank Stanton and William S. Paley weren't enthusiastic about his participation in the case. Stanton and Paley said they thought it would be "misinterpreted," and all hands agreed that Stanton and Paley begged McCrary not to contact T. A. M. Craven.

McCrary conceded that he engaged Craven in an argument over whether Craven was acting as a judge in the case, with McCrary debating the negative, and that both "lost their tempers." He denied he was thrown out of Craven's office and said Craven's legal assistant merely showed him the elevator, not the door.

McCrary said he was interested only as a reporter, to get the facts in why there was a long delay in the St. Louis channel 11 case, in which CBS was an applicant. He said he was a neighbor of Paley's and a longtime friend, and insisted he would not accept a fee. On a previous day, the subcommittee had dug further into the Springfield-St. Louis case, still seeking to prove that the holder of channel 2 in Springfield, WMAY, had conspired with the holder of channel 36 in St. Louis, KTVI, to have the channels switched. The Subcommittee also seeks to tie this situation in with CBS, which won channel 11 in St. Louis and later bought channel 4 in that city, disposing of 11 to the losing applicants.

Rep. Oren Harris (D., Ark.), Subcommittee chairman, announced that he wants to conclude the hearings by the end of June or early July at the latest. He said he wants to introduce legislation to correct the abuses uncovered, and he wants it passed by Congress this year.

The FCC would have no choice but to bar must buy, option time, program tie-in sales and other network practices if the Department of Justice issues a "formal opinion" to the effect that they are illegal, FCC Chairman John C. Doerfer told the Senate Commerce Committee today (Tues.).

The FCC chairman told the committee that representatives of the Commission and Justice Antitrust Chief Victor Hansen had reached agreement that the FCC should complete its Barrow Report deliberations first, should then transmit its ideas to Justice, and that Justice only then would issue its formal opinion.

Mutual

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period, so that the final portions of these options must be exercised, if at all, prior to Jan. 31, 1960." The letter goes into the number of shares outstanding, adding that the "agreement with Mutual forbids the issuance of any additional stock, except with Mutual's consent."

MBS topper Hammer said the stockholders' letter was incomplete. The additional services rendered by Mutual for the stock option, according to Hammer, were the services of Westbrook Van Voorhis, who is doing the commercials for the Newton Center, Mass., based firm. Also the net rendered the filter maker counselling on distribution and merchandising, Hammer stated. Aquafilter is now in the midst of a 13-week campaign on the net, spending about $5,000 weekly for five-minute newscasts and adjacencies.

Craven

Continued from page 22

dividual set up the Television Allocations Study Organization (TASO) because, ". . . as far as I can make out it was a mechanism to get him off the hook . . . so he wouldn't have to make a tough decision . . ." TASO's original job was a "crash program" to save UHF, but the Justice Department refused to clear competing companies working on specific products, so its present task is to get the engineering facts about UHF.

Putnam said that the committee and the FCC should either put all tv on UHF because it is a better technical service and there are enough channels to go around, or else they should admit that politics stands in the way and give up entirely on UHF. Thus in some respects he actually approached the Doerfer view.

Commissioners T. A. M. Craven, Frederick Ford and Rosel Hyde disagreed with Doerfer. All three want to wait for the final TASO report, now set for the end of this year, before taking any definite steps, but all agreed that the FCC has not given up on UHF. Craven issued his warning about a possible forced move of tv to UHF. Hyde mentioned the 92 successfully operating UHF stations, plus the 130 UHF translators.

A steady stream of operators of small tv stations, mostly in the northwest, issued protests against CATV systems. They received strong backing from a former chairman of the committee, Edwin C. Johnson, also the former governor of Colorado. Johnson blasted the FCC for failing to take jurisdiction over CATV, and also for failing to authorize on channel VHF booster stations.

Radio Reviews

ANSWER, PLEASE
With Douglas Edwards, Bob Pfeiffer
Producer: Sandra Nemser
Researchers: Murray Kaiman and Joel Heller
10 Mins., Mon-Fri., 7:35 p.m.
CBS Radio (live) (28) New York

This is McGuffey Reader radio programming — simple, unpretentious, mildly informative, and highly reminiscent of Bruce Chapman's "The Answer Man," long-running WOR-Mutual staple. There's one difference, however, and it's Edwards' delivery of the replies to queries. Edwards' style is warmer, clearer, and at times there's humor and tongue-in-cheek replies to the submitted questions.

Show caught featured such questions as "What was Seward's Folly?" "Is there a monument to Benedict Arnold's leg?" "What was the Teapot Dome Affair?" and "Who was Beau Brummel?" In all instances, Edwards read the answers with assurance. Submitters of questions used on the air get copy of Webster's New World Dictionary.

"Answer, Please" is a bland filler. It will never get the mayor mad. *Rans.*

HY DAVIS SHOW
Producer-Director: Davis
Mon. thru Sat., 11 a.m. to 3 p.m.
Participating
WHEY, Millington-Memphis

In the wake of several stations in this area pouring out beaucoup disks in the top 40, 50, 60 and what have you surveys, up comes Hy Davis, WHEY's top deejay with a terrif four-hour stanza that is literally catching ablaze in these parts.

Davis' unorthodox smooth selling style is just what the femmes have ordered over WHEY, new Millington and Memphis daytimer. The vet platter pusher who knows his way around a turntable also turns in a better than par for the four course with his nifty commercials. In fact, the guy does a boff job in this department and has a load of "angels" to pay the tab for the 240 minutes.

In addition to his relaxed ad lib style, Davis earns added spurs in his unique style of seguing from platter to platter. He scores heavily here and proved this when caught (5) with an easy-to-listen ad lib intro of "Good Deal Lucille" and "Only One Love." The deejay racks up a hefty parlay for his station, clients and platterartists with his chummy and folksy chatter that has all the Dave Garroway earmarks. And what's more the WHEY deejay's clever quips and nifty rhythmic sayings between platters are literally top drawer material.

At the pace this hombre Davis is a cincheroo to branch out and should score in similar style in other markets. *Matt.*

Canadian TV

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take over a weekly series of ethnic music on Tuesdays (10:30-11 p.m.), this commencing July 22.

Other Toronto-emanating summer programs are a new quiz series tagged "One of a Kind," which will replace "The Plouffe Family." This will be a weekly Friday night program, commencing June 6 on the 8:30-9 p.m. time. Headed by Alex Barris as moderator, former series will have four panelists who will attempt to identify various "mystery" objects submitted by viewers, the object associated with a famous person, actual or mythical.

A Montreal drama series, produced by Kenneth Davey, will replace the trans-Canada showing of "The Big Record" and commences Aug. 1 for Thursday presentation in the 9-9:30 p.m. slot. Another drama series, emanating from Vancouver and tagged "Spectrum," gets under way on June 5 and will be seen over the CBC network on Thursdays at 10-10:30 p.m. The producer is Philip Keatley. Commencing June 22, in the Sundays 3-3:30 p.m. slot will be a Winnipeg series tagged "Hometown," this dealing with a mythical community. The producer is Neil Harris.

Des Moines—Ken Kew of station KGLO, Mason City, was elected president of the Iowa Associated Press Radio and Television Association last week. He succeeds Dean Naven of KMA, Shenandoah. Jack Mills, KSIB, Creston, was named vice president, and Cy Douglass, AP bureau chief, Des Moines, was reelected secretary.

Inside Stuff—Radio-TV

WGAR with six, and WEWS with five wins topped the radio and television honors award by Cleveland AFTRA for best in the past broadcasting year. KYW took the coveted George Roberts Award with best program "Program PM" and best performer, Bud Wendell.

Two winners no longer are on the air, Eleanor Hanson, WHK, took top women's honors in radio, but the same day (28) DuMont, which is taking over WHK, announced the dropping of her show and that of Dick O'Heren, another 20-year veteran, for the Ernie Anderson disk spot. Anderson also replaces "Party Line." The second femme winner, Alice Weston, WJW saw her women's stanza axed earlier this year.

Among the AFTRA winners were announcing, Bob Smiley, WGAR and Paul Bedford, KYW-TV; sports, radio and tv, Ken Coleman; news, Charles Day, WGAR; WEWS' 11 p.m. tv stanza; record show, Tom Armstrong, WGAR; educational, Ruth Allen, WGAR; Tom Haley, Roux de Graveles, host and director, for KYW-TV's "Break-through," while WDOK and WGAR were cited for classical music and community service respectively. WDOK also was named for its muisc broadcasting and engineering achievement. Special citations were to WEWS' "One O'Clock" variety show and WJW-TV's youth education series. Alan Douglas, WEWS, was cited for his writing of the "Alcoholism" series.

George C. McConnaughey, former FCC chairman, shuttered the D.C. law firm of McConnaughey, Sutton & L'Heureux, in which he was a partner. Reason given was demands of his Columbus (O.) law firm, plus fact that L'Heureux had bowed out to teach law.

McConnaughey was a witness past April before House Legislative Oversight Committee during its probe of Channel 10, Miami. At that time, he was questioned intensively on his contacts with the White House during his chairmanship of the Commission. He insisted these contacts, other than strictly routine, were related to security matters. He also stated, under questioning, that Secretary of Commerce Weeks had not tried to influence him on award of a hotly contested channel in Boston.

A 27-minute documentary on "The Story of America's Cup" will be made available to tv stations as well as theatrically after June 15 through Association Films. Produced by Transfilm Inc. and presented by Thomas J. Lipton Inc., the featurette recounts the 86-year history of the famed yachting trophy. Much of the footage obviously is devoted to the many challenges of Sir Thomas Lipton which provoked some wags to remark: "There's many a slip bewteen the cup and the Lipton."

Film was handed an impressive preem last Wednesday (28) at the Sert Room of the Waldorf Astoria Hotel, N. Y. Hume Cronyn emceed the affair which was attended by some 600 devotees of Scotch, spinnakers and slivovitz. Based on a script by Fred Freed, color documentary was produced by Thomas Whitesell. Shepard Traube and Charles Wasserman directed. Cast is headed by Kenneth Kakos, a small boy who's told the cup's history by skipper Richard Kendrick in a yacht club locker room.

WOR-Mutual newscaster Westbrook Van Voorhis will host a free concert of the 70-member United Nations Chorus at his New Milford, Conn., farm on Saturday (7).

The chorus is made up of members of various delegations to the U.N., as well as some American employes of the world organization. Project is being underwritten by Van Voorhis and interested citizens in the New Milford area. The concert begins at 5 p.m.

Chicago educational station WTTW is prepping a live dramatic series for next fall from half-hour original scripts submitted in a national writing contest. Station is sponsoring the competition in collaboration with an organization known as Video-Stage '58, and winning scripts are promised only a performance on the station with all rights thereafter reverting to the authors.

Final judging will be done by CBS producer Fred Coe, NBC educational producer Brice Howard, and U. of Michigan's Edward Stasheff, who is program associate of Educational Television and Radio Center. Contest deadlines Oct. 31.

Signs of the times dept.: the 1958 yearbook of the Encyclopedia Britannica Jr., just out, has a four-page article on "westerns on tv." Article was penned by Stuart N. Lake, biographer of Wyatt Earp and consultant on the Bob Sisk-Lou Edelman tv series of the same title. Piece takes up such entries as "Earp" (natch), "Gunsmoke," "Jim Bowie," "The Californians," etc.

Affection of Puerto Ricans for the late comedian Ramon Ortiz del Rivero popularly known as Diplo was expressed early this year by the dedication of the Commonwealth's $350,000 building, which houses its radio and tv station, to his memory. Described as the Puerto Rican equivalent of Cantinflas, Diplo, who died two years ago had travelled nearly every small hamlet on the island. He performed in all media and in shows called Bufanos Cubanos, which have some of the characteristics of Commedia del Arte. A bronze plaque memorializing the actor is at the entrance to the new station.

AFN Into France

Paris, June 3.

The U.S. Armed Forces Network began beamings inside France this week for the first time since the war. After World War II all transmitters were moved to Germany, and now they are back here to service only the French areas containing Yank troops.

Though there are about 30 AFN setups in Germany, powerful enough to be heard in most European countries, AFN decided to have its own radio web within France. Transmitters in operation here, not revealed due to security reasons, are believed to be in Metz, La Rochelle, Orleans, Bordeaux and Chateauroux.

Radiophonic Workshop

London, June 3.

The BBC has set up a Radiophonic Workshop to give added weight to its radio and tv drama productions. Claimed to be the first of its kind in Britain, it's designed to provide an aid to productions which neither music nor conventional sound effects can give.

FOR SALE
Remodeled carriage house on 3 high acres. Unusual 30' x 40' living room. 4 bedrooms, 2½ baths. Large attached garage. Space for studio. Commuting via New Canaan. $39,500. Idlewood 8-6436.

THEY LOVE ME IN COLUMBUS

20.6
WLW-C-TV, ARB
Sun., Apr. 13th
6:30 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

SOMETHIN' SMITH
and THE REDHEADS

Wednesdays, 7:30-8 P.M.
EDST
"SING ALONG"
CBS-TV
and Concurrently
ANKARA, Pittsburgh

PETRILLO 'BLESSES' KENIN

Col Pegs New Sales Plan for Singles, Albums on Revised Return Privileges

Columbia Records has devised a new sales program for its singles and album product. The new program was instituted by Bill Gallagher since taking over the top sales spot from Hal Cook who joined the Warner Bros. disk operation a few weeks ago.

New sales pattern eliminates the dealer's 5% return privilege and ups the Columbia distributors' return privilege from 2% to 4%. Reasoning behind this move, according to Col sales execs, is that dealer return privilege has become unnecessary because virtually everything is going out on a guarantee basis. Move further is aimed at giving the distributor more control and freedom in the singles selling operation although Col continues to assume the liability on the releases.

Under the new policy, company will also send out advance copies of the singles disks for the distribs to decide on how many they want to order. Special forms also will be sent to the distribs to be returned to the homeoffice with informational data on how the disks have been received and/or are selling in the particular market. The forms will be studied to direct the diskery's manufacturing plans on a disk. There'll also be no more instructions from the homeoffice for a distributor to work on a specific side and the diskery also will try to eliminate a promotional fight between the two sides of a record.

Gallagher also has reshuffled his

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Jack's Dilemmon

Hollywood, June 3.

Ex-pro pianist Jack Lemmon took up acting to get away from music—but found it's not that easy. Since arriving here in 1954, Lemmon has had to master the harmonica for the film, "Fire Down Below"; bongo drums for "Bell, Book and Candle"; ukulele for "Miss Casey Jones," and the bass fiddle for the upcoming "Some Like It Hot."

Actor recently waxed a piano-vocal album, "Twist of Lemmon," for Epic.

Tops' $5-Mil Suit Vs. WB, Pubberies

Hollywood, June 3.

Tops Records, previously sued by various music publishers for alleged copyright infringement, struck back with a cross-complaint for damages totalling $5,000,000 against the companies in a Federal Court suit.

Diskery charged a conspiracy on the part of Warner Bros. Pictures and various music firms to put the label out of business. Claimed conspiracy violates antitrust laws, also slander of the business reputation of Tops.

Named as cross-defendants with Warners were its subsid, Music Publishers Holding Corp., Harms Inc., New World Music, Rodart Music, Shubert Music, Remick Music, Advance Music, M. Widmark & Sons, Atlas Music. Suit charges MPHC, WB subsid, has holdings in other companies.

VICTOR PACTS CUGAT; MAPS 35TH ANNI SET

Xavier Cugat has switched from the Columbia to the RCA Victor banner. The bandleader is now under the same recording flag as his wife, singer Abbe Lane.

Victor plans to start cutting an album session with Cugat within the next two weeks for release in October with a tieup to his 35th anniversary in show business. Label also plans to team up Cugat and his wife in several album projects.

ENDORSES HIM AS AFM SUCCESSOR

By HERM SCHOENFELD

Philadelphia, June 3.

After James C. Petrillo laid down his baton as chief of the American Federation of Musicians in a tear-drenched speech at union's 61st annual convention today (Tues.) at Convention Hall here, the spotlight shifted to the two candidates for the prexy's post—Herman D. Kenin, exec board member from Portland, Ore., and Al Manuti, head of New York's Local 802.

As a result of Petrillo's strong endorsement of Kenin, latter emerged as the odds-on favorite to cop the majority of votes to be cast by the 12,000 delegates in secret balloting tomorrow (Wed.).

Petrillo, at first, played coy, refusing to make any recommendations on his successor unless ordered to do so by a majority. After getting the greenlight in a voice vote marked by a scattering of "no's," Petrillo urged the election of Kenin, a former Portland lawyer and fiddler who has been on AFM exec board since 1943.

Petrillo's resignation, which nobody fully believed in until his final declaration, was made in the face of a five-minute demonstration by the delegates who paraded through Convention Hall with signs pleading "Jimmy, Don't Leave Us" and "Please Stay, Jimmy." Petrillo, however, flatly declined the nomination for a 19th consecutive term.

Others Renominated

Other International officers were renominated without opposition and hence elected. They included Charles L. Bagley, as viceprexy; Leo Cluesmann, secretary, and George V. Clancy, treasurer.

While Kenin now benefits by the important advantage of Petrillo's blessing, the odds on Manuti had been more favorable during the opening day of the convention. Manuti has been pledged the support of the Hollywood delegation, headed by Local 47 prexy Eliot Daniel, as well as picking up promissory votes from other delegates around the country. Another early factor in Manuti's favor was the friendly tone toward Local 802 which Petrillo adopted in his opening report to the conclave. But whether Manuti's strength will be sufficient to overtake Kennin's lead, as a result of his long tenure on the international executive board and Petrillo's support, was considered doubtful even by many

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'Vinylite Decade' Moves Over For 'Stereo Era'; RCA Preems Its Line, Sees $1,000,000 Disk-Tape Future

Zenith's Stereo Bow

Chicago, June 3.

Zenith Radio Corp. entered the stereo sweepstakes yesterday (Mon.) with a new line of machines introduced here by L. C. Truesdell, v.p. and sales chief, at the company's national convention of distributors. The Zenith line comprises 37 instruments, 15 of which have separated stereo sound systems.

Truesdell told the conclave that stereo hi-fi record-playing introduced "an exciting new era in recorded entertainment for the home."

The "Vinylite Decade"—the 10 years since 1948 when the introduction of the 33 and 45 rpm speeds revolutionized the disk biz and lifted it to new peaks—is now passing into the "stereophonic era." Both on disks and tapes, stereo now is pointing at new economic horizons for the music-at-home industries.

In a foreshadowing of things to come, RCA Victor became the first major company to unveil its stereo product last week with a comprehensive program encompassing disks, tapes, phonographs and tape machines. Victor's multi-pronged move into stereo, with a big send-off by the top execs in various consumer products divisions, was significant for the rest of the industry insofar as it indicated that RCA has pencilled in a major promotional push in this direction sufficient to make deep impact on the buying public starting in the next couple of months.

'An Enveloping Dimension'

On the disk front, RCA Victor's George R. Marek, likened the advent of stereo to the new type of wide screen used in film houses. "Stereo," he said, "has an enveloping dimension" and "it brings us

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Stereo in Boxseat At Chi July Show

Stereo will be in the spotlight at the 57th annual music industry trade show opening at the Palmer House, Chicago, July 21, sponsored by the National Assn. of Music Merchants. Most of the leading phonograph companies are due to be represented at the conclave.

Arno H. Johnson, v.p. of the J. Walter Thompson agency and an economist, will be among the speakers at the convention and will discuss the influences affecting the music biz.

MGM'S MAXIN O'SEAS FOR AFFILIATE TALKS

Arnold Maxin, MGM Records prexy, leaves for Europe June 9 for an o.o. of label's EMI (Electric & Musical Industries) affiliation. British EMI distributes the MGM disks abroad.

Also during his overseas trek, Maxin plans to visit Metro's film exchanges there and to scout for the purchase of masters and tapes for U. S. release. His itinerary includes England, France, Germany, Rome and Brussels.

He's due back at his New York desk after a three-week trek.

New Postal Law Sets Book Rate for Sheet Music at Big Savings

The music industry looks to a considerable saving via the enactment of a new postal rate law pertaining to sheet music signed by President Eisenhower last week (27). The new law will allow sheet music to be sent through the mails at book rates rather than at the zoned parcel post rates now in effect. The reduction goes into effect Aug. 1.

The pitch for the sheet music shipment reduction was launched in 1953 by Leonard Feist, then prexy of the Music Publishers' Assn., standard publishers organization. At that time, sheet music alone of all educational, cultural and informational publications was granted no special postal rates. Feist established a Music Postage Committee to pitch against this inequity.

Orgs which participated with MPA in the camjaign were the American Academy of Teachers of Singing, American Accordionists Assn., American Composers Alliance, American Music Center, American Music Conference, American String Teachers Assn., and the American Symphony Orchestra League among others.

Joe Zerga's European O.O. For Cap's Music Subsids

Joe Zerga, veepee in charge of Capitol Records' music publishing subsids, Ardmore (ASCAP)) and Beechwood (BMI), left for Europe yesterday (Tues.), for an o.o. of label's overseas affiliates. His itinerary includes England, France, Germany, Denmark and Italy.

According to Zerga, trek is primarily a "meet the people" visit but he'll also scout for material for his publishing firms. Zerga has been heading Cap's publishing operation out of the Coast for the past two years. He'll be gone one month.

Doctors Three

Violinist Mischa Elman, patron of the arts Fredric R. Mann, and songwriter Paul Nordoff will receive honorary Doctorates of Music degree from Combs College of Music, Philadelphia.

Doctorates will be handed out at the college's commencement exercises next Wednesday (11).

Belle Isle's Concerts

Detroit, June 3.

The 52-piece Belle Isle Concert Band, under the direction of Leonard B. Smith, will begin an eight-week season Sunday (8) with performances six days a week at the Belle Isle band shell.

Last year 250,000 attended the free concerts which are sponsored by Detroit's Dept. of Parks and Recreation.

Max Gordon's Inventory On Village Vanguard's 1st Year as Jazz Spot

After one year of running the Village Vanguard in New York's Greenwich Village as a jabb club, boniface Max Gordon admits that he's still learning about jazz. "I'm no erudite scholar of jazz," he says, "in fact, those scholarly pronouncements made on the subject by so-called pontifical experts bore me." What Gordon has learned, though, is that jazz has refreshed and revitalized the old Vanguard with a new generation of customers plus some of the oldtimers who came in from suburbia for comedians like Mort Sahl and Irwin Corey whom he has paired with the jazz groups.

Gordon also states that a group that creates a big noise on the Coast and brings out extravagant praise from the jazz pundits can fall flat in the east. He adds that a group that sounds great on a record doesn't always make it in a room. He says that jazz experimenters like the Modern Jazz Quartet, Charlie Mingus, Horace Silver, Jimmy Giuffre, etc., need to be booked with a known act like Sahl or Corey to keep up the business.

During the past year Gordon brought back to New York after a long absence combos headed by Chico Hamilton, Jimmy Giuffre, Ben Webster and Stan Getz. He also debuted the new duo of Charlie Mingus, & Phineas Newborn, and a group headed by Sonny Rollins.

In addition to a solid continuous evening biz, Gordon's been able to fill the room with special Sunday matinee jazz concerts at a 99c admission charge and such offbeat Sunday night events as Langston Hughes poetry readings and a John Cage concert.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Have to Do Is Dream** (A-Rose)	2	4	1	..	1	4	1	1	3	4	3	2	1	105
2	2	***World in Hands** (Chappell)	1	8	2	4	5	8	..	2	1	1	4	1	3	92
3	4	†**Twilight Time** (Porgie)	3	..	3	7	2	5	2	..	5	3	2	..	..	67
4	6	***Return To Me** (Southern)	7	1	4	..	7	2	.	3	2	9	8	4	9	65
5	3	***Witch Doctor** (Monarch)	6	6	8	..	9	1	3	4	8	10	7	8	2	66
6	5	***Chanson D'Amour** (H-Lock)	4	5	5	..	4	9	5	..	4	6	1	..	10	57
7	9	***Catch a Falling Star** (Marvin)	..	3	..	3	..	..	..	6	7	5	5	..	..	37
8	7	***Kewpie Doll** (Leeds)	10	..	..	..	6	3	7	..	10	2	..	10	4	36
9A	..	***Who's Sorry Now** (Mills)	..	..	..	6	..	..	..	..	6	7	..	7	..	18
9B	..	†**Big Man** (Beech Wood)	..	..	..	..	..	6	4	5	..	..	..	..	..	18
11	15	†**Wear My Ring** (R-Presley)	..	..	..	..	..	7	6	7	9	..	..	9	..	17
12	11	***Precious Love** (Witmark)	2	7	..	8	..	..	..	..	..	..	..	..	..	16
13A	8	†**Sugar Moon** (Gallatin)	8	..	..	..	10	..	10	..	..	..	10	3	..	14
13B	10	†**Looking Back** (E-Sweco)	..	..	6	10	..	..	8	..	..	..	..	6	..	14
13C	..	†**Purple People Eater** (Cordial)	..	..	..	8	..	..	..	..	..	..	6	..	5	14

Jocks, Jukes and Disks

By MIKE GROSS

Ames Bros. (RCA Victor): "STAY" (Planetary*) is a strong ballad, niftily delivered, and sure-fire for big returns on all levels. "LITTLE SERENADE" (Peter Maurice*) builds into an okay programming item in a gay melodic fashion.

Johnny Mathis (Columbia): "A CERTAIN SMILE" (Miller*) shapes as another winner for Johnny Mathis. Title song from the 20th-Fox pic has a solid ballad feel that's right up crooner's romantic paping alley. "LET IT RAIN" (Harms*) has as interesting ballad angle that works into a highly spinnable side.

Morty Craft Orch MGM): "PATRICIA" (Southern†) will swing right into the hit brackets because of the topnotch sound and intriguing melodic beat. "PAGAN LOVE SONG" (Robbins*) is a hottempoed instrumental workover of a standard item.

Billy Vaughn Orch (Dot): "SINGING HILLS" (Joy*) should roll along the spinning tables for top play in the instrumental field. "CHIMES OF ARCADY" has the instrumental beat that attracts occasional play.

Janice Harper (Capitol): "HANDS ACROSS THE SEA" (Zodiac†) is bound to get a grip on the spinners because of Janice Harper's strong vocal treatment of a belting-styled ballad. "DEVOTION" (Sounds Music - Modern Music*) is a pretty ballad that thrush builds into an ear-catcher.

The Sophomores (Dawn): "CHECKERS" (Cherio†) could jump into the hot spinning circuit because of a beat and a lyric idea that the youngsters understand. "EACH TIME I HOLD YOU" (Cherio†) is fashioned along routine rocking lines.

Patti Page (Mercury): "LEFT RIGHT OUT OF YOUR HEART" (Shapiro, Bernstein*) has a happy marching quality that will move it along the spinning circuit. "LONGING TO HOLD YOU AGAIN" (Lear*) is a fair ballad that will get its spinning share because of Patti Page's handling.

Sunny Gale (Decca): "A CERTAIN SMILE" (Miller*) gets another good going over by this full-throated songstress. "JUST FRIENDS" (Robbins*) could win a lot of friends because of thrush's treatment of the big-ballad style.

Eddie Cochran (Liberty): "TERESA" (Eddie Shaw*) bounces at an easy rocking clip that's good for juke play. "PRETTY GIRL" (American†) moves fast enough to get good spinning returns.

Larry Williams (Specialty): "THE DUMMY" (Venice†) feeds the rock 'n' rollers the same old dish. "HOOTCHY-KOO" (Venice†) is a noisy item that the kids may start to request.

Faron Young (Capitol): "ALONE WITH YOU" (Lancaster†) has a nice swinging country mood. "EVERY TIME I'M KISSING YOU" (Four Star Sales†) puts Faron Young in a country-blues pattern that will draw in the alfalfa areas.

Chris Connor (Atlantic): "UNDER PARIS SKIES" (Leeds*) gets a solid interpretation for adult jockey programming. "MOON RIDE" (Walden*) doesn't get too far in melody or lyric idea.

Jose Melis (Seeco): "BRIGHT LIGHTS OF BRUSSELS" (Bourne*) is a brightly keyboarded by Jose Melis for an okay spinning potential. "SWEET AND LOVELY" (Robbins*) features more of Melis' fingerwork along pleasing melodic lines.

Billy Eckstine (Mercury): "VERTIGO" (Famous*) spins at an exciting pace that could win over a lot of jocks. "IN THE RAIN" (Kahl*) puts Billy Eckstine back in a big ballad groove and he fills it appropriately.

Terry Dene (London): "STAIRWAY OF LOVE" (Leeds*) steps along brightly enough to win jock and juke plays. "LOVER LOVER" (E. B. Marks†) hits a brisk beat in a folk-style way that Terry Dene develops into an okay spinning bet.

Jaye P. Morgan (RCA Victor): "I KNOW, I KNOW, I KNOW" (Melrose*) is a rhythmic ballad that gets a spinning chance because of Jaye P. Morgan's crisp delivery with a vocal assist from the Morgan Bros. "I LOVE YOU SO MUCH IT HURTS" (Melody Lane†) has a good rhythmic line that should win over some of the spinners.

The Costaleers (Felsted): "MY BULL FIGHTIN' BABY" (Felsted†) cracks along at a rocking gait that's pegged for juke attention. "LONELY BOY" (Felsted†) has the r'n'r ballad blending that goes over in some markets.

The Crickets (Brunswick): "FOOL'S PARADISE" (Nor Va Jak†) falls into the fast rocking groove that the Crickets know how to work into stickout juke fodder. "THINK IT OVER" (Cedarwood†) has a rocking-blues feel that may get it some play.

Joe Douglas (Epic): "GOODNIGHT LITTLE GIRL" (Simon House†) has a pleasant, quiet ballad mood but a so-so spinning potential. "LOVER, COME BACK TO ME" (Harms*) gets an updating it didn't really need.

Page Sisters (Liberty): "IF THEY ONLY KNEW" (Rikpage†) works a familiar beat into a likeable side for the teen trade. "DREAM BOY" (Rikpage†) has the sound that seems to grip the younger set.

Al Martino (Verve): "DON'T FORGET TOIGHT TOMORROW" (Robbins*) puts Al Martino in an okay ballad setting that some of the jocks may decide to toy with. "WHISPERING" (Fred Fisher*) gets a likable revival in Martino's hands.

Billy Duke & The Dukes (Date): "ROLAND" (Eastwick†) makes a lot of noise with a message that only the teeners could understand.

LAWRENCE WELK

And His Champagne Music Present
THE LENNON SISTERS
AND PETE FOUNTAIN
On Brunswick "Mr Clarinet Man"
B/W "My Dear One" (BR No. 55058)

"WHAT YOU TOLD ME" (Ram-Bed†) has a wild rocking flavor that will appeal to the fast-steppers.

Larry & Lenore (Request): "SWEET KISSIN' BABY" (Sing 'n Dance†) has a rhythmic twang that could interest some spinners. "THAT SPRINGTIME IN VENICE" (Pleasant*) travels at an easygoing ballad pace that doesn't usually attract too much attention.

* ASCAP. † BMI.

Best Bets

AMES BROS. ..... **STAY**
(RCA Victor) ..... **Little Serenade**

JOHNNY MATHIS ..... **A CERTAIN SMILE**
(Columbia) ..... **Let It Rain**

MORTY CRAFT ORCH ..... **PATRICIA**
(MGM) ..... **Pagan Love Song**

BILLY VAUGHN ORCH ..... **SINGING HILLS**
(Dot) ..... **Chimes of Arcady**

JANICE HARPER ..... **HANDS ACROSS THE SEA**
(Capitol) ..... **Devotion**

THE SOPHOMORES ..... **CHECKERS**
(Dawn) ..... **Each Time I Hold You**

British Pop Reviews

London, June 3.

Geoff Love Orch (Columbia): "WHEREVER YOU ARE" (Southern) is a smooth French piece in a lilting waltz time which should earn plays. An evocative piece of lepre-corn is Eddie Horan's "STORY OF IRELAND" (B. F. Wood), which makes a strong coupling.

Paul Beattie (Parlophone): "NOTHING SO STRANGE" (Dash) brings a new name to British disks. Beattie has a strong voice which is wasted on the monotony of this type of song. "I'M COMIN' HOME" (Unit) has Beattie on a Presley kick.

John Fraser (Nixa): "TROLLEY STOP" (Essex) is strong material which gets a competent reading from film thesp Fraser. "DON'T TAKE YOUR LOVE FROM ME" (Feldman) is much too intense and affected.

Don Harper Quintet (Nixa): "EASY GOIN'" (Southern) spotlights Harper's violin with trombonist George Chisholm against smooth, swinging rhythm backing. The unusual sound can earn plays for novelty value. "I MAY BE WRONG" (Lawrence Wright) gets a new lease of life.

Petula Clark (Nixa): "BABY LOVER" (Essex) is a lively Latin piece well delightfully sung by Miss Clark. "LITTLE BLUE MAN" (Leeds) is quietly amusing if you like that sort of thing. Pip.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Sound Track	Around World 80 Days	Decca
5.	Moiseyev Folk Ballet	Russian Folk Dances	Epic
6.	Mantovani	Gems Forever	London
7.	Eydie Gorme	Vamps The Roaring 20's	ABC-Par
8.	Lester Lanin	At the Tiffany Ball	Epic
9.	Mantovani	Concert Encores	London
10.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
11.	Original Cast	South Pacific	Columbia
12.	Frank Sinatra	Come Fly With Me	Capitol
13.	Original Cast	Oh Captain!	Columbia
14.	The Weavers	On Tour	Vanguard
15.	Ella Fitzgerald	Sings Duke Ellington	Verve
16.	Edmundo Ros	Rhythms of the South	London
17.	Terry & Seeger	Pete & Sonny	Folkways
18.	Xavier Cugat	Cugat's Cavalcade	Columbia
19.	Johnny Mathis	Goodnight Dear Lord	Columbia
20.	Coney Island Carousel	Catch the Brass Ring	Mirrosonic

Album Reviews

Ella Fitzgerald: "The First Lady of Song" (Decca). Although Ella Fitzgerald left the Decca mill several years ago for a fling with the Verve line, she left the Decca people with a lot of her groovings in the vaults. This package is a sampling of her Decca efforts from "That's My Desire" (1947) to "My One And Only Love" (1955). In the years between she cut such as "I've Got The World On A String" (1950), "Careless" (1953) and "A Satisfied Mind" (1955) among others. In all it's a nifty addition for the Fitzgerald fanciers.

Frank Sinatra-Tommy Dorsey: "Frankie and Tommy" (RCA Victor). For those who still have that nostaligic feel for the days of the big bands and the band singers, this album fits the bill. Recorded in the early 1940's, set shows the late TD in top form and FS in growing form. It's mostly a showcasing for Dorsey but Sinatra does manage to get some good licks in with such memorable items as "Oh! Look At Me Now," "This Love Of Mine" and "There Are Such Things." The top sidemen blowing with TD then add to the luster of the package.

Ray Conniff Orch: "'S Awful Nice" (Columbia). Ray Conniff came up with a clicko spinning formula when he conceived the "'S Wonderful" package and followed up handily with "'S Marvelous." This is his third try with the same formula and it's still working to his advantage. With a solid repertoire, imaginative arrangements and topnotch blending of musical instruments and choral group, Conniff has again developed a package that will roll on the consumer and deejay levels.

June Christy: "This Is June Christy" (Capitol). Although June Christy is a graduate of the "cool school," she never hasn't gotten too far out and when she tackles a swinger or a ballad it can be appreciated by squares and hipsters alike. In this set she's working with Pete Rugolo arrangements and the pairing makes much of "I'll Remember April," "You Took Advantage of Me" and "Get Happy," to name a few.

Paul Anka (ABC-Paramount). Still in his teens, Paul Anka has made a major dent in the pop singles market with his "Diana" preem. The pop album bestseller list may not be so easy for him to crack, however. "Diana" is in the package along some nifty oldies and Anka has a vigorous style and vocal drive that makes his work exciting, but it's still mainly a teener attraction.

Martin Denny: "Forbidden Island" (Liberty). Martin Denny is sound-conscious and so apparently are the consumers who've put his two "Exotics" albums on the best-seller lists. The pattern is continued with "Forbidden Island" and stresses the romantic, pulsating beat of the Polynesians. He toys with a lot of original stuff but even when he gets into Rodgers & Hammerstein's "Bali Hai" and "March Of The Siamese Children" or Les Baxter's "Port Au Prince" it's as though it were never done before. Denny's music is an acquired taste which a lot of people seem to have acquired.

The Merrill Staton Choir: "Movin' West" (Epic). Along with America's frontier push came a flock of songs that have become a part of American folklore and in this package the Merrill Staton Choir handles 'em all with proper feeling for time and place. For this set of western music the group has corralled such tunes as "Buffalo Gals," "Home On The Range," "Jesse James," "Green Grow The Lilies" and "Goodbye Ol' Paint." You don't have to be wearing a 10-gallon hat to appreciate them, either.

Dorothy Olsen: "I Know Where I'm Going" (RCA Victor). This is Dorothy Olsen's push for the pop public, after spending years recording in the kiddie and folk fields, and it could work. Her musical know-how is evident throughout, which is more than can be said about the arrangements or accompaniment, and she comes through as a thoughtful and intriguing vocalist despite the background barrier. Occasionally the "boys in the band" are on the right track, as in "Innismore" but they lose their way with "I Know Where I'm Going" and "Must I Go Bound."

Stan Kenton Orch: "Back To Balboa" (Capitol). This is a sequel to "Rendezvous With Kenton" and contains the zestful and imaginative instrumentalizing that usually goes into the Kenton works. It was recorded on location at the Rendezvous Ballroom in Balboa, Calif., and it seems that the spirit was with him when the recording mikes were up.

Frankie Lymon: "Rock 'n' Roll" (Roulette). Little Frankie Lymon made a big splash with teenage disk mob in 1955 with "Why Do Fools Fall In Love." He's been hard put to top his initialer since but he has retained the rocking drive that appeals to the younger set. There are a lot of familiar r'n'r items here, most of which were made popular by other diskers, but Lymon does well by them all.

Mitch Miller and the Gang: "Sing Along With Mitch" (Columbia). This is a fun album for at-

(Continued on page 60)

VARIETY 10 Best Sellers on Coin Machines

1.	ALL I HAVE TO DO IS DREAM (6)	*Everly Bros.*	*Cadence*
2.	WITCH DOCTOR (7)	*David Seville*	*Liberty*
3.	TWILIGHT TIME (8)	*Platters*	*Mercury*
4.	CHANSON D'AMOUR (4)	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
5.	RETURN TO ME (7)	*Dean Martin*	*Capitol*
6.	SUGAR MOON (4)	*Pat Boone*	*Dot*
7.	SECRETLY (1)	*Jimmie Rodgers*	*Roulette*
8.	KEWPIE DOLL (6)	*Perry Como*	*Victor*
9.	WHOLE WORLD IN HIS HANDS (10)	*Laurie London*	*Capitol*
10.	WEAR MY RING (6)	*Elvis Presley*	*Victor*

Second Group

PURPLE PEOPLE EATER	*Sheb Wooley*	*MGM*
BIG MAN	*4 Preps*	*Capitol*
DO YOU WANNA DANCE	*Bobby Freeman*	*Josie*
OH LONESOME ME	*Don Gibson*	*Victor*
RUMBLE	*Link Wray*	*Cadence*
COME WHAT MAY	*Clyde McPhatter*	*Atlantic*
JENNIE LEE	*Jan & Arnie*	*Arwin*
YOU'D BE SURPRISED	*Kathy Linden*	*Felsted*
FOR YOUR LOVE	*Ed Townsend*	*Capitol*
LOOKING BACK	*Nat King Cole*	*Capitol*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

1958 As Kurt Weill's Year

The works of the late Kurt Weill are steadily being picked up for theatre, opera and concert revival due mainly to the flock of the composer's diskings put out by Columbia Records.

Col started the Weill revival pitch with an album of his tunes sung by Lotte Lenya, Weill's widow. It then followed with Miss Lenya singing Weill's "American Theatre Songs," "Seven Deadly Sins," and "Mahagonny." The "Seven Deadly Sins" set stirred up George Balanchine's interest. Latter plans to put it on at New York's City Center in the fall. The "Mahagonny" package sparked Carmen Capalbo to initiate plans for an off-Broadway production. Capalbo, incidentally, also was instrumental in the renewed interest in Weill via his production (with Stanley Chase) of "The Threepenny Opera" at the off-Broadway Theatre de Lys. It's now in its third year there. Miss Lenya also is planning a full-length disk version of the "Threepenny" for release in the fall in conjunction with the opera's 30th anni.

Also on the revival list for the fall is an operatic production of "Street Scene." The Weill work was disked as an original cast album by Columbia when it was produced in 1947. Another recent Weill revival was "Lost In The Stars" which the City Center produced for its spring opera season.

Miss Lenya is now scheduled for "An Evening of Kurt Weill" at New York's Lewisohn Stadium July 31 and a shot on CBS-TV's "Camera Three" at the end of June. She then plans to head back to Germany to record Weill's "Berlin Requiem," written to a text by Bert Brecht.

Freed and Ford Hold Hands on R&R

Debate on New York's WCBS-TV Turns Into An Entente Cordial

Alan Freed and Art Ford, two disk jockeys with apparently differing slants on pop music, were scheduled to debate the question of "Does Anyone Get Hurt By Rock 'n' Roll" on WCBS-TV's "Right Now" show Saturday (31) but they did a waltz together instead.

In the half-hour gab session, Ford, billed as a rock 'n' roll foe, failed to come up with any basic criticism of that musical idiom, beyond stating that there was trash along with good stuff in it.

Freed, on the other hand, hit hard in defense of the musical beat which he was mainly responsible for introducing into the pop market. Alluding to the recent outcries against rock 'n' roll in Boston and other spots, he said that adults who were blaming the beat for everything but the French political crisis were ducking their responsibilities toward juveniles.

Freed admitted that there was a lot of "junky stuff in r'n'r three or four years ago, but said the quality of the music had improved considerably since then. He attempted to pin some of the blame for anti-rock hysteria on ASCAP, but didn't explore this angle very far.

Ford, who said he didn't play rock 'n' roll because he wanted to appeal to an older audience, suggested that Freed "steer the ship carefully" since he had so much influence over the kids. Freed retorted that he never played or produced anything that was not wholesome enough for his own children. He said that his comments during the recent Boston show, which was followed some miles away by a riot, were completely distorted. Freed flatly denied that he precipitated any of the events which subsequently led to his indictment.

A third panelist on the show, A. D. Buchmeuller, exec director of the Child Study Assn., also came out against any banning of rock 'n' roll. He warned that such arbitrary censorship could only stimulate more interest in such music. Buchmueller observed that rock 'n' roll satisfied a juve need to shut out adults who don't understand their problems.

Ron Cochran, as moderator, tried to get some conflict out of the discussion, but the panelists were too intent on agreeing with each other. *Herm.*

Bleyer Blasts Pub Angle-Shooters; 'Good Deals' Rate Over 'Good Songs'

The "angle" philosophy that has penetrated the music business during the past few years is having a harmful effect on the industry. That's the feeling of Archie Bleyer, Cadence Records prexy, who believes that the publishers are kidding themselves with the attitude that "wheeling and dealing" can replace "thought and creativity."

Bleyer's blast-off was cued by a squawk made to him recently by a general professional manager of an old-line publishing firm because Bleyer had turned down some tunes he had submitted for Cadence etching. The manager claimed that Cadence "owed" him those recordings because his firm had given the diskery a royalty rate on an LP.

According to Bleyer, the professional manager gave no thought to needs and/or style of the label's artists but just wanted recordings on the basis of a previous royalty rate. "It seems," adds Bleyer, "that many publishers today would rather make a deal than find a good song."

The Cadence prexy also rapped most of the publishing contingent because it has been operating under the delusion that they can't get a song recorded unless there's a payoff somewhere along the way. It's a fallacy that's doing the business no good, says Bleyer. "Without songs," he adds, "the record companies are not in business and the publishers should realize that they can get the product if they only apply themselves."

Bleyer also suggests that the publishers, who've steadily been wailing about the illegitimacy of the record companies, clean up their own operation. There's no need for payoffs, giveaways or sundry other under-the-table tactics to get a song recorded at Cadence, he added.

To point up how important the "angle" has become in industry thinking, Bleyer mentioned the Kansas City deejay convention of a few months ago. "The talk there," he said, "centered on deals, discounts, exchange privileges, and special considerations, but at no time d'd anyone mention creativity, artists' needs, promotion and other things that go into the making of a hit record."

Cliburn Set—in Texas

Dallas, June 3.

Van Cliburn, winner of the Moscow piano competition, will be soloist with the Dallas Symphony Orch here Nov. 29 at State Fair Music Hall, and on Dec. 2 at Kilgore, Texas, Cliburn's hometown.

Cliburn's appearance this fall is his second guest shot with the local symphony, with whom he was soloist in 1954. This time, as already advertised (and getting hefty response), the entire Music Hall's lower floor is $5; balcony scaled from $3.50-$2.

Cabot Label Continues Despite Wexler's Exit

Cabot Records, indie label launched a few years ago by Paul Wexler, will continue operating even though Wexler exits the diskery July 1 to move over to the Columbia Pictures' disk subsid, Colpix Records. The Cabot stockholders met in New York last week and voted against selling the firm.

Wexler is looking for a replacement to head the Cabot operation.

At Colpix, Wexler will head the label's eastern operation. Diskery activities will be directed by Jonie Taps, studio's music chief, on the Coast.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This Wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
		EVERLY BROS. (Cadence)																							
1	1	**All I Have to Do Is Dream**	1	1	1	2	2	7	1	..	3	2	3	..	1	1	2	..	2	1	2	1	1	3	172
		SHEB WOOLEY (MGM)																							
2	4	**Purple People Eater**	6	5	..	1	4	9	..	1	1	1	1	2	..	3	1	6	1	..	1	2	..	1	141
		DAVID SEVILLE (Liberty)																							
3	2	**Witch Doctor**	3	3	1	..	6	1	2	..	2	..	6	..	..	2	3	..	4	..	9	..	2	..	98
		DEAN MARTIN (Capitol)																							
4	3	**Return to Me**	..	4	5	..	1	4	..	..	..	..	..	8	6	..	9	4	..	9	5	7	3	..	67
		PLATTERS (Mercury)																							
5	5	**Twilight Time**	4	..	..	..	7	3	3	..	5	5	..	..	4	..	..	..	6	8	3	..	..	..	62
		JIMMIE RODGERS (Roulette)																							
6	13	**Secretly**	7	2	..	5	3	..	..	6	..	..	..	..	..	5	10	3	3	7	..	..	..	..	59
		FOUR PREPS (Capitol)																							
7	6	**Big Man**	5	..	..	..	..	..	..	4	4	..	10	2	8	7	..	..	5	..	..	..	10	..	44
		BOBBY FREEMAN (Josie)																							
8	11	**Do You Wanda Dance**	8	..	3	4	..	..	..	..	..	..	7	..	8	..	..	7	..	3	..	6	..	..	42
		ELVIS PRESLEY (Victor)																							
9A	8	**Wear My Ring**	2	6	4	..	..	..	8	..	..	..	8	..	..	..	..	8	..	..	..	..	4	..	37
		LINK WRAY (Cadence)																							
9B	18	**Rumble**	..	..	..	..	10	..	..	..	..	10	5	..	..	..	4	5	..	..	..	4	..	2	37
		ART & DOTTY TODD (Era)																							
11	9	**Chanson D'Amour**	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	2	6	5	..	4	34	
		JODY REYNOLDS (Demon)																							
12	7	**Endless Sleep**	..	..	6	3	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	9	33
		PAT BOONE (Dot)																							
13A	10	**Sugar Moon**	..	..	..	7	..	..	..	..	..	7	..	..	..	5	9	..	..	..	..	10	6	5	28
		NAT KING COLE (Capitol)																							
13B	16	**Looking Back**	..	..	..	..	5	6	4	..	..	..	..	..	..	6	..	10	10	8	..	..	..	..	28
		JAN & ARNIE (Arwin)																							
15	12	**Jennie Lee**	9	8	9	..	..	..	..	5	..	..	..	3	..	..	..	8	..	..	..	..	..	..	24
		LAURIE LONDON (Capitol)																							
16	20	**Whole World in His Hands**	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	..	..	..	..	9	5	..	22
		DON GIBSON (Victor)																							
17A	14	**Oh Lonesome Me**	..	..	..	..	..	8	..	..	..	..	4	9	..	..	..	..	..	..	..	..	7	6	21
		ED TOWNSEND (Capitol)																							
17B	15	**For Your Love**	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	4	8	..	7	21
		CHUCK BERRY (Chess)																							
19A	21	**Johnny B. Goode**	..	..	10	..	8	..	..	9	..	..	9	..	5	..	..	..	..	6	..	..	..	..	19
		CHUCK WILLIS (Atlantic)																							
19B	22	**What Am I Living For**	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	..	..	19
		RENATO CAROSONE (Capital)																							
21	..	**Torero**	..	..	7	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	13
		BILL HALEY (Decca)																							
22A	..	**Skinny Minnie**	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	7	..	..	..	..	..	..	12
		JOHNNY OTIS (Capitol)																							
22B	..	**Willie & The Hand Jive**	..	..	..	..	..	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	..	..	12
		EYDIE GORME (ABC-Par)																							
24	..	**You Need Hands**	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	10
		DION & BELMONTS (Laurie)																							
25	..	**I Wonder Why**	10	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

ASCAP Moves Vs. Bogus Logging

The American Society of Composers, Authors & Publishers has adopted an amendment to its by-laws which will permit a sharp crackdown on any member responsible for false logging reports. Amendment, proposed by ASCAP prexy Paul Cunningham, empowers the Society's complaint committee to initiate inquiries into any alleged violations of the articles of the association.

ASCAP started its drive against the phony logging reports early last year when the board of directors adopted a regulation disciplining any member "who induces or procures a performing artist or any other person to cause a licensee of the Society to submit a false report to the Society of performances." The new amendment determines the procedure of the hearing into an alleged violation.

FRIEDLANDER UPPED TO UA DISK SALES MGR.

Buddy Friedlander has been upped to the post of general sales manager at United Artists Records. He had been firm's national promotion director for the past several months.

Kenny Luttman will take over the Friedlander vacancy as national promotion manager. Friedlander joined UA after a stint with the Epic and Mercury labels. Luttman, for the past several years, had been with the promotion departments of several New York distributors. Most recently he was with Alpha Distributors.

Harold Friedman, and indie disk consultant, who helped launch the UA sales operation, will continue as a consultant to the company on a freelance basis.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Ed Reilly—WBRY—Waterbury	Jack Rowzie—WWDC—Washington	Joe Smith—WMEX—Boston	Jack O'Neill—WCAT—Orange	John Woods—WAAB—Worcester	Danny Stiles—WNJR—Newark	Bob Wells—WEBR—Buffalo	Bob Woodel—WWHG—Hornell	Nick Nickson—WBBF—Rochester	Lou Earlie—WIBX—Utica	*Bud Breen—WPEN—Philadelphia	Dean Slack—WJOY—Burlington	SOUTH: Jerry Lee—WAJF—Decatur	Bob Kaye—WQAM—Miami	Burl Q. Womack—WSAV—Savannah	Dick Pike—WNOP—Newport	John Wrisley—WIS—Columbia	Bill Davies—KELP—El Paso	Roger Clark—WGH—Norfolk	Joe Murray—WLEE—Richmond	Bob Turley—WKAZ—Charleston, W. Va.	MIDWEST: Stan Dale—WAIT—Chicago	Buck Leigh—WTRC—Elkhart	Tom George—WJBK—Detroit	Bill Biehl—WDGY—Minneapolis	Chuck Norman—KSTL—St. Louis	Frank Allen—KOWH—Omaha	Red Lucier—KYOX—Fargo	Will Lenay—WSAI—Cincinnati	Joe Finan—KYW—Cleveland	FAR WEST: Frank Kalil—KTKT—Tucson	Jack Shefrin—KMAP—Bakersfield	Al Radka—KFRE—Fresno	Johnny Magnus—KGFJ—Hollywood	Don Lamond—KFOX—Long Beach	Tom Brennen—KRED—Los Angeles	Bill Adams—KSLR—Oceanside	Sammy Taylor—KWJJ—Portland	Bill Terry—KLUB—Salt Lake City	TOTAL POINTS
1	1	7	Everly Bros	Cadence	†All I Have to Do Is D'rm.	1	1			1	2	1	1	1	2	9	7	10	3	2		9	6	1	1	2	2	2	1		7	2	3	2	2	3	1	1	8				1		236
2	12	3	Sheb Wooley	MGM	†Purple People Eater	3	9	1	5				6		1	1	5	2	1			1	2	2		1		1		2				1	1	1		3	3		4			1		196
3	5	8	David Seville	Liberty	*Witch Doctor					3	10			5					5	3	2		8	5	2	3	4		4	7		7	3	3		7				8	8	2			121
4	3	9	Platters	Mercury	†Twilight Time			5		2		3	8			8		1	4	8	3		10	4	5	6		4	10	10		2	8			2		9			3			116
5	2	10	Dean Martin	Capitol	*Return to Me		2	2		4				3	5		4	9		4			8		9			5		8		6		4		6	4				9	2	7	108
6	15	4	Four Preps	Capitol	†Big Man		4	7	9		8				6	3	9			9		6	9				6	6	7	3	9		1	5		3					5		1	104
7	4	8	Art & Dotty Todd	Era	*Chanson D'Amour		3			5	3		3			2			2	10				6	4	5						4				9	5	9		1	9	7			99
8	10	4	Jimmie Rodgers	Roulette	*Secretly	4	7	3	10	7	7			3	5		9			6						5	*10		1	6			10		2		9		3					91
9A	6	8	Elvis Presley	Victor	†Wear My Ring																6			3	9	4	3		6			6		7	5		10	4			8			61
9B	22	3	Chordettes	Cadence	†Zorro			6		9	1		4			4	6											7			10		4		2				7				61
11	16	4	Pat Boone	Dot	†Sugar Moon		6			8	5		2	6	10		8													10	4	10	6	10							4			54
12	7	7	Perry Como	Victor	*Kewpie Doll		8			6			10				7				4					9												5					3	42
13	17	4	Bobby Freeman	Josie	†Do You Wanna Dance	2			3																			2	8	3				8										40
14	32	3	George Hamilton IV	ABC-Par	†I Know Where I'm Going				1						5																							5		2			5	37
15	11	7	Nat King Cole	Capitol	†Looking Back			8								4							7		7									5	10	6				5				30
16	19	5	Chuck Berry	Chess	†Johnny B. Goode									4										9		8	10		9							8						10		29
17	..	3	Jan & Arnie	Arwin	†Jennie Lee																								3	6	5	5				8								28
18	37	4	Jody Reynolds	Demon	†Endless Sleep															1								8		2									5		2		6		27
19A	9	5	Eydie Gorme	ABC-Par	*You Need Hands	5					9						10	7					10					9		9							4		5				25
19B	35	4	Jack Scott	Carlton	†Leroy	5						2						6															6										25
21A	8	13	Laurie London	Capitol	*Wh'le W'rld in His Hands																1								8						5						6		24
21B	31	3	Pets	Arwin	†Cha-Hua-Hua											2															3			4									24
23	26	7	Johnny Mathis	Columbia	*Teacher, Teacher				4														7									8							2				23
24	18	3	Dinah Shore	Victor	†Secret of Happiness																																	2		1		9		21
25	24	5	Toni Arden	Decca	*Padre						6			8			4																									6		20
26A	45	5	Jackie Wilson	Brunswick	†To Be Loved													8						3								8				7								18
26B	40	2	Champs	Challenge	†El Rancho Rock																1								8									7		10				18
28	13	8	Ed Townsend	Capitol	†For Your Love										9					7				6					5															17
29A	39	7	Fontane Sisters	Dot	*Chanson D'Amour									3							5										9													16
29B	..	1	Coasters	Atco	†Yakety-Yak														7			4												6									16
31	34	2	Playmates	Roulette	†Don't Go Home		5								7	6																											15
32A	..	1	Kalin Twins	Decca	†When			4	8				7																														14
32B	..	1	Earl Grant	Decca	*Kathy-O																																					4	4	14
34A	29	9	Monotones	Argo	†Book of Love																	10											7		4								12
34B	..	4	Renato Carosone	Capitol	*Torero						4								6																								12
34C	..	1	Gino & Gina	Mercury	†Pretty Baby				7																		3																12
37	14	12	Four Lads	Columbia	*There's Only One of You																				10												1							11
38A	..	1	Four Lads	Columbia	*Enchanted Island				6																												7							9
38B	23	5	Link Wray	Cadence	†Rumble																										4		9										9
40A	33	3	Connie Francis	MGM	*I'm S'rry I M'de You Cry											7		9																						9				8
40B	..	3	Valerie Carr	Roulette	*When the Boys Talk	10										10												5																8
40C	28	2	Pat Boone	Dot	*Cherie, I Love You																		5											9										8
40D	..	13	Don Gibson	Victor	†Oh Lonesome Me																				7																7			8
44	27	4	Johnny Mathis	Columbia	*All the Time																						8															8		6
45	..	5	Eileen Rodgers	Columbia	*Careful, Careful							9		8																														5

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THE "LAZY MARY" MAN'S
NEW ALBUM IS REALLY

ON THE MOVE

Lou Monte sings 12 songs in the top-selling "Lazy Mary" manner, each featuring both Italian and English lyrics. ...MAKE SURE TO ORDER NOW!

Coming up! Lou Monte's new single, "Sheik of Araby" c/w "Eh, Marie! Eh, Marie!" 47/20-7265

RCA VICTOR

Sir Louis Sterling Dies In London At 79; Former Head of Britain's EMI

Sir Louis Sterling, 79, died June 2 in London after a long illness. Born in Manhattan on the lower East Side, and a member of N. Y.'s Grand Street Boys, he had been associated with the Columbia Phonograph Co. prior to the advent of broadcasting. He it was who made the deal with Major J. Andrew White of the pre-Paley CBS to "sponsor" the then-new network which was also-ran to NBC. For about nine months, circa 1927, all time breaks announced "This is the Columbia Phonograph Broadcasting System." That billing ended when Sterling cancelled the deal.

Sterling moved to London, later becoming a British subject and was knighted, being associated not only in phonograph and music publishing but various other theatrical and industrial promotions. Active in British charities and a great host, his Sunday evenings at home and his Saturday luncheons at the Savoy were memorable for years. Even during the war period he contrived to keep up some semblance of his former style. He and Lady Sterling, who is currently quite ill in their home in Regent's Park, had a vast acquaintance. Prior to the war and as soon thereafter as finances permitted, under Treasury rules, the Sterlings visited the States, his forays always being very "social."

Sir Louis' last public appearance in London was at the recent opening night of "My Fair Lady." It was characteristic of his zest for special occasions, though the physical strain was obvious. *"They almost had to carry him in," said one Broadway showman, "but that was Louis Sterling—it was his perhaps last grand gesture."*

Sterling gave $500,000 to London's Metropolitan Hospital. A longtime friend of Lord Marks, chairman of the board of the Columbia Phonograph Co. of England, who was also treasurer of the Labor Party under Prime Minister Ramsay MacDonald, it was Marks who "nominated" the man born on the lower East Side of New York for a knighthood.

Sterling contributed generously to the Labor Party as he did during the war years when his posh Regent Park home was open to service men, particularly Yanks. In those days of shortages the last egg in the house—a luxury indeed — was certain to be some GI's breakfast.

When Columbia Records sold out to Electric & Musical Industries, the big British electronic cartel, Sterling became president of EMI but latterly has held directorships although, for a time, he was with Cossar, which manufactured music boxes, phonograph cabinets and the like.

Sterling was a close friend of Radio Corp. of America board chairman David Sarnoff. When General Sarnoff acquired the Victor Talking Machine Co. as an RCA adjunct he was more intimately thrown together with Sir Louis. Latter not only owned Columbia Records worldwide (at one time it also owned the American Columbia company) but in the United Kingdom he controlled His Master's Voice, the British counterpart of Victor. Both were pooled into Electric & Musical Industries. When Sterling became president of EMI, Alfred Clark was chairman of the board.

"But despite all his British success his heart still belonged in Orchard Street, where he was born on the lower East Side of New York," observes Gen. Sarnoff.

After his retirement from EMI—Sir Louis reportedly gave $1,000,000 to his employees—he became associated with the British branch of the Warburg banking family but eased off as the creeping Paget's disease (drying-up of the bones) necessitated a lighter schedule, both business and charity. All told he gave away £1,000,000 ($2,800,000).

He was also associated with Louis Dreyfus, head of the British branch of Chappell Music, as well as Max Dreyfus, the head of the American Chappell firm, which is prominent not only in publishing the top Broadway and West End legit musical scores, but also in financing them.

His widow, Cissy, has been quite ill. Sir Louis also has a sister, Mrs. Pauline Surrey, residing in America.

Roulette Finales Pacts Via Franco-Italian Talks

Roulette Records is winding up talks with disk companies in France and Italy to round out its global distribution setup. Foreign representation deals for Roulette and its Gee and Rama subsids already have been concluded with Dansk Grammofon for Germany, Austria and Scandinavia, with Trutone for South Africa, with Lee Gordon Records for Australia, and with Phillip Warren Ltd. for New Zealand.

Tice Records, another division of Roulette, has set the Matias Photo Shop in San Juan, Puerto Rico, as exclusive distributors of its Latin-American line and the Roulette, Gee and Rama releases for the entire island.

New Hub Label

Boston, June 3.

New label has been started here, Look Records, by Ruth Clenott, record promotion rep and formerly with Mutual Records Distributors promotion department. First release is "Maybe You Will Be Mine" backed with "Cool, Cool Baby," piped by locals Lucille Mollomo and Connie Marques. Both numbers were written by Lucille Mollomo.

Look disks will be distributed in New England by Don Dumont.

COL'S JUNE: PUT NEW COVERS ON OLD LP'S

Columbia Records is stressing the "new look" for its June release schedule. Diskery has tapped 10 previously released LP's for new covers and a reselling push.

Col sales brass figure that new covers are new sales tools and can come up for a new sales drive by retailers via display and promotion techniques. In the "new look" campaign are sets by Erroll Garner, Richard Tucker, the Philadelphia Symph, and the original cast album of "South Pacific," among others.

Also in the June drive are new LP's by Billie Holiday, Frank Comstock orch, Xavier Cugat, Jimmy Rushing, Ted Straeter and Guy Mitchell. There will also be a soundtrack set push on "The Old Man And The Sea," "The Key" and "Another Time, Another Place."

MGM's 'June for Joni'

MGM Records is pegging its June promotion on Joni James. The "June For Joni" campaign will permit the consumer to purchase any one of the thrush's 12 albums at $1.98 with the purchase of any at the regular $3.98 price.

Extended play disks are included in the special campaign with two-pocket EP's going at $1.49 with each purchase of a $2.49 EP and one-pocket EP's at 99c. with each purchase of one at $1.29.

Label is pushing drive with special window displays, posters, illustrated supplements and special order blanks.

Inside Stuff—Music

Ray Walker, vet Brooklyn cleffer, has a 10-year start on Irving Berlin. While Berlin currently observes his 50th songwriting anniversary, Walker is starting his 60th. His first song, "Drop It," was published June 10, 1898. Next Tuesday, on exact 60th anniversary of publication, Walker will guestar on Joe Franklin's "Memory Lane" program from WABC-TV. In poor health for past two years, Walker has cut down his former strenuous schedule of playing piano and piano-accordian in New York and Florida night spots.

He is one of a handful of still surviving show biz personalities who entertained American troops in France during World War I and of a still smaller group of songwriters whose activities go back more than half a century. Others include Joe E. Howard and Frederick V. Bowers.

A steady coiner since it was written in 1914, "Colonel Bogey" is now hitting the jackpot in four countries as a direct result of the film, "The Bridge On The River Kwai." "Bogey" is now a best seller in America, France, Germany and Britain on wax and sheet. March was composed by the late Major Frederick Rickets, who before his death in 1945 had been Royal Marines Director of Music. Royalties now go to Mrs. Annie Louisa Rickets, his widow who now lives in East Africa. Boosey & Hawkes, British firm, publish the song.

The Belock Instrument Corp., primarily engaged in the development and manufacture of electro-mechanical equipment for the armed forces and industry, is entering the sterophonic field. Firm has opened a studio in Bayside, L.I., and will operate through the newly formed Belock Recording Co. Equipment for the studio has been produced for Belock by Westrex and Ampex. The recording company will distribute its own pressings under the Everest label.

Within a month of the British embargo being lifted on the music of "My Fair Lady," the Philips LP featuring the original Broadway cast is topping the list of British LP best sellers. First sign of the music in the pop lists is Vic Damone's recording (also for Philips) of "On the Street Where You Live," which is now No. 10.

Duke Ellington Quintet (July 31), George Shearing Quintet (Aug. 7) and Carmen McRae Quartet (Aug 14) are among names guesting on CBC-TV's network "Summertime '58" in Canada. Producer Norman Sedawie hopes to have Louis Armstrong too, and has inked ex-Montreal jazz trumpeter Maynard Ferguson for July 24.

With the cultural exchange between the U.S. and the Soviets now in full swing, Decca is introducing another Russian group to American audiences with a disk release featuring the National Chorus of Russian Song under the baton of A. V. Sveshnikov.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Lipman & Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	6	..	2	1	1	3	1	1	4	6	6	3	1	1	3	2	1	8	2	..	5	162
2	3	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	3	1	3	..	2	10	1	4	5	2	7	9	..	4	6	4	6	..	2	3	1	4	132
3	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	7	..	5	3	3	2	7	2	6	1	..	2	..	2	..	7	4	2	7	1	5	2	130
4	4	**MANTOVANI** (London) **Gems Forever** (LL 3032)	8	5	..	1	..	..	..	5	2	5	..	..	1	..	2	1	1	3	..	5	4	7	104
5	6	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	2	2	1	..	10	..	8	9	..	..	3	..	..	..	3	6	..	..	..	..	..	3	63
6	7	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	6	..	8	6	8	..	..	..	3	6	..	..	..	9	8	..	..	4	..	7	..	6	50
7	9	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	4	..	..	7	..	8	..	..	..	1	..	3	..	9	3	..	..	..	..	..	42
8	18	**FRANK SINATRA** (Capitol) **This Is Sinatra** Vol. II (W 982)	..	..	..	..	7	8	..	3	..	..	7	2	..	..	..	7	..	..	..	10	..	33
9A	10	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	10	..	..	..	..	9	..	4	..	1	..	..	..	..	..	..	..	..	..	1	30
9B	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	..	..	..	3	..	9	..	..	5	..	..	4	..	..	..	4	..	..	..	30
11	12	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	5	..	..	..	4	..	2	..	..	..	..	..	..	..	..	..	10	..	..	6	..	28
12	16	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	9	7	..	..	6	..	..	6	..	..	..	..	..	6	..	..	8	..	..	..	..	..	24
13	13	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	4	..	10	..	5	..	..	..	8	7	..	10	..	..	..	..	..	..	..	..	..	..	22
14	14	**FOUR ACES** (Decca) **Hits from Hollywood** (DL 8693)	..	4	..	..	..	..	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	20
15	11	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	..	2	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	17
16A	15	**LAWRENCE WELK** (Coral) **Peter Fountain** (CRL 57200)	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	5	..	..	..	16
16B	19	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R-806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	3	..	..	16
18A	20	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	7	..	15
18B	..	**GIGI** (MGM) **Soundtrack** (E 3641)	..	3	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	15
20A	24	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	10	..	5	..	..	..	10	14
20B	..	**LOUIS PRIMA** (Capitol) **Las Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	2	..	14
20C	..	**PLATTERS** (Mercury) **Around the World** (MG 20366)	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	17
23	25	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	10	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	6	..	..	13
24A	21	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	..	6	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
24B	22	**EYDIE GORME** (ABC-Par) **Vamps the Roaring 20's** (218)	..	..	7	..	..	4	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12

'Vinylite Decade'

Continued from page 53

one step closer to the reality of the concert hall." Marek, however, accented that stereo does not make monaural LP's obsolete since the conventional LP's will sound better than ever on stereo machines. He predicted that stereo may account for 20% of the packaged market by June, 1959.

Victor is moving into the stereo disk field with a major release this month of 55 packages, including 38 popular works and 17 longhairs. Victor has been recording its repertoire stereophonically for the past three-and-a-half years and culled some of its bestselling catalog items for its stereo bow. Victor is pricing its whole stereo line at $5.95. Marek explained that it's more expensive to produce stereo disks than monaural LP's since the rejection rate was higher.

On another front, Victor showcased a completely new concept in packaged music via stereo tape enclosed in plastic cartridges which can be loaded into tape machines as simply as putting disks onto a spindle. The cost of the tape cartridges, moreover, has been sharply cut and will retail from $4.95 to $8.95 compared to $3.95 to $18.95 tabs for conventional stereo tape. RCA engineers have been able to trim costs by reducing the tape speed from seven-and-a-half inches per second to three and three-quarter inches and by imprinting four soundtracks on the tape rather than two while reducing the width of the tape from one-half to one-quarter inch.

Cartridge Plan Cuffo

It's expected that the tape cartridge will be adopted by all other companies in the field. Robert A. Seidel, exec v.p. of RCA consumer products, stated that the company had given the cartridge's engineering plans free to the rest of the industry and that three other companies were already tooling up for their production. Seidel foresaw a big market for the tapes in view of their price, their ease of handling and their longplaying time. A monaural tape in cartridge form will be able to play up to two hours without interruption, while the stereo tapes will go for an hour.

Victor will start marketing tape machines equipped to play the cartridges, although it's expected that some companies, other than Victor, will manufacturing conversion units. Two upcoming Victor tape machines will be priced at $295 and $450.

Monaurals Obsolete

Victor's most pronounced step in the direction of stereo will be felt in the phonograph field. Here, Victor is virtually obsoleting its monaural machines and will exclusively promote its new line of 14 stereo phonograph machines priced from $129.95 for the lowest priced portable to $2,500 for the deluxe three cabinet Mark I model with disk turntable, tape-cartridge player, tape recorder and AM-FM radio. Victor is also making conversion units available for those who want to adapt their present phonos for stereo use.

Raymond W. Saxon, v.p. and general manager of the Victor radio-phono division, stated that the stereo machines would cost only slightly more than last year's monaural models. All Victor phonos will feature the smaller stylus, which has been specially designed for stereo playback. Saxon as well as Marek pointed out, however, that the smaller stylus and the lighter tone arm pressure would also improve the quality of the monaural LP's.

$450,000 in 1st Year

Seidel said that when Victor introduced its packaged hi-fi equipment three years ago, predictions that the hi-fi business would hit a $300,000,000 gross annually sounded "fantastic." That figure has since been surpassed. Seidel predicted that stereo equipment sales would reach $450,000,000 in their first year with sales of recorded music, on disk and tape, reaching $1,000,000,000 in a "very short time—an increase of some 200% over five years ago."

Petrillo

Continued from page 53

of Manuti's supporters. The Manuti camp, however, is optimistic, proceeding on the theory that if the 48-year-old Local 802 prexy makes a good showing this year, he's due to land in the top spot sooner or later.

At the convention kickoff yesterday (Mon.) Petrillo as usual dominated the proceedings with a 90-minute emotion-charged, tear-jerking blast at the dissident musicians on the Coast led by Cecil Read. In his swan song as AFM prexy, Petrillo placed the responsibility for the current 15-week-old strike at the Hollywood studios squarely in the laps of the Local 47 committee which was invited by the national office to sit in on the negotiations, "as democracy in its highest form," as the AFM prexy ironically termed it.

'Unjust' Demands

The Local 47 negotiators, Petrillo said, made 65 "unjust" demands on a "sick industry" that needs help. He said the demands added up to a $13,000,000 wage hike for the studio musicians who were only earning $2,700,000 annually.

Without naming Read specifically, Petrillo slashed at the Coast "rebels" who are now challenging the jurisdiction of the AFM before the National Labor Relations Board. The AFM prexy variously stated that the studio musicians "had built their own cesspool," "were caught in their own trap" and "were breaking their own strike." He pointed out that the Read group, by setting up a "dual union," were blocking settlement of the strike since the producers can't make a deal until the NLRB hands down a decision. That might take another year.

Meantime, Petrillo warned that the 275 studio staff jobs had probably disappeared for good on a guaranteed quota basis. After operating for the past 15 weeks, Petrillo said the "studio bosses have learned that they don't need musicians." In any case, he predicted that the studios won't make a deal with the rebels since they would rather use "scab music" from other countries.

Sees Threat to AFM

The accent in Petrillo's speech while it estimated the "rebel" group membership at 150, indicated that it posed a serious threat to the AFM. In addition to the NLRB challenge, there are also a flock of lawsuits, engineered by the Coast tooters against the AFM, that are aimed at the operation of the Music Performance Trust Funds. Moreover, the producers' stiff resistance to paying any royalties on post-1948 pictures sold to television is seen jeopardizing the whole Trust Fund setup. Importance of the Trust Funds, covering royalties received from the disk industry and the vidpix producers, was spotlighted by Petrillo's disclosure that the funds will shell out about $6,000,000 during the coming year.

Another factor in the union's concern over the Coast strike involves the drain on the national treasury. Payments to the studio tooters will total $400,000, at a rate of $80 per week per man, the highest strike benefits in the entire union movement.

While Petrillo was careful to single out the present leadership of Local 47 for commendation, the leadership of the Coast local nevertheless is pushing for revisions in the setup of the Musicians Performance Trust Funds, Petrillo's special baby. The Local 47 leadership fears that if the Trust Funds are not revised, employment in television will drop and the Coast dissident group will make wide gains among the rank-and-file. It's understood that several members of the international executive board have come around to the position that some changes are in order. Manuti, for instance, has indicated that he favors some revision in the funds' operation, but did not specify what he would propose.

Platters Still Spinning In France; Also Sked Dates In Algiers, Tunisia

Paris, June 3.

Although the political crisis caused cancellation of two dates here last week, the Platters are completing their tour of the French provinces now that the situation has apparently eased. The U. S. combo appeared in Le Havre last week, and are playing a circuit that includes Limoges, Bordeaux and Toulouse. Bruno Coquatrix is promoting the French tour. They open a three-day stand at Casablanca June 7.

The Platters have been booked back into virtually every situation played since they began their current tour in Lyons April 19. A repeat of their North African tour of Algiers and Tunisia opens July 9 despite nitery difficulties there. The U. S. State Dept. representatives there have asked the Platters to return on that date and have assured the Platters' personal manager, Buck Ram, that they will get full protection on all dates in troubled areas.

Roulette Records has inked Austin Cromer, former vocalist with Dizzy Gillespie's band, and Sonny Till, formerly lead singer with The Orioles.

Mills on top with . . .

- BILLY KATHY LINDEN on Felsted
- WHO'S SORRY NOW CONNIE FRANCIS on M-G-M
- I'M GETTIN' SENTIMENTAL OVER YOU NELSON RIDDLE on Capitol
- ONE MORNING IN MAY JOSE MELIS on Somco
- OVER AND OVER GUY LOMBARDO on Capitol
- GIRL OF MY DREAMS DERRY GRAHAM on Sunbeam
- HOW COME YOU DO ME SAVINA CATTIVA on Lore

M-G-M Records

June Jackpot

CONNIE FRANCIS
I'M SORRY I MADE YOU CRY
and LOCK UP YOUR HEART
K 12647

JONI JAMES
COMING FROM YOU and JUNIOR PROM
K 12660

HIT ALBUM!
WHO'S SORRY NOW
CONNIE FRANCIS
E3686 LP X1686 EP X1685 EP

HIT ALBUM!
TI VOGLIO BENE (. . . I LOVE YOU)
JONI JAMES
E3623 LP X1682 EP X1681 EP X1683 EP

THEY'RE GOING WACKY OVER WOOLEY

SHEB WOOLEY
THE PURPLE PEOPLE EATER
K 12651

On The Upbeat

New York

Bob Miller, singer, set for a long-termer at Jubilee Records. He's personal-managed by **Lloyd Leipsig** . . . **Della Reese** hits the Ed Sullivan show (CBS-TV) again on June 8 . . . **Al Hibbler** completing Decca recording sessions before trekking to the midwest . . . **Peggy Sholtz** handling press for Grand Award Records.

Howard and Evelyn Roseff (he's production manager at Seeco) named their second daughter Susan Diane . . . In for a Gotham looksee last week were **Jerry Prager** of New Sound Distributing in San Francisco and **Ned Herzstam** of Allied Records in Los Angeles . . . **Sam Donahue Quartet** opens at the Cafe Bohemia June 9 . . . **The Hi-Lo's** return to Birdland for a two-weeker beginning June 12 . . . **John Bunch**, former pianist with the **Benny Goodman** and **Woody Herman**, is heading his own combo at the Composer. **Billy Taylor's** group is also on the bill . . . **Judy Scott** into the Adolphus Hotel, Dallas, for nine days starting June 19 . . . **Lou Carter** into the Town House, Pittsburgh, for one week beginning June 16 . . . **Joe Sherman**, pop a&r head for Epic Records, tossed a cocktailery last week for **Jack Lemmon** to launch latter's first Epic LP, "A Twist of Lemmon."

London

Singer **Bob Dale** heading for a six-month stint at Johannesburg's Colony Restaurant . . . **Vic Lewis** orch will be resident in Germany during the whole of this month entertaining members of the USAF . . . Founder member of **The Stargazers** harmony group, **Fred Datchler** is quitting after eight years to join the new **Polka Dots** vocal unit.

Chicago

Lionel Hampton band into the Blue Note Aug. 20 for a month . . . **Danny Ferguson** band set for a stand at the K. C. Muehlebach hospice June 20 for four weeks . . . **Dinah Washington**, currently on a swing of one-nighters through Oklahoma, Texas and Mississippi, reaches the Gotham Birdland June 26 . . . **Dale Foster** quartet into the Berghof Gardens, Ft. Wayne, starting June 2 for the summer . . . **Chester Barnett-"Howlin' " Wolfe** r&b unit on one-nighters through Dixie for June and July.

Hollywood

Jeff Morrow is writing the title song for his own "Union Pacific" tv series for CNP . . . Bob Crosby cuts his first two albums for Dot June 16 while working **Perry Como's** summer replacement show. Crosby will debut the LP's at the end of his 13-week run . . . Composer **Franz Steininger** has completed negotiations with the Big Three (Robbins, Feist & Miller) for the title tune and score of Hugo Haas' indie production, "Stars in the Backyard."

Jose Duval has signed Tico Records, subsid of Roulette, with first album to be both in English and Spanish . . . **Johnny O'Neill** takes off on a cross-country tour to plug his RCA waxing, "Beach Doll" b/w "Next" on June 11. While in Gotham, singer will guest on ABC-TV's "Dick Clark Show" June 16 . . . Decca pactee **Al Hibler** opens a 10-day stint at Frisco's Blackhawk June 20.

San Francisco

Peggy Lee opens tomorrow (Thurs.) at the Fairmont and **Wild Bill Davidson's Sextet** moves into Easy Street . . . **Tom Lehrer** and **Kingston Trio** opened at the lower-case hungry i (2) at the same time that the **Curtis Counce Quintet**, with **Hampton Hawes**, went into the Blackhawk . . . **Count Basie** considering a June 17 Frisco concert . . . **Nat King Cole** set for two shows at the Frisco Opera House June 21 . . . **Gegi Grant, Shorty Rogers'** group and **Nelson Riddle** orch complete the bill . . . **Eugene Wright's** considering an offer to leave **Dave Brubeck** for **Carmen McRae** . . . **Bill Brown's** the new Bimbo's 365 flack, replacing **Charley Huy**.

Vancouver

Phil Matty's three-day Jazz Festival dropped $1600 at Georgia Aud, May 25-27 . . . **Bobby Hughes** warbling a hold-over frame at Quadra hospice . . . **Ricky Nelson** here for one, June 19 at Exhibition Gardens . . . **Guy Durosier**, Haitian singer, into Harrison Hot Springs Hotel lounge, for indefinite stint . . . **Maurice Chevalier** set for Exhibition Forum for June 20 . . . Maestro **Dal Richards** pacted for a dozen pop concerts with 30-piece orch, starting June 29 at Alexandra Park . . . Greek warbler **Jimmy Melas** set for two frames at Palms bistro, Birch Bay, June 13-14.

Pittsburgh

Miles Davis current at the Midway Lounge for a week, and, he'll be followed next Monday (9) by a return engagement of **Dizzy Gillespie** . . . **Joe Schafer** has quit the Ed Schaughency entertainment agency to devote all his time to his music business . . . **Frankie Yankovic** booked for a one-nighter at West View Park Monday (9) . . . **Johnny Vincent 5** into the Tally-Ho for an indefinite stay . . . **Willis Jackson** and his organ quintet into the Hurricane Bar.

Grand Awards Going Stereo With 8 Packages

Grand Award Records will move into the stereo field within the next two weeks. The initial release will spotlight eight packages to retail at $4.98 each.

The releases will be culled from diskery's monaural catalog. For the past year-and-a-half GA has been cutting sessions for the monaural and stereo market simultaneously. Included in the initial stereo releases will be packages by Paul Whiteman, Bobby Byrne and Knuckles O'Toole.

Chuck & Betty, teenagers from Atlanta, have been pacted by Decca Records.

I'M SORRY I MADE YOU CRY

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
2	5	**SHEB WOOLEY** (MGM)	Purple People Eater†
3	2	**DAVID SEVILLE** (Liberty)	Witch Doctor*
4	3	**PLATTERS** (Mercury)	Twilight Time†
5	4	**DEAN MARTIN** (Capitol)	Return To Me*
6	..	**JIMMIE RODGERS** (Roulette)	Secretly*
7	7	**ART & DOTTY TODD** (Era)	Chanson D'Amour*
8	6	**PAT BOONE** (Dot)	Sugar Moon†
9	8	**ELVIS PRESLEY** (Victor)	Wear My Ring†
10	10	**FOUR PREPS** (Capitol)	Big Man†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
2	2	*WITCH DOCTOR	Monarch
3	9	†PURPLE PEOPLE EATER	Cordial
4	3	†TWILIGHT TIME	Porgie
5	4	*RETURN TO ME	Southern
6	5	*WHOLE WORLD IN HIS HANDS	Chappell
7	6	*CHANSON D'AMOUR	Meadow Lark
8		*SECRETLY	Planetary
9	10	†WEAR MY RING	Rush-Presley
10	7	†SUGAR MOON	Gallatin

(*ASCAP †BMI F-Films)

Col Pegs

Continued from page 53

singles promotional staff putting Frank Campana in as national promotion manager and Dave Kapralik as single product administrator. Shift was made to give Campana more opportunity to get into the field and work with the distribs in the 10 major markets. In addition, each distrib will have his own promotion man working the territory. A liaison will be established whereby the drives by each promotion man will be uniform. A drive bulletin will be issued by Col to coordinate the singles push.

All singles orders will be solicited under this combined-information program but diskery has left a loophole for special hypo disks that can automatically be shipped out on a 100% guarantee. The special disk has been tabbed "a priority release record." Col sales department, however, expects to hold these "priority" releases down to a minimum.

The distribs' 4% return privilege accrues with every monthly order, but the company has advised them to use it moderately.

On the album level, Col is giving the dealer a 10% exchange privilege on the whole line. Previous exchange plan had been for only 100 specific LP's in the "CL" line, all original cast albums and 60 items in the Masterworks line. The dealer situation will be reviewed quarterly by Col and if the 10% return has not been used, company will automatically give the dealer a 5% cash credit. If the dealer uses the exchange privilege, albums on his orders have to be in the catalog for at least 90 days.

British Disk Bestsellers

London, June 3.

Who's Sorry Now (MGM)	Francis
Too Soon to Know (London)	Boone
Wear My Ring (RCA)	Presley
Lollipop (Columbia)	Mudlarks
Tom Hark (Columbia)	Jive Flutes
Grand Coolie Dam (Pye-Nixa)	Donegan
Whole Lot'a W'm'n (MGM)	Rainwater
Kewpie Doll (Philips)	Vaughan
Tulips, Amsterdam (Decca)	Bygraves
Street You Live (Philips)	Damone

Album Reviews

Continued from page 54

home song jamboree. With Mitch Miller and his vocal aides leading the way, a happy and familiar musical outing bounces out of the grooves for everyone to join in the singing spree. The tunes are all part of group singers' repertoire but the lyrics are wisely printed on the back of the jacket sleeve.

Lanny Ross: "Silver Sounds" (Design). Set marks Lanny Ross' 25th anni in show biz and the savvy of a veteran crooner is evident in every groove. It's a tasty package of standard items that Ross delivers in a manner that will never go out of style. Orch accompaniment is by Warren Vincent. Package, incidentally, is earmarked for the lowprice ($1.49) market.

Lee Gordon Sets Up New Australian Label

Sydney, June 3.

Lee Gordon, who has imported such toppers as Bob Hope, Liberace, Johnnie Ray, Nat Cole, Louis Armstrong, Frank Sinatra and others, is breaking into the local disk business under his own Leedon label.

Gordon, during a recent trip to the States, secured the Aussie rights for U. S. disk names.

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DORMI-DORMI-DORMI-
PARAMOUNT MUSIC CORPORATION

3 GREAT RECORDS
CAREFUL, CAREFUL
EILEEN RODGERS Columbia
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Detroit, Michigan

Tommy Rockwell, Founder of GAC, No. 3 Largest Talent Agcy., Dies at 57

Thomas G. (Tom) Rockwell, chairman of the board of General Artists Corp., who died in New York Thursday (29) after a brief illness, had made the agency secure before his passing. In its recent overhauling, the major consideration in all the moves was one of succession. Rockwell brought in Larry W. Kanaga, v.p. and g.m. of RCA Victor records, as president, and departmentalized the GAC agency along firm lines so that duties and responsibilities were strictly defined. Chief lieutenants in the new setup are Milton Krasny, in charge of television; Art Weems, in charge of the dance and act fields, and George A. Hamid and Joe Higgins, who will mastermind the outdoor departments.

In addition, Rockwell made attractive deals with some of the younger execs in the agency, which make it worthwhile to stay and develop with the office.

Rockwell was regarded in the trade as an organizational whiz who planned every move and left little to chance. He started from scratch. His first major venture in the agency field, after a brief fling on his own, was in partnership with F. C. (Cork) O'Keefe and Irving Mills which broke up after several years. Rockwell relabeled the firm General Amusement Corp., which was later changed to General Artists Corp. because of the confusion that resulted with the former tag. Some thought it to be an arcade venture.

The major strength of the early agency was dance bands. When that field started fading, the band agency left a legacy with GAC that made possible the tremendous growth of that office into the third largest general talent office, behind Music Corp. of America and William Morris Agency. Within the dance bands were vocalists who subsequently formed the nucleus of the tremendous growth of that office.

Vocalists' Era

The singing craze started with Frank Sinatra who was wrested from the Tommy Dorsey band. Perry Como came from the Ted Weems Orch. Sinatra's contract was sold to MCA about a year after the male singer vogue hit, for $50,000, but GAC got the commissions. A similar deal was made with Eddie Fisher. Although it's not known whether GAC got a cash consideration for Fisher's contract, it is known that for a number of years, MCA booked the singer, but GAC got all the commissions.

The latter day concentration on singers was the major wedge that pushed GAC into the big money and lessened the gap between that office and the Morris Agency. Their luck and skill in getting singers into the tall coin made this agency one of the most important factors in the disk-singer field. Today, about 50% of the singers on the top 50 best sellers are from

(Continued on page 64)

Name Cavanaugh Chief Of Ent't at Desert Spa, Doubling as Performer

Las Vegas, June 3.

Jimmy Cavanaugh, regular performer at the Silver Slipper for the past eight years, has been named director of entertainment for the recently opened Desert Spa. Cavanaugh will produce the shows, effective June 13, and appear in them. He will also coordinate the Spa's publicity and advertising.

The Spa opened with a show starring Patrice Wymore which got good notices but did poor business. Management decided to jump on the Dunes-Minsky and Silver Slipper bandwagon—girls and comedy—and came up with a show starring stripper Candy Barr which got bad notices but is doing fair business.

Cavanaugh will continue the lass & laff policy with his own stock company, and will remodel the nitery-type stage into a "practical, workable theatre, where showmanship can be shown." He plans to build a pit for the orch, which is now perched at the side of the room, and change the showtimes to 9, 11:30 and 2. Jim Feeney will entertain at the 88 until the time the dinner show begins at 9 o'clock.

GRECO'S EL WHAMMO IN DALLAS FORTNITE

Dallas, June 3.

Jose Greco & Co., in the Empire Room of the Statler-Hilton for the third straight year, broke their own attendance record for a fortnight stand, May 16-29, with 4,537 covers. Last year the Greco troupe, in a May 2-16 stand, pulled 4,500 aficionados to top the attendance record set in a Feb. 9-22, 1956, stand in the plush room, which held until Greco's 1957 date.

Tab has been static all the way, $2 weekdays and $2.50 Saturdays, plus tax.

Figures were based on a two-frame stand; however, Greco was held over two nights, May 30-31, subbing for Carol Channing, felled by laryngitis. Miss Channing opened last night (Mon.).

Dallas Gets Loot, Lotsa Talent Via Rotary Conclave

Dallas, June 3.

Current Rotary International convention here, June 1-5, is expected to fill local coffers in the way of cafe and nitery biz. Already the hotels and motels are SRO and the 14,000 conventioneers—about the largest conclave in the city's history—have overflowed into Fort Worth and other nearby towns for accommodations.

Sessions, at the new 10,000-seat Dallas Memorial Coliseum, were treated Sunday and Monday (1-2) to lavish entertainment programs produced by Charles R. Meeker Jr., managing director and producer of State Fair Musicals here. Two shows Sunday in a production, "America Sings," threaded song history from the Pilgrims' landing to 1958 Broadway musicals, and featured Margot Moser, John Tyers, Helena Bliss, Sanford Williams, the Madcaps and the Knights of Harmony. Songfest was narrated by Rev. Patrick Henry Jr., of the Northway Christian Church here.

Last night (Mon.) conventioneers had a four-hour show by Jose Greco and his Spanish dancers, Russ Morgan's orch and Joe Azcona's Latino band.

Tomorrow (Wed.) at Southern Methodist U.'s huge coliseum, two shows, at 7 and 9:45 p.m., will wind the entertainment program. Talent lineup includes the Sportsmen, Johnny (Crazy Otto) Maddox, Homer & Jethro, Steiner Bros., Kenne Duncan, Tom Merriman chorus, Tagg Oakley and trick horse Trixie, Apache Belles (53) from Tyler Junior College and Tony Pastor's band. Aptly titled "Rodeorama," this outing will also feature riding demonstrations by sheriff's posses from both Parker County and Palo Pinto County, a team of 75 horses and a "live" gunfight. Western motif of the closing show is for the benefit of delegates from 56 foreign countries.

Ottawa Auditorium To Stadia Operations

Ottawa, May 31.

The auditorium, 7,000-seat arena used intermittently for ice sports, unit shows, big-band one-nighters, others, was sold to Stadia Operations Service for a reported $500,000. New owners plan to continue sports policy with "additional plans" to be announced later.

Stadia is composed of Lorne Cassina Jr. of London, Ont. (with radio-tv experience in promotion field), Thomas (Windy) O'Neill, Toronto hockey star and lawyer, and Roy Lehman of Hamilton. Sale was made by Morris Cantor who, with his two brothers, has operated the Auditorium for three years after buying it from T. P. Gorman.

Ginia Davis' 1st Prize

Singer Ginia Davis, daughter of maestro Meyer Davis, was awarded first prize in a contest held recently in Paris for the interpretation of French song. It's the second year in a row that the first award went to an American soprano. Last year's winner was Rhea Jackson.

Miss Davis is slated to appear June 7 with the Symphony Orchestra of Dijon and with the Paris Symphony on June 9 in a Mahler concert under the baton of George Sebastian. After a recital in Paris, Miss Davis will summer in the family manse in Maine.

Jerry Lee Lewis To Cafe de Paris

Jerry Lee Lewis has been booked for the Cafe de Paris, N.Y., starting next Monday (10). It's his first date since returning from an interrupted tour of England last week. Lewis hit front pages with his marriage (his third) to a 13-year old Tennessee girl, the daughter of his bass player.

Betty Hutton, current at the spot, winds up Sunday (8), and cafe will be sans headliner until Lewis opens.

Lou Walters, operator of the Cafe de Paris, claims a $70,000 gross for last week, which he says was really a six-day week because of the Decoration Day holiday. He says the $22,500 salary to Miss Hutton militated against a profit.

The accident of last week, involving the plastic tank in which a near-nude was swimming, has forced Walters to cut out that part of the show until a new champagne-glass-shaped tank is installed. He says a structural defect cause the tank to burst. The swimmer, Michele Monet, escaped with minor scratches, but went into a state of shock temporarily.

D'Amato Enlarging A.C.'s 500 Club to 1,000-Seater

Atlantic City, June 3.

Vermillion Room of Paul "Skinny" D'Amato's midcity 500 Club, resort's biggest, is being enlarged to seat approximately 1,000.

Partitions of what was once the kitchen are being ripped out so the room will be square, with stage built in one corner instead of center, where it has been in other years. Club in past years seated about 750.

Work is due to be completed before spot's big opening over the July 4 weekend. Last year D'Amato bought garage next to club and removed his kitchen there. Addition of 300 seats is expected to reduce weekend jams, especially when top stars are playing.

Chi Niteries Beating 'Dog Day' Blues With Heavy Summer Lineup of Names

Chicago, June 3.

A summer lush with greenery, folding kind, looms for upper tier Chi bistros, especially if a few deals now hanging are sealed in time. Apart from the help expected from several big conventions (Shrine, Lions, Kiwanis, etc.) due in, the major niteries are fixing to marquee some hot acts to match the hot weather.

Black Orchid, where the tables have been pretty well occupied of late, has Buddy Hackett, Roberta Sherwood and Jack Carter keystoning its summer lineup. All three will be new faces at the intimery, and reflect the club's aggressive booking policy which, but for disparate capacities, puts it more nearly in the Chez Paree orbit than any other local boite.

Mister Kelly's, which draws 'em from both cafe society and the intellectual set, and does as consistent a biz as any nitery hereabouts, has tabbed Josephine Premice, Ella Fitzgerald and Peggy King.

Palmer House's Empire Room has Ted Lewis, and a bonanza in its playback of George Gobel (one of the room's record holders), while except for a short hiatus, the colorful ice show continues at the Hilton hospice. The Drake's Camellia House, no matter how promising the summer, will abide tradition and suspend the chanteuses through the season for dancing only.

Interest here, however, is mainly on the route the just-relighted Chez will go. Per earlier appraisals, it's not so much the flagship's determination as it is a case of who's available and willing among the requisite powerhouse names. Jimmy Durante's on the scene starting tomorrow (Wed.) for a pair, followed by Red Buttons for nine days; but the booking slate is still open after that.

Dave Halper, one-third owner who picks the talent, is understood to be dickering Tony Martin, Nat Cole, Jerry Lewis, Dinah Shore and Harry Belafonte, among others. Last two would be first-timers at the spot, and the deal for Miss Shore is said to be near inking. Chirper was due here last summer, but cancelled in favor of rest before resuming her tv chores. Lewis was slated to topline over last Xmas and New Year's, but bought up his contract when a picture shooting schedule conflicted. His only previous turn at the Chez, winter before last, was ropes up or near for the stand.

The summer here also looks sanguine for jazz buffs. Andre Previn, George Shearing and Oscar Peterson are set to re-enter London House, while Duke Ellington, Dukes of Dixieland and Count Basie will operate a month each at the Blue Note.

RIVIERA, HAVANA, PACTS BALLET CO. FOR 5 YRS.

Havana, June 3.

The Hotel Riviera has signed a contract with the Roberto Iglesias Spanish Ballet Co. for repeat engagements over a period of five years. The troupe has just completed a highly successful six-week stand at the hotel.

The Iglesias troupe is at present at San Juan, Puerto Rico, Flamboyan nightclub. Later a U. S. tour is planned under the auspices of Sol Hurok. The first repeat performance at the Riviera is to begin Dec. 23 at the height of the tourist season.

Hamid Vs. Hamid In Calm & Cool A. C. R&R'ers

Atlantic City, June 3.

Although rock 'n' roll stars drew thousands of teenagers and a great many of their elders to Steel Pier and to the 4,200-seat Warner Theatre on the Boardwalk over the Memorial Day weekend, no disturbances were reported.

"Biggest Show of Stars for '58" came into Warner Saturday (31) night and played three shows. Lineup included Sam Cooke, Everly Bros., Clyde McPhatter, George Hamilton IV, Lavern Baker, Frankie Avalon, Silhouetes, Royal Teens, Crescendos, Storey Sisters, Monotones, Jimmy Reed, Jackie Wilson, Jimmy Dell, Harold Cromer backed by Paul Williams orch.

George Hamid & Son, operators of both Steel Pier and the Warner, asked a straight $2.50 for all seats in the Warner. At Steel Pier, on the opposite end of the Boardwalk, they competed against themselves Saturday night with the "Stars" as they offered Bill Haley & His Comets plus Leo de Lyon, the Paulette Sisters and Hoctor & Byrd with Bobby Hackett and his jazz group and Lee Vincent orch in the Marine Ballroom. Pier gets $1.25 for all attractions.

Appealing also to the teenagers were Joe Grady and Ed Hurst, whose Philadelphia station WVUE-TV record hop will originate on the pier this summer. They drew the teeners at record hops Friday (30) and Sunday (1). Their telecasts from pier start June 25.

Godiva & Other Ladies

Penticton, B. C., June 3.

There's more than a bare possibility that Lady Godiva will ride again in a parade here this week celebrating British Columbia's centenary.

An unnamed female member of the Puget Sound Sun Bathing Club had offered, through the nudist outfit, to ride clad only in her tresses in Junior Chamber of Commerce's parade. It will also celebrate this city's golden jubilee.

$3,150 in Fines

Cambridge, Mass., June 3.

A total of $3,150 in fines were imposed in East Cambridge Court as the result of a police raid on a show at the Lithuanian-American Club in which two peelers were nabbed.

Abraham I. Ring, Cambridge, identified as promoter of the show, drew a $500 fine, which he appealed, and was held in $5,000 bail. Mrs. Margaret M. Wallingford, Jamaica Plain, exotic dancer, was fined $400, given until Aug. 22 to pay and placed on probation. Mrs. Teresa Hamilton, South Easton, also an exotic dancer, was fined $800, placed on probation and given until June 9 to pay.

Jack Belson, Malden, was held in $1,000 pending appeal from a fine of $200 for being present at an immoral entertainment and disturbance of the peace. Samuel Shifres, Revere, was fined $500 for possessing obscene film and $100 for participating in an immoral show. He was held in $1,000 pending appeal.

More than 400 persons, who paid $4 a ticket, were present when police hit the club on April 30 in the biggest raid of its kind ever staged in Cambridge.

Dominic Kiassis, Cambridge, president and manager of the club, was fined $50 for maintaining a liquor nuisance. Jacob Stone, Dorchester, was fined $500 for participating in an immoral show, and Robert Koniwitz, Roxbury, was fined $100 on the same charge.

Strip-Tisa

Montreal, June 3.

Who is Mona? Are Mona Lisa and Mona McCurdy the same?

Three cops who picked up Miss McCurdy and brought her to court couldn't say for sure, so Judge Georges Robert acquitted her of an "immodest performance" charge here.

Det. Lt. Lucien Quintal of the morality squad told court a dancer billed as Mona in a night club here last August peeled till she was wearing "little more than the spotlight." But neither he nor the two other cops who'd been there could swear the accused, Mona McCurdy, 25, was the same Mona they'd observed.

AGVA Sustains Ruling Excluding Harry Baker From Mexico Conclave

An executive committee of the American Guild of Variety Artists upheld its own judgment in barring Harry Baker from attending the union's convention starting Monday (9) in Mexico City. Baker, who runs a magic shop in Washington, was represented by his attorney Rufus King, who challenged the committee to point out which part of the constitution allows them to bar an elected representative from attending the confab.

This wasn't done. However, at the suggestion of Jackie Bright, union's national administrative secretary, vote upheld the judgment of the earlier meeting. Charges were originally brought up by Bright.

Presiding at the meeting was Irving Grossman, husband of Dinah Goldberg, who will attend the Mexico City confab in place of Baker. Latter was charged with booking shows. Charges were brought by Bright under a portion of the AGVA constitution which forbids members from acting contrary to the interests of members. Inasmuch as he was charged with booking shows, it could not be proven that he acted inimically to the membership by offering work to members.

Wildwood Still on a Rocker, But Await B.O. Results; Other Bookings

By CHARLES V. MATHIS

Wildwood, N. J., June 3.

Cautious optimism prevails among local bonifaces on the eve of a new vacation season. Most of the club owners are celebrating their 10th to 20th anniversary seasons in the same locations, indicating a fair share of profitable seasons in the past. However, nearly all bonifaces will be ready with extra cash to rush in added attractions if any of those scheduled do not live up to boxoffice expectations.

Rock 'n' roll will be featured at a majority of clubs, but owners hasten to point out it is not indicative of any national trend. Fast music with a beat has always been good boxoffice in this vacation resort atmosphere and in, no way reflects the situation in the cities.

Name talent usually drains off the cream of the vacation trade with a substantial slice of the remainder going to rock 'n' roll. There is an undercurrent of feeling that r&r may not do as well as usual this season, but this is not reflected in the signed contracts.

Sylvan Rosenfeld has inked bandleader Herbie Fields to a season-long contract for his Hurricane room.

Diamond Beach

Martha Raye is now firmly set for Aug. 1 week at Diamond Beach club. She also returns Labor Day weekend. Ronnie Eastman and the Trotter Bros. are also added to the Raye show.

Dick Shawn and Robert Clary headline starting July 25 at Diamond Beach. Don Rondo is expected to join the Denise Darcel-Henny Youngman package the

(Continued on page 64)

Bill Licht, Now Civilian With Navy, Sets Up 'Cafes' For Service Personnel

San Juan, June 3.

William Licht, only surviving member of a family of European cafe operators and formerly active in several Monte Proser enterprises (Copacabana, Bucks County and Vie en Rose) is now (civilian) Food Service Manager at the Tenth Naval District's Exchange here.

Licht, last of a family of 26, all liquidated by Nazis was liberated by U. S. troops after five years in German concentration camps.

Now a U. S. citizen, he's giving his free time and savvy as a contribution to servicemen's morale. Accordingly he has created out of odds, ends and scraps and through laborious renovating and remodeling an after hours nitery called the Coconut Grove which Assembles a main stem bistro with food, drink and entertainment at token cost. Though prices are nominal, operation has been put on a paying basis. Licht, now known as a Navy troubleshooter in this field, did the same job previously in Newfoundland and expects to ditto in Spain when transferred in the near future.

Lily Christine Tangles For 'Cat Girl' Exclusive

New Orleans, June 3.

Lily Christine, the "Cat Girl," filed suit in Federal Court last week against Joseph Nuccio, operator of the Brass Rail, and Vincent Castiglione, operator of the Monkey Bar, asking that they be forced to stop advertising that the "Cat Girl" is entertaining at their strip establishments. In her suit, she said he has been using "The Cat Girl" since August, 1948, and registered the name with the U. S. Patent Office on May 27, 1952.

She states that the defendants in recent weeks have advertised the "Cat Girl" is appearing at their night spots and that they are employing entertainers who are illegally using her "service mark." In addition to the injunction, Lily seeks $75,000 for "damage to reputation" and $75,000 to "loss of good will."

Lily, whose real name is Martha T. M. Pompender, is currently appearing here at the 500 Club on Bourbon St. in the French Quarter.

Harrah's Club Skeds Marathon Casino Shows

Reno, June 3.

Harrah's Club last week set a show biz precedent in the Reno-Lake Tahoe area with an 18-hour entertainment schedule at the downtown casino. Bill Harrah's new schedule in the Reno spot will offer five combos at the behind-the-bar stage from noon until 6 a.m.

Currently featured in the Reno club are Denis & Rogers, Los Nortenos, Joyce Cellins Trio, Windsors, and Jig Adams.

Marguerite Piazza Cites Heavy Costs in Creating New Act for Cafe Circuit

The increased cost of creating an act has gone far beyond the increases in salary that a performer's able to get in many situations, according to singer Marguerite Piazza. The former Metropolitan Opera singer is presently in New York lining up choreographers, arrangers, writers and costumers who will build a new turn for her. The problem, in her case is especially difficult this season, inasmuch as her last act on the cafe circuit had a bathtub scene, which is extremely hard to follow.

In the light of present day-act-building costs, says Miss Piazza, a performer must work the entire season at a steady rate in order to amortize the expense. The initial cost comes on top of the frequent necessity to tour with what is virtually a complete company in order to do a single. Last season, Miss Piazza travelled with a dancer, pianist, an added musician and a secretary. In addition, she pointed out these require five fares when on the road as well as heavy transport costs for her props. Thus, she says, that his year, she hopes to have a turn that will not be as heavy. However, until the act is devised and completed, she cannot yet gauge her requirements in this respect.

Last year, Miss Piazza said, there were a lot of added expenses. In her big bathtub scene, she divested herself of several articles of jewelry, imitations of course, but still comparatively expensive which were just as likely to be grabbed up by someone in the audience. Cost of replacement of costumes, shoes and hip-length stockings, latter at $7, also hit a staggering amount at the end of the season.

Of course, she admitted it would be ideal for a singer just to go out and sing. However, she feels that in order to create added boxoffice for the hotel or cafe operator, there should be come gimmick just to bring them in. After that it's up to the singer's individual talent to keep them entertained. It's a formula that has worked out well in her case.

Miss Piazza pointed out that in the matter of repertoire, there's a big audience for the finer music. She stated that during her tenure on the vidshow "Show of Shows" a tremendous amount of mail came in from teens when she did classics and operatic arias. Toward the latter portion of the run of that she, she was able to do selections from Mozart and even heavier composers, and still get mail from youngsters. At one point, she claims, Mario Lanza could have swayer the greater part of the country's youngsters into the strong tastes for classics. But he muffed that chance. However, she claims a latent taste for finer music abounds in the country's youth and one day will be brought out.

Tim Gale's Package

Tim Gale has started packaging activities at General Artists Corp. with a unit for ballrooms and niteries. Labeled "Summer Dance Party," it will comprise Frankie Avalon at the head with Link Ray heading the orch. Song groups with record reps will be included in the package. Jan & Arnie, Kalin Twins and Dickie Do & Don'ts have been inked thus far.

Gale headed the Gale Agency until it was absorbed by GAC on May 15.

End of Orph, Oakland

Oakland, Cal., June 3.

A $25,000 fire last week completed wrecking of the closed Orpheum Theatre, a onetime vaude house.

Wrecking firm had started razing theatre to make way for a parking lot when early-morning fire struck.

Judy's Gotta Put Up 'Show' Money

Hollywood, June 3.

Judy Garland has been set up by Gus Lampe, entertainment director of the Cocoanut Grove, for two weeks beginning July 23. While the contract is drawn, singer may not appear at the Grove unless she puts up a cash bond assuring the American Guild of Variety Artists that she'll make the date.

According to AGVA, Miss Garland, making her Coast nitery bow, will be obliged to post cash equal to two weeks' wages. Reason given by union was her walkout on the Town & Country Club in Brooklyn two months ago. Arbitration also is pending on similar episode at the Flamingo Hotel, Las Vegas, last New Year's.

Idea of an act posting a bond to guarantee performance of contract is highly unusual, if not unprecedented, AGVA regulations call for a boniface to post salary guarantees with the union. However, inasmuch as Miss Garland has an erratic record in fulfilling contracts, the reverse of the usual order was demanded in this instance.

Vaudfilm Operation In Vancouver in Fast Foldo; Private Clubs Open Up

Vancouver, June 3.

The Majestic vaudfilm operation, which opened with a splash in March, folded last week and dropped "around $30,000. The theatre never got started, for though the variety bills were good, the flickers drove 'em away, being grind stuff.

Operators Isy Walters and Charlie Nelson also were hit by city's 10-day international trade fair, which hexed wicket trade.

Vancouver's current heatwave, in its fourth week, kiboshed the whole deal, reducing vaudehouse day takings to around $75. It's ironic that Majestic's owners have posted, "Closed to install new air-conditioning," on streetside signs.

House won't reopen with variety bills, states Walter Meade, property's owner. "That's it. Vaudeville's over," he said, although Meade and his partner Frank Walls, may light the house in June with top films plus personal appearances by some of the cinemactors featured on the marquee.

Walters said, "We're going into summer stock, opening in two weeks," but there's no coin for such, since he admits that some acts and staff departed with post-dated checks for wages, including billtopping Arthur Duncan, singing-hoofer.

On the optimistic side, for "live" acts, the city's 11 private clubs are expected to go public. Both the Arctic plushery and the Pacific Athletic Club have lately been testing the b.o. abilities of stateside artists, with boff results. It all depends upon the liquor control authorities in Victoria of course, but they indicate willingness to listen to bistro-aspiring licensees and may even drop the required minimum admish for "open" clubs, which at the Cave is $1.

Acts that have played Vancouver private saloons lately include songstresses Pat Suzuki and Bonnie Guitar, The Mastersounds jazz trio, chanteuse Paula Paige, comic Billy Grant, scat 'n' trumpeter Frank Radcliff, and Fifi D'Orsay at the PAC. Latter is closing to refurbish and has installed long-time tv showman Bert Williams as booker.

Area's entertainment biz is due for unswaddling, the liquor rules are easing and Sunday observance is less irksome. In the past month, city's baseball club, the New Jazz Society and the symph have operated Sundays to paid admish, and the International Festival Society does likewise, come July. Officialdom appears unofficially approving.

'Rapp Plan' as 'Mountain Monopoly' Driving Small Bookers From Field

Mountain hotel agents are of the belief that the booking plan instituted by Charles Rapp will lead to a monopoly situation in booking resort hotels. Rapp last season set up a plan whereby he guarantees name performers their full weekly salary in return for playing dates every night, some dates at reduced rates in the early part of the week and others at a premium during the most desirable portion of the week.

Other hill-country bookers feel that the Rapp plan will drive smaller agencies out of business and thus ultimately dictate prices of acts and shows to all resort inns. Presently, other agencies declare, Rapp is the largest booker of this kind, with the No. 2 booker not even within whistling distance from him.

Charges of "monopoly" were hurled by Jack Segal, head of Planned Entertainment Productions, N. Y., who also stated that the Rapp plan will reduce employment in the mountains and thus jeopardize the development of new talent. Segal said: "Whereas resort hotels in the past used talent every night to fill out their entertainment, for instance, one-man shows during the week such a auctioneers, hypnotists, magicians, etc., they will now have to pool their budget to buy one of the Rapp packages.

"What happens to the 'little acts' in show business who up to now relied on the Catskills for summer employment? The big act winds up with all the work and the 'little act' becomes too expensive."

Izzy Grove to Alan Freed As Promotion Director

Izzy Grove has been named promotion director of the Alan Freed Enterprises, and is giving up his agent's office after 28 years as a percenfer.

Grove recently promoted the WABC (N.Y.) disk jockey's one-nighter in Newark, which was called off by city authorities during the height of the rock 'n' roll difficulties.

Dem Hell Drivers Take Over for Dem Bums At Ebbets Field; Low Draw

Ebbets Field, long the home of Dem Bums, has fallen on leaner days this year since the Brooklyn baseball team moved out to Los Angeles where today they are really Bums. The outfield has been chewed up so that the Jack Kochman Hell Drivers can have traction, and a batch of Dodges as well as vintage heaps are being driven to their utmost by a group of drivers who do some applause-winning stunts.

The three-day run of the Jack Kochman group over the Memorial Day Weekend has resulted in some unrewarding boxoffice, but a good show within the limits of this kind.

The Kochman show is by necessity limited to what can be done by an auto without getting the driver killed. There is one chauffeur who drives a battered car up on to a high ramp and lands on another car. There is another who drives an auto on a ramp accommodating one side of the car only. The jalopy is overturned. This is repeated three times and the driver takes his bows. Another major trick is flying a truck up a ramp with enough speed so that its momentum causes it to leap to another ramp. This is the highspot of the layout.

The other bits are mainly some fast driving with some bullwhip turns, running one side of the ramp in progressively higher stages. A motorcycle rides through a pair of flaming barriers, and there's Roman riding atop the car and clowning by Happy Dave Hansen who does a few tricks himself. There are a pair of vaude turns, the Tokayers, a teeterboard turn, and the Cantellis (2) working on a trapeze.

Actually, the catalog of tricks that can be performed by an auto is exceedingly small, Many of them have already been probed by some of the teeners and other licensed road acrobats. It's difficult to get a full card of entertainment out of this retinue without a quota of variety acts in support. The Kochman group is as wreckless as any of the other daredevil outfits, but there is still a limit to what can be done with a car.

Ebbets Field Productions Inc. is the promoter of this event. They have lined up three more shows for this spot. The Hamid-Morton Circus is booked for June 29 to July 12; the Holmes "World Championship Rodeo" goes in July 25 to Aug. 3, and a Winter Sports Carnival is booked for Aug. 27 to Sept. 7.

The attendance at show caught, Saturday (31) matinee, was sparse. Perhaps it's painful for the Brooklyn burghers to visit this hallowed baseball shrine without feeling some inner agony at the departure of the Dodgers, or maybe the promise of beautiful weather made beaches and the road more attractive. At any rate, there was only an attendance of about 1,500 at this event with a scale from 90c. to $2.50. Kids were admitted at 50c. Officials claim a total three-day draw of 37,421.

Jose.

DET. STATLER'S FIDDLERS

Detroit, June 3.

Statler Hilton inaugurates its new summer policy this week with Endre Ocskay and his violin ensemble playing for dinner and early supper in the Terrace Room.

There will be no cover charge Monday through Thursday.

Chi Solon Would Clamp 2 A. M. Curfew on Saloons, But Exempt Top Spots

Chicago, June 3.

Chi city council has a bill that would make all saloons close at 2 a.m. A good many of them, including the niteries, are licensed to sell booze till 4 a. m.

But the solon who authored the measure says it's only aimed at nabe spas in obviously residential zones. It was worded to be all-encompassing, he explained, because of a constitutional point. He states he'll urge that it be amended by the council's license committee, which now has the bill for hearings.

The issue faces substantial opposition in the council. One alderman terms it "repressive, discriminatory unfair and damaging to the city"—meaning it could hurt the convention business. Another city father, who thinks the matter merits discussion, opined: "I do think there are a lot of abuses. But I'm not ready to say that anybody who stays out after 2 o'clock is a drunkard or a bum."

Assuming the proposal will be duly amended so as not to affect the niteries, there remains the thorny question of discretion as to which taverns are in strictly residential areas and, therefore, nuisances if they're open late. If the discretion goes against them, not a few clubs would also face the earlier closing.

Aussie Promoter Subs Show Boat for Theatre

Sydney, May 27.

New Yorker Leonard Saffir found it impossible to secure a theatre here for a break into the vaude-revue field, so he looked elsewhere for an outlet and finally got himself a showboat for a term in association local businessmen. This showboat had been losing money under semi-governmental control as a pleasure cruiser around the home foreshores.

Highlight of the current setup is a bevy of nude gals. Gals have been given the okay from the local gendarmes as long as they just hold their pose and don't even smile—a tough chore on a boat sailing around the harbor.

Saffir, who plans to import talent if the initial venture clicks, will play his show Sundays as well on a greenlight from the authorities. He is the first showman to break into a Sunday date by simply taking his show on a boat.

Bravos for Georgia...

VARIETY
NIGHT CLUB REVIEWS
Wednesday, May 28, 1958

Copacabana, N. Y.

Georgia Gibbs, George DeWitt, Phil Lawrence & Mitzi, Joni Roth, Ronnie Hall, Copa Girls (8), Michael Durso & Frank Marti Orchs; staged by Douglas Coudy; music & lyrics, Al Foster; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard.

To begin at the end, opening nighters stood up to acclaim Georgia Gibbs at the finish of her stint at the Copa. Thus Her Nibs nabbed the kind of hosannahs usually reserved for the artistocracy of show biz, when playing cabarets and supper rooms.

But at the Copa, the standup mitters knew long before Miss Gibbs' concluding song that here was a gifted artist who need not give way to any vocalist either as technician or personality. The ender-upper just happened to be "Rockabye Your Baby," last of her legitimate encores, and if Al Jolson had a copyright on that tune, Miss Gibbs could be the chief inheritor against the fact that Jerry Lewis pulled a haymaker by a recent foray into that idiom; no such "freak" excursion can stand up against the authentic Gibbs edition.

Here is a performer who can belt 'em to a faretheewow or make with the tender stuff via such as the "Around the World" ballad themer, not to mention "Arrivederci Roma" which she intones so masterfully to wring the best out of the lyric. She oozes showmanship with great dashes of humor and just enough chatter for punctuation—gracefully, honestly and with the highly developed sense of a virtuoso.

Miss Gibbs does more than just okay with the traditional wham or lusty, etc., stuff as typified by "Kiss of Fire," "Ballin' The Jack" with crowd clapping assist, "Want You to Be My Baby," "Sunny Side of Street," etc.; takes her "Swinging With Her Nibs" LP for a ride that takes in "Happiness Is Thing Called Joe" and "Let's Fall in Love"; and, of course, could not get away without her former disclicks, "Dance With Me Henry" and "Tweedledee." And she owns up to an absence of any current platter on the hit lists in a disarming manner that enhances her status.

Vivacious, energetic and a slim bundle of charm in an outsized balloon gown, this was a Georgia marching through the E. 60th St. cellar like she was partnered with Podell. For her half hour, she owned it solo.

Trau.

GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO • BEVERLY HILLS • CINCINNATI • DALLAS • MIAMI BEACH • LONDON

RCA VICTOR Records

Vaude, Cafe Dates

New York

Marti Baine & Joey Carter comprises the new bill at One Fifth Ave . . . Golden Gate Quartet has signed with Circle Artists Corp. (ex-Gale Agency) . . . Frank Ross (& La Pierre) will do a single in August. Anita La Pierre, his wife and partner, will retire following some surgery . . . Flying DePauls will go into the Latin Quarter, N.Y., next April. Aussie act will come in from Europe after a lengthy tour, and after the LQ stand will play dates for GAC-Hamid . . . Brazilian agent Carlos Machado came in last week for a conference with Waldorf-Astoria veepee Claude C. Philippe regarding talent for a midsummer change at the Starlight Roof, currently on a Latin policy . . . Hoctor & Byrd to open tomorrow (Thurs.) at the Copacabana on bill topped by Ella Fitzgerald and Jimmy Nelson.

Hollywood

Nitery comic Buddy Lester has entered into an administrative and show management pact with Sid O. Fields . . . Tony Martin plays the Cal-Neva Lodge at Lake Tahoe from June 27-July 3 and returns to spot Aug. 24 until Labor Day . . . Japanese actress-singer Miyoshi Umeki is booked solid through August beginning with the Celebrity Club, Philly, June 9-17; Eden Roc, Miami, June 18-24; Bolero Club, Wildwood, N.J., June 27-July 3; Three Rivers Inn, Syracuse, N.Y., July 4-12, and in Pittsburgh, July 25-Aug. 8 . . . Rick Marlow current at the LaRonde in the S.F. Valley . . . Arthur Blake at Johnny Walsh's 881 Club . . . Gisele MacKenzie joined Jack Benny at the Flamingo Hotel in Las Vegas yesterday (Tues) for four weeks.

Chicago

Jo Ann Miller opens June 9 at the Lake Club, Springfield, Ill., for a pair . . . Cordolins (4) in for two frames at the Houston Crescendo June 11 . . . Mister Kelly's here has Josephine Premice due in July 7 and Peggy King opening Aug. 11 . . . Comic Johnny Haymer's inked by Kelly's for the Premice stand.

Atlanta

Comedian Dave Gardner has top spot in new show which opened (2) at Domino Lounge in Imperial Hotel, supported by exotic Marta Dane and tap terper Barbara Bailey . . . New to the Atlanta scene is exotic Sherry McKay, featured at Club Peachtree on same bill with exotic Hope Hayden and emcee George Petras . . . Holdovers: comedy music-duo, Ken George & Earl Crouse, at Zebra Lounge; Stars on Ice Revue (11) at Henry Grady Hotel's Paradise Room; Dave Townsend at Georgian Terrace Hotel's Red Carpet Lounge; Emile Poisson orch at Biltmore Hotel's Empire Room; and Sammy Duncan's Dixielanders at Hank & Jerry's Hideaway.

Kansas City

Grover Ruwe, with Louie & Sunshine, set for the Crescendo Club, Houston, to open June 11 for a fortnight . . . Stylemasters (4) just closed the Crescendo, and will lay off while team member, Dick Mueller, has his tonsils out. Quartet resumes warbling at the Thunderbird, Las Vegas, July 6 for 4 weeks . . . Eileen Barton and magician Ballantine added to the Jerry Lewis unit which opens the Starlight Theatre season for a week beginning June 11.

Houston

Nelson Eddy has taken over the entertainment spotlight at the Continental Room of the International Club. Joining him for the two week stand are Gale Sherwood, singer, and pianist-conductor Theodore Paxson . . . Marge Cameron, comedienne, will open a stand here tonight (Wed.) at the Club Crescendo, closing on June 9 . . . Danny Marshall, pianist, comedian and singer, will take over at the La Bistro Club on Wednesday . . . New headliners at the Cork Club are the Los Barrancos, dance team. Mel Arvin ensemble will open on the Cork bandstand for a month-long stand.

BOSTON SMASH HIT

THE GLAMOROUS NEW HOTEL

AVERY

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

AVERY & WASHINGTON STS.

Vancouver Nitery Scribe 'Shames' Town Into Stout 14G Lure for Nat Cole

Vancouver, June 3.

Despite advance bally by Northwest Releasing, the Nat King Cole show's two performances last week at Georgia Auditorium (2,300) stacked up as a turkey with less than $2,700 advance sales. Then nightlife scribe Jack Wasserman got into the act on the eve of the appearance, needled the city's big town" aspirations by pointing out, "if too many attractions go boom," harking back to Johnny Mathis and "Show of Stars" flops of late, "Vancouver will soon be the little town that isn't there when the tour lists are made up." Result was an all-time record in door receipts.

Turnout was near capacity for first stanza, SRO for windup stint, grossing over $14,000 for a net of $11,050.

Zollie Volchuk and Jack Engerman, NWR bossmen, bring Maurice Chevalier into Exhibition Forum June 20, with Ricky Nelson into Exhibition Gardens the preceding night. Chevalier's considered surefire, but Nelson has become speculative, since he will be riding the ebbtide of rock 'n' roll in this region, and no columnist hereabouts is trying to reverse that.

Red Skelton will play the Riviera, Las Vegas, in August. Comic was originally slated to play the inn in June, but death of his son, Richard, caused the postponement.

Wildwood

Continued from page 62

week of Aug. 8. The Poodle Symphony is also added to this show. Danny Costello will appear on the Gypsy Rose Lee show Aug. 22. Sammy Davis Jr. and Pearl Bailey are also sought for this spot.

The Bolero

Comedian Buddy Hackett and singer Dick Roman are set for the Bolero for a week starting July 25. Miyoshi Umeki, Academy Award-winning wife in "Sayonara," will kick off the big shows in Ben Martin's spot June 27. Lou Fisher and Al Marks will fill the comedy slot. Johnny Mathis follows July 3. Charlie Gracie will start at the Bolero replacing Tommy Leonetti who bowed out in favor of summer stock. Gracie plays the week of Aug. 1.

Harry Roesche of the Beachcomber has inked Jimmy Cavallo's House Rockers and the Chords for the season but is still searching for rock 'n' roll names.

The Sky Lounge at Diamond Beach Lodge has opened for the season with the Three Cleffs signed for 12 weeks.

Edmund Aristone plans to install names in his 1,100-seat Sea Isle Casino. Last season his acts included Bill Haley's Comets, Charlie Gracie and Mickey Shaughnessy.

Dean Martin Cancels

Dean Martin invoked the 29-day clause in his contract when he obtained a film role and will not appear during July at Oscar Garrigues' Manor Hotel Supper club. There is a chance he will be rescheduled in August. Liberace and Teresa Brewer engagements still stand but Garrigues has seven open weeks to fill. Despite fat budget, Garrigues is having difficulty finding headliners that he feels can perform well enough to fill the big room nightly. However, he realizes that names are the only potential source of night club profits for this location. When he tried an ice show, it played to only a handful.

Suez's Two Rooms

Eddie Suez, of Philly's Suez-Rothbard agency, opens two rooms for his 15th anni season at Club Avalon. Mike Pedicine's quintet opened the big room on Decoration Day weekend. Format for the season will feature comedy and record singers, along with vaudeville acts. Singers inked include Joe Valino, Frank Verna and Jodie Sands. Tony Santoro will be the first comic heard from, followed by Billy Kelly, Rummy Bishop and Ronnie Sterling. The Howard Reynolds orch draws the bandstand assignment.

Suez will try a new approach for his spot with singing waiters in the Bulkhead lounge. They will be Puggy O'Neill, Frankie Springman and Penn Fay. Oddly enough, Springman hired his present boss, Suez, years ago at his Viking cafe in Philly when Suez was half of the dance team of Suez & Mein.

Bohn's 16th Season

Vet comedian Marty Bohn has started his 16th year on his own Nut Club stage. He is offering panto artist Jack Wallace for fourth season. Others pacted include singers Gene Arcade and Ricci Bruno, the Ned Swerdlow trio and organist Eddie Sheppard.

The Matys Bros. with Judy Manners begin their sixth anni season in Wildwood at Hotel Grenoble cafe. Also on the Grenoble bill will be m.c. Joe Hough, singer Louise Duncan and organist Nan Jones.

Arabesque Wrestler

Ture Duncan began his 28th season of wrestling shows in Wildwood convention hall sports arena with a bill headed by Ricki Starr on Decoration Day weekend. Starr, a ballet dancer turned wrestler, is a top local favorite.

Thomas Arces of the Lucky Club will head his floorshow with comedian-singer Cozy Morley and his quartet. Morley will appear for 10 weeks. The Rockin'-Horses have opened the spot.

Phil Bonelli and Eddie Rossi of the Hotel Biltmore Surf club will rock 'n' roll with a lineup of combos. The Joy Riders and Krazy Kats kick things off in June with the Honeycones set for the entire season.

Charlie Johnson's pacted Tony Stumpo for the season with Jackie Lee and Val Vallee headlining their Dot's Spot club in West Wildwood.

Harry Levy's Rainbow room has Georgie Young & His Rockin'-Boes [illegible]

Inside Stuff—Vaude

The Five Spot, a Greenwich Village, N.Y., cafe, is getting publicity from an entirely unexpected quarter with its Sunday night longhair presentations. It was reviewed in the music section of the N.Y. Times Monday (2) under the head of "Stravinsky and Bartok Over Cold Beer." Pianist Robert Pritchard and clarinetist Saul Kurtz were the accompaniment for the beer and pretzels.

The Hamid-Morton Circus will play a four-night stand at the Trenton (N.J.) Fair grounds, June 5 to 8, with Shriners of the Crescent Temple sponsoring the show. George A. Hamid is operator of Steel Pier, Atlantic City, owner of the circus and runs the N.J. State Fair at Trenton. Circus is coming in from tour in Canada, its last showing having been in Quebec. It will play under the open sky, the first time this year it has so been presented.

Thomas G. Rockwell Dead

Continued from page 61

GAC. Included on its roster are Johnny Mathis, Everly Bros., Eydie Gorme, Jimmie Rodgers, Nat King Cole, Paul Anka,, George Hamilton IV, Connie Francis, Patti Page, among others.

It was this hold on singers that enabled GAC to get into television in a powerful way. Biggest, of course, is Perry Como. It's been the only office that has successfully sold and held onto variety packages, viz, the Patti Page Show, the Boone Show, among others.

Rockwell also invested in other businesses. One of his holdings, until recently, was a hamburger restaurant in California, which he sold out. He relinquished most of his personal California holdings including his home in Duarte, near the Santa Anita racetrack. He recently built a home in Florida where he had been spending holidays periodically.

Rockwell's first show biz assignment was as a record salesman for Columbia on the Coast. He was later made head of the Okeh label, a Columbia subsid. It was during this period that he went to the hill country in the Ozarks and Tennessee where he disked mountain music. He was later with the Brunswick label. It was out of this that he discerned the possibilities of the Mills Bros. and went into business for himself as their personal manager. Later he aligned himself with O'Keefe and Mills, a partnership that split in 1939 ater GAC was a successful operation.

GAC helped develop a lot of managerial talent as well. Included in that roster were Mike Nidorf, Neal Lang (now an exec with Hotel Corp. of America), Jack Philbin, and many others. Rockwell also saw the possibilities of taking execs from other fields and making them into agency execs. Prime examples are Tom Martin, who came from the Hitz Hotels chain; Milt Krasny, who was an exec of the Cleveland local of the American Federation of Musicians; and the present prexy, Kanaga, a sales executive.

His Early Ventures

One of Rockwell's early business ventures was a windowcleaning business in Texas. One day, while working on a high perch, the strap broke. Instead of catapulting down, Rockwell fell through the window. He carried a long scar on his arm as a result. While on vacation, he nearly lost his life in a boating accident, when the craft overturned and he bumped into the propeller. He nearly bled to death before rescue came.

Rockwell worked hard, lived hard and drank hard. All of these qualities contributed to his comparatively early demise at 57. However, he was always in control of himself.

Rockwell died after completion an important msision, perhaps the most important for the continuation of his agency—that of succession. Recently, he put through the plan that insures the continuation of the agency for many years in capable hands. He was among the first to distribute stock to execs that he wanted to keep. When some of those who got stock left the agency, he bought back the holdings, so that there is no control of the office outside of GAC.

He left an organization that is in the process of growth. Some years ago, the agency started to absorb other offices for particular reasons. Thus GAC acquired George A. Hamid, a powerful agency in the outdoor field. It took over the New York branch of the Lew & Leslie Grade Agency of London, and with it made a mutual representation tie-in with the Grades. Thus it became a factor in the foreign field. Two weeks ago, it absorbed the Gale Agency, got Tim Gale in as an exec, and with it a list of singers that can be used in the touring package shows.

The agency is already considered one of the strongest in the disk field, thus reflecting Rockwell's early disk training, and also Kanaga's latter day grasp of the business.

Funeral was held Saturday (31) at the Church of the Resurrection, in New York, with the Rev. Malcolm Foster officiating. Survivors are wife, son and daughter.

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Waldorf-Astoria, N. Y.

Xavier Cugat, Abbe Lane (at supper only), Tito & Lilia Guizar (at dinner only), Caracollilo & Maria Rosa, Bela Babai Orch; $4 cover.

The Starlight Roof's seasonal premiere Decoration Day eve (29) to many marks the formal bow of summer. For the past few years, the Roof has provided an aura of excitement there having been a few talent innovations brought in for the Park Avenue set. This season, the Waldorf's veepee and impresario Claude C. Phillipe has gone off on a different vein, from that which was available for the greater part of the year in the downstairs Empire Room. He's put the Roof on a Latin kick with Xavier Cugat and a setup which has Caracollilo & Maria Rosa for both shows, and Tito Guizar & Lilia for the dinner display, while Mrs. Cugat known equally as well as Abbe Lane, moonlights over from the legit musical "Oh, Captain" for the late show at this hospice.

Cugat is a perennial in the polite Latin circles. He purveys a civilized kind of dance incentive. His is a slower and perhaps sexier exposition of this terp form. His music is of the let's-not-rush-into-this-thing kind of music, and there has been a perpetual payoff at the boxoffice for his wares. Indicative is the fact that Cugie after a comparatively long run at the chain's Statler Hotel brings in a few pesos at the Hilton flagship for the summer run. The crew of 16 with its assortment of conga drums, additional rhythm instruments along with the brasses and reeds, has strong vitality and withal a bit of restraint that has kept him in the upper brackets for these many years. He has survived a lot of music vogues and dance forms. He and Guy Lombardo seem to be the durables of the dance biz.

With the present bill, there's little reason for a femme vocalist, especially with Miss Lane and Lilia Guizar chiming in with songs at one show or the other.

Tito Guizar, once a staple on the eastside inn loop, hasn't been in these environs for some time. This ranchero tuned caballero still has the vigorous delivery of the peon in the city for a wild time. There are the old favorites like "Rancho Grande" his trademark, and some of the pops that have made the rounds for many years. While his turn is a bit oldfashioned, it reaches the far corners of this room, and he gets a rewarding mitt even though he loses himself and forgets to come off.

Apparently Guizar has trained his daughter in an oldtime theatrical tradition of constantly reforming at a high key. This 18-year old highly blonded and heavily made up girl is a striking looker. Like her father she works at her top level at nearly every moment and she shows some highly effective moments. However, at times it seems that she has paid a heavy toll for her able and hard delivery. Neither her comportment, style or songs is expressive of her youth. But like her father, she does punch along and the rewards in this room are ample.

The openers this session are Caracollilo & Maria Rosa, who seem to have made the complete rounds of New York City before reaching this highspot on their American tour. The team opened this season with Patachou in the legit house, went from there to Radio City Music Hall, and even now present a note of freshness and vitality. The duo have some artful flamenco routines, both solo and in tandem. Finding especially high favor is their dialog with castanets. It's a fetching routine, but their dance work reaches a high level and at times even provides an arty note to the proceedings.

For the relief chores Bela Babai dispenses an international flavor in his dance selections. This hospice is still a class buy and with Cugat as the major terp lure, the summer visitors and natives as well will probably make the roof as a favored hangout. *Jose.*

Mister Kelly's, Chi

Chicago, May 26.

Elaine May & Mike Nichols, Betsy Duncan, Marx & Frigo Trio. $2.50 minimum.

Like prodigals returned, Elaine & Mike are back in the burg where the team was spawned. The interim tumult for the pair has been lavishly documented (in itself a commotion), and if they're not exactly household words (yet), their notoriety and income is still on the upgrade. As expected, their Kelly's opener (26) was SRO, and the youngsters generally were up to the occasion.

For the homecoming, the team resurrected their "Jack Ego" dialog (significant here for the local mike spieler involved) as a teeoff —a click sketch of the pompous, platitudinous radio interviewer and shallow film celeb. It's their most cutting bit, and by now has minor classic status. Programwise, though, they could have slotted this one to more effect as a windup, for the rest of what they disclosed, albeit very good and funny most of the route, couldn't quite match it.

Rated by applause, they chalked beaucoup points too with their improvisation wherein tablers called out open and close lines and the style in which to limn the scene. It's revealing of the inventive stuff of which Elaine & Mike are made.

Betsy Duncan, making her Chi prèem, is an overshadowed chirper for this show, yet manages to come off nicely with sweet pipes and good ingenue looks. Her voice and style hint she'd showcase better in musicomedy (she did "Pal Joey" on the Coast). A songalog that includes "Just Breezing Along," "Will You Still Be Mine?" and "Strings of My Heart" needs bolstering, and her special material via Earl Brent isn't so special. But mostly this femme needs more identity and concept to hallmark the act. She's backed neatly by the Marx & Frigo Trio. *Pit.*

Sahara, Las Vegas

Las Vegas, May 27.

Kay Starr, Wiere Bros., (3), Stanley Boys (4), Saharem Dancers (12), Louis Basil Orch (13); produced by Stan Irwin; choreography and original music for production numbers, Sonia Shaw, Bill Hitchcock; $3 minimum.

Kay Starr, with her leg still in a cast (it was broken Easter Sunday in a skiing accident) returns to the Congo Room with "singing but no dancing." Full skirt hides the ailing gam as star sits on a special seat, effect being that she's standing erect.

In her w.k. stylized belting, she offers "Come One, Come All," "When A Woman Loves A Man," "Lonesomest Gal In Town," "Lonesome Road," "For Better Or Worse," "You're My Sugar," "Old Rockn' Chair," "That's What The Good Book Says," and her trademark, "Wheel of Fortune." She gets excellent assistance with fine blending of the Stanley Boys (4), and retains splendid control of the pipes. Jerry Wiggins is her competent 88er.

The Wiere Bros. (3), long faves in Vegas, are featured, and get booming yocks with their perfectly timed bits with the derby and violin props. Their offbeat comedy has a Continental flavor which is internationally accepted. Mildred Seymour at the piano neatly fits her dual role as assistant and foil.

"Call of India," an East Indian extravaganza, and "Powder My Back," an original travesty on the chorines of yesterday, are the two plush and imaginative production numbers by Sonia Shaw and Bill Hitchcock. *Duke.*

Showplace, N. Y.

Jim Paul Eilers presentation of Jerry Herman's "Nightcap" with Fia Karin, Kenneth Nelson, Charles Nelson Reilly, Jane Romano; $2.50 minimum weekdays, $3.50 weekends.

The Sardi set and a lot of the wise music publishing boys have been streaming downtown the past couple of weeks to this small Greenwich Village nitery because the word has gotten around that cleffer Jerry Herman is a comer. The word is right.

Herman, still in his 20's, shows in this intime revue (which he directed as well as wrote) that he's got a big potential and if properly disciplined and directed could develop into a potent writer for Broadway and the music biz.

He's energetic, ambitious and prolific. For this nitery effort he conceived about 15 tunes (an assortment of rhythm, ballad and special material items) and two blackouts. That's a lot of work for any man, off-Broadway or on 44th St., and that's what dissipates the overall impact of the show. It tends to have a one-note quality; the note is Herman's, of course, which makes his point-of-view, style and melodic efforts a little overbearing before they've run their course.

Herman has enlisted four likable young people to purvey his wares. In Jane Romano he has an energetic brash thrush who can sell an innuendo and in Fia Karin he has a chirper who knows how to get a nice sound and some meaning into a ballad's lyric. The boys, Kenneth Nelson and Charles Nelson Reilly, whip up lots of enthusiasm in their chores.

It's a small stage at the Showplace but everything flows smoothly which is a credit to stager Herman, and dance deviser Phyllis [illegible] the costumes. *Gros.*

Steve Allen in Debut As Nitery Jazz Pianist Via Roundtable Week

Steve Allen has added another notch to his performing belt. The author, composer, lyricist, actor, comedian, disker, tv emcee moved into still another field Monday (2) when he made his nitery bow as a jazz pianist at New York's eastside Roundtable. Probably the only thing left for Allen now is a crack at six-day bike racing.

Allen has been doodling around the jazz field for many years and got an added indoctrination a few years back when he played the title role in Universal's "The Benny Goodman Story." It has all served him in good stead. Although he's not jazz's answer to Van Cliburn, he does know his way around the keyboard and he does have a good rhythmic feel.

For this one-weeker at the Roundtable, Allen has wisely surrounded himself such jazz topnotchers as Terry Gibbs (vibes), Gus Bivona (clarinet), Mundell Lowe (guitar), Garry Frommer (drums), and Gary Peacock (bass). It's a nifty musical crew that concentrated on building a sustained rhythmic drive instead of going overboard with flashy instrumental licks. And when the solo improvisations came up, Allen held his own at the 88.

If through the vagaries of ratings, sponsors, etc., Allen and tv should part, there should always be a spot for him at the Roundtable and even Birdland.

Spelling the "Allen All-Stars," as they are billed for this gig, is a slick jazz crew headed by Tyree Glenn. In contrast to Allen's work, the mood is driving and swinging all the way. It helps round out a well organized evening of jazz.

For the cocktail crowd, and on before the jazzsters take over, there's a group called the Violinaires. Combo consists of four femme fiddlers and a male guitarist. They dish out a pleasing and comfortable background sound for tippling. *Gros.*

Black Orchid, Chi

Chicago, May 28.

Dick Shawn, Fran Jefferies, Joe Parnello Trio; $1.50 cover.

Dick Shawn's comedics, achieve that balance of broad clowning and high satire that plays right down the middle for yocks from all sides. In short, no matter how diffuse the audience, the Shawn net snares 'em.

Comic's pace and timing is just about flawless, even with a 75-minute route for the opener with lots of celebs outfront. And even at that length, the act has material to spare. His Civil War memoir (echoing and re-echoing through the turn) is old-hat by now, but stands up to howls for the very Shawn virtues noted. There's plenty of laugh mileage too in his schizo bit and rock 'n' roll parody; but maybe the highspot in his mime of a swish baseball pitcher.

Whatever he's up to—gagging, singing, or comically dramatic—the Shawn wit is razorsharp and holds the tablers from gambit one-liners to a getaway that mocks sentimental begoffs used by older acts.

Thrush Fran Jeffries curtain-raises in a lucid jazz style through a pleasant songalog. Her pipes are worthy, but her striving for vocal effect deprives the sound of any true excitement. Might help if she were less intent on delivery and her obvious charms, and brought more understanding to the lyrics. Joe Parnello Trio backs the show in savvy fashion.

Buddy Hackett and Damita Jo open June 10. *Pit.*

In Boboli, N. Y.

Arturo Sacco & Marino Filiberti presentation of "A La Carte" with Christopher Cary, Vivian Lori, Patti Reno, Kenneth Shelton, James Leon at the piano; author-composer, Hanz Holzer; no cover or minimum.

Arturo Sacco, for many years the maitre at the Blue Angel, and Marino Filiberti, chef at that spot, have gone in for a novel venture in a part of the town that may yet become the swank nitery entertainment sector in New York. They have gone into the Yorkville section, where new and expensive apartments are going up in great numbers, and have opened what is primarily a fine restaurant, where supper entertainment is available. The pair are versed in both aspects of cafe operation, and one will at least be assured of tops in culinary accomplishments.

In Boboli is named after the gardens of the Pitti Palace in Florence. The spot has been altered, having had a couple of [illegible] tively recent cafe incarnations. Sometime ago, In Boboli was the Cafe Tokay and more recently Cafe Romance. In this instance, the ops want a bedrock of food, hoping to get a complete turnover by the time the show is ready to start at the after-theatre hour.

In Boboli has gone in for the off-Broadway type of revue with an Equity cast. The show is labeled "A La Carte" and has a cast of four performers, who seem to be comparative strangers to nitery modus operandi. The show as scripted by Hans Holzer who has come forth with a bookish type of humor that needs a strong grade of performer to bring out the author's intent. The selection of songs has some basis for performance values, but it's difficult to articulate with the present troupe. The pacing comprises almost exclusively of a succession of tunes. The sketches are weak. In the song department, Vivan Lori is an articulate singer, but seems to have been mismated for the type of tunes she has selected. Patti Reno is a good-looking blonde, and the lads Christopher Cary and Kenneth Shelton have good voices, but little heart for nitery work.

The basic premise of having an off-Broadway type of presentation is good. It brings in a literate kind of customer, perhaps one accustomed to a fine Continental cuisine. If a show of this kind clicks, it's good for long runs. The room is well-suited for this presentation, and perhaps may yet hit a combination that will firmly establish it in the after-theatre firmament. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, June 1.

Andrews Sisters (3), Blackburn Twins & Jerry Collins, Bobby Blanque, Leon Kelner Orch (12).

The Andrews Sisters' first time here as headliners proved at the opening just why they have been around for so long with such success. They are a solid singing team, and when it comes to blending pipes and original styling, they are tops. The sisters sell their nostalgic-laden wares in smooth and effortless style.

It's when they take tableholders back to the Roarin' 20's that the Andrews really get rolling in high gear. The tunes include bits like "Last Night On The Back Porch," "Don't Bring Lulu," "Barney Google" and others. For this segment of act the Andrews quick-change into costumes for dances of the period which net big hand from customers.

Blackburn Twins are sporting a new look this trip. Long faves here, boys recently added a new male partner, Jerry Collins, and turned madcap comedians as well as dancers. Antics are zany and raucous and net plenty of guffaws and mitts. Comic bits have amazing sharpness. Old bits included trademarked mirror dance. *Liuz.*

Le Cupidon, N. Y.

Trudy Richards, Howard Beder, Ish Ugarti Trio, Cutton Trio; $3.50-$5 minimum.

Playing her first N. Y. nightclub date, Trudy Richards made such a solid impact with the first-night audience here that's she seems assured of many additional club engagements in the city. She has played many of the eastern clubs and hotels. Opening show, played before the usual pre-holiday N.Y. crowd, was a real test for any singer, and Miss Richards, a Capitol recording artist, came through with unfurled colors. In fact, she was forced to do numerous encores.

This statuesque, ash blonde miss is smartly groomed. An ingratiating personality, she warbles with conviction, assurance and fine diction.

Starting with "Wrap Your Troubles Away," on which she employs sort of a broken-style (and effective) delivery, she romps through a well-chosen mixture of pops and standards. "Easy Living" and "Wish You Were Here" are better liked while "100 Years From Today" is done effectively. Miss Richards comes back to do "Love For Sale," which she sells solidly. The combination of "World On a String," "Here I Go Again" and "Taking a Chance on Love" is employed in sort of a jam session which scores. She was recalled six times.

Howard Beder, who also serves as emcee, clicks nicely with "Hooray For Love" and "She's Funny That Way." He projects well with an easy-going style of singing. His longrun here attests to his popularity.

Ish Ugarti Trio plays the show smoothly while the Cutton combo alternates for the dancing. Robert Crescas formerly at the Versailles, is the gracious Maitre d' here, and general factotum. *Wess.*

Cocoanut Grove, L. A.

Los Angeles, May 28.

Teresa Brewer, Allan Drake, Terry-Tones (4), Freddy Martin Orch (15); $2-$2.50 cover; $3 minimum.

Teresa Brewer—an amazing mother of four—retains the exuberance of a little girl, a commodity she dishes out on a toe-tapping platter in her current Cocoanut Grove engagement. She's a lively, charming performer whose opening show brought forth audible and laudable results.

Well known for delightful and pleasantly placed musical squeals, and about as bouncy a vocalist as is around, Miss Brewer additionally is downright compelling with thoughtful works such as "When I Leave the World Behind" and "The Silver in Mother's Hair." The rousing tunes—"There'll Be Some Changes Made," "Don't Bring Lulu" and her record hits—are still in the majority, and each is received heartily. Miss Brewer works nicely with a fine male quartet, the Terry-Tones, which adds abundant spark, and her five costume changes, accomplished with precision, add production to the well paced show.

The Grove's entertainment director, Gus Lampe, has put together an alluring showcase for his star, coming up with fine lighting, attractive staging and an excellent comic, Allan Drake. Talking of familiar things—wives, husbands and minks—Drake takes fine material and delivers it with skill. First-nighters were particularly appreciative.

Freddy Martin orch (15) is back, keeping time for dancers and backing Miss Brewer (under Herbie Edemiller's direction with taste. Their intro, which highlights the musical sounds from Whiteman to Miller, is tops. *Ron.*

Colony, London

London, May 23.

Wally Griffin, Felix King & Don Carlos Orchs; $5.50 dinner and $3.50 supper minimum.

It's third time around for Wally Griffin at this lush Berkeley Square restaurant—and he's as big a hit as ever. He adroitly combines wit, talent and humor and that spells out success all along the line.

One of the great virtues of his act, so far as the West End is concerned, is that it is almost entirely fresh and original. It's first-class cabaret material and in a 35-minute show he uses only one standard number. In between his songs he also plays the funnyman with a succession of quick-fire gags that get a ready and continuous reception.

Easily the best and wittiest item in his show is his new version of the "Litt e Red Riding Hood" fairy tale, with the lyrics penned to fit some of the hit "Fair Lady" tunes. Another smash entry is a calypso which he calls "Woe Is Me," a lyric loaded with laughs which he delivers to his own bongo accompaniment. Another hit song is, "Good Old Days," a nostalgic entry, circa 1978, looking back to the good old days of the present time. His one standard, "Just in Time" from "Bells Are Ringing," provides an appropriate change of pace at the right moment.

The resident Felix King orch is always on cue for the intricate backgrounding and, with the Don Carlos rhythm combo, take good care of the dance time. *Myro.*

Crescendo, Hollywood

Hollywood May 27.

June Christy, Prof. Irwin Corey, Rene Touzet Orch (6); $1.50 cover.

June Christy is back at the Crescendo making music to look and feel lovable by, and if the frilly formula and rented white dinner jackets that filled the room opening night are any indication, her three-week stay will be bolstered by end-of-the-semester promgoers. It was a sure indication, at least, of Miss Christy's youthful following.

Here is a sometimes whispering quality that takes a progressive arrangement and makes its lyric more than a pot of rhyming words. She tells a story with each song because, it seems, she has the ability to listen to what she is singing. Her selections are typically Christy —"That's All," "Midnight Sun," "Something Cool"—and her fans feel scored upon with each.

Prof. Irwin Corey, a holdover from the Crescendo's previous bill, starts slowly with his pseudo-intellectual seminar but eventually makes a highly amusing class out of it. Most effective with his audience participation ad libs, Corey throws away a few bits of essential information—and it's rather nice to know what "air raid" spells back-[illegible]

VARIETY BILLS

WEEK OF JUNE 4

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 3
Peg Leg Bates
Tuskegee Choir
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli 9
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan

SYDNEY
Tivoli 9
Ronnie Ronalde (2)
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkinsal
Alwyn Leckie

BRITAIN

BIRMINGHAM
Hippodrome 2
Shirley Bassey
Kay & Kimberley
Arthur Worsley
Granger's Puppets
Ed. Rose & Marion
Mistin Juniors
Billy 'Uke' Scott
King & Day

BRIGHTON
Hippodrome 2
Eddie Calvert
Candy Sis
Johnny Stewart
Joan Rhodes
Garth Meade
Barbara Law
Londonairs
Nenette
Mongadors & Ann

EDINBURGH
Empire 2
Johnson & Carr
Manton Bros.
Larry Marshall
Richman & Jackson
Southlanders
Sally Barnes

FINSBURY PARK
Empire 2
Hilltoppers
Authors & Swinson
Alan Clive
Elizabeth & Collins
Hal Roach
Marguerite & Charles
Eva May Wong
Emerson & Jayne

GLASGOW
Empire 2
Guy Mitchell
Lane 2
Johnny Hack
Lloyd & Vy Day
Peter Dulay
Griff Kendall
Agnette & Silvie

LEEDS
Empire 2
Marty Wilde & Co.
Silvia & Audrey
Rewson & Rose
Earl & Elgar
Little Johnny & The Teenagers
3 Sparkes
Ron Scott
Jack German

LIVERPOOL
Empire 2
Robert Earl
Margo & John
Dennis Spicer
Kerdites
Al Koran
Audrey Jeans
Joe (Mr. Piano) Henderson
Jim Couton
Jeffrey Lenner

NEWCASTLE
Empire 2
Terry Dene
Edna Savage
McKinnon Sis
Sonny Roy
Les Dounos
Ken Swan
Roy Rivers

NORTHAMPTON
New 2
Rhoda Rogers
Cyril Dowler
Ron Dillon
Dennis Burrows
Lynton Boys
3 Dillionaries
6 Modern Misters
6 Chicks
Cheesecake

NOTTINGHAM
Empire 2
Jackie Dennis
Reg Thompson
Leslie Randall
John Barry 7
Gillian & June
Desmond Lane
Igor Gridneff
Ken-Tones
Duo Russmar

SHEFFIELD
Empire 2
Lonnie Donegan
Gilbert & Sylvia
Donald B. Stuart
Falcons
Allen Modley
Gaby Grossetto
John Killick
Russell & Susie

SOUTHAMPTON
Grand 2
Dallas Boys
Lotus & Lola
Michael Roxy
Beverley
Peter Raynor
Jean Scott
Skating Marinos
Charles Ancaster

Cabaret Bills

NEW YORK CITY

Blue Angel
Michele Leura
Shelly Berman
Geo. Matson
Kingston 3
Andy Sparks
Bart Howard
Jimmie Lyon Trio

Bobell
Vivian Lori
Patti Reno
Christopher Cary
Kenneth Shelton

Bon Soir
Felicia Sanders
Igor & H.
Joey Ross
Three Flames
Jimmie Daniels

Cafe De Paris
Sherry Britton
Szenys
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc

Casanova
Donna Dunn
Margrit & Adrienne

Chateau Madrid
Rafael Ruiz
Rosa & Helen Del Campo
Candi Cortez
Ralph Font Orc
Panchito Orc

Copacabana
Ella Fitzgerald
Jimmy Nelson
Hoctor & Byrd
The Pagets
Ronnie Hall
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabot
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen

El Chico
Indios Trabajas
Rosita Rios

No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee

Hotel Plaza
Celeste Holm
Joni Roth
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Sammy Kaye Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Johnnie Ray
Seven Ashtons
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Trudy Richards
Ish Ugardi Orc

Old Romanian
Julius LaRosa
Gary Morton
Bob Brooks
Mac Pollack Orc
McKenna Line

Roundtable
Joe Bushkin Orc
Teddy Wilson Orc

Town & Country
Tony Martin
Jackie Kannon
B & J Palmer
Buster Burnell Dancers
Ned Harvey Orc
Sicari Orc

Viennese Lantern
Rosina Pagan
G & J De Los Rios
Ernest Schoen Orc
Paul Mann

Village Barn
Julie Daye
Zeke Manners
Victor Spaddy
Marshalls
Piute Pete
Bobby Meyers Orc

Village Vanguard
Mose Allison
Anita O'Day

Waldorf-Astoria
Xavier Cugat
Abbe Lane
Tito & Lillia Guizar
Bela Babai Orc

CHICAGO

Black Orchid
Dick Shawn
Fran Jeffries
Joe Parnello (3)

Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Romen
Glamazons
Lord Christo

Blue Note
Gene Krupa (4)

Chez Paree
Jimmy Durante
Lillian Briggs
Eddie Jackson
Jules Buffano
Jack Roth
Geo. Cook Orc.
Chez Adorables (9)

Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio

Conrad Hilton
Glenn & Coleen
[illegible]

Drake Hotel
Denise Darcel
Jimmy Blade Orc

Gate of Horn
Bob Gibson
Josh White

London House
Jo Jones (4)

Mister Kelly's
Mike & Elaine
Betsy Duncan
Marty Rubinstein 3
Marx & Frigo

Palmer House
Kirby Stone Four
Charlotte Rae
Ben Arden Orc

LOS ANGELES

Avante Garde
Ruth Olay
Matt Dennis Trio
Phil Leeds
Joe Castro Trio

Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc

Ben Blue's
Ben Blue
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc

Coconut Grove
Teresa Brewer
Alan Drake
Freddie Martin Orc

Crescendo
June Christy
Irwin Corey
Renet Touzet Band

881 Club
Johnny Walsh

Interlude
Tom Lehrer
Martin Denny Group (4)

Largo
Meg Miles
Chuck Miller
Lenny Niehaus Orc

Larry Potter's Supper Club
Joaquin Garay
Nancy Lewis
Les Parker (5)

Mocambo
Rowan & Martin
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
Jimmy Rodgers
Sue Carson
Donn Arden Revue
Dick Stabile Orc

Slate Bros.
Don Rickles
Vido Musso

Statler Hotel
Carmen Cavallero 29
Ed Bergman Orc

Ye Little Club
Annette Warren

LAS VEGAS

Desert Inn
Betty Grable
Jack Durant
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.

El Cortez
Dubonnet Trio
Don Baker 4
Three Al's

El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
June Valli
Barry Ashton Dncrs
Dick Rice Orch

Flamingo
Ray Bolger
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino

Fremont Hotel
Nitecaps
Mark Wayne 4
Deedy & Bill

Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3

Riviera
Liberace
Sid Krofft
Phyllis Sues
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Dukes of Dixieland

Sahara
Kay Starr
Wiere Bros.
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc

Sands
Will Mastin Trio
Sammy Davis Jr.
Francis Brunn
Bob Kaye
Copa Girls
Antonio Morelli Orc

San Souci
"Havana Heatwave"
Slapsy Maxie Rosenbloom
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc

Showboat
Coweyes Engler
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Frank Gusto
Joe Fornaro

Tropicana
Walter Winchell
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
Mimi Benzell
Larry Best
The Rivieres
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc

Carillon
Malagon Sisters
Tommy Trent
Dick Sterling
Jacques Donnet Orc

Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Freddy Calo Orc

Eden Roc
Bob Carroll
George Kaye
Kalani Dancers
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc

El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood

Fontainebleau
George Jessel
Della Reese
Piet Van Breehts
Murray Schlamm
Sacasas Orc
Pupi Campo Orc

Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Darryl Stewart
Luisa Chorens
Somavilla Orc
Calvet Orc

Hilton
J. Moreno
Fajardo Orc

Nacional
Maria Neglia
Carlisse & Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reyes Orc

Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.

Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc

Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collin

Backstage
Joanne Beretta
Bernard Bragg
Roger Bullock

Blackhawk
Modern Jazz 4

Easy Street
Kid Ory Orc

Crest Lounge
Pete Daily Orc

Fack's II
Ruth Olay
Axidentals
Mel Young

Fairmont Hotel
Herb Shriner
Geo. Alexander
E. Heckscher Orc

Gay 90's
Bee, Hay & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc

Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan

Hungry i
Betty Bennett
Dave Ketchum
Gateway Singers

Purple Onion
Lil Greenwood
Lou Gottlieb

365 Club
Davis & Reese
Constance Moore
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Jane Morgan
Ernest Bragg
Dick Farney
Bruni Roque
Francisco Gago Orc
Lito Pena Orc

Caribe-Hilton
Mata & Hari
Helen Aimee
Pepita Ortege
Miguelito Miranda Orc
Joe Blanco Orc

Condado Beach
Stan Fisher
Jan & Jack
Hal Joy
Pepito Torres Orc
Hector Naervey Orc

Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc

Cotillion Room
Tobaco Muniz

Flamboyan Club
Roberto Iglesias
Cesar Concepcion
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Jodimars
Idiots
Kenny Knox

Harrah's Club
Denis & Rogers
Lee Nortinas
Windsors
Saunder & Miller

Holiday
Martha Davis & Spouse
Commodores
Richie Bros.
Strollers
Sabres

Mapes
Billy Eckstine
Bobby Wintels
Dorothy Claire
Nancy Lee
Jack Melick Trio
Ed Fitzpatrick Orc

Golden
Billy Ward & Dominoes
Harry Ranch Orc

Riverside
Geisha Girl Revue
Make Believes
Starlets
Bill Clifford Orc

'Bitter Sweet' Romance

Continued from page 1

gram adjunct), a member of the N. Y. Stock Exchange, a former deputy commissioner of commerce of New York City, close to Presidents Roosevelt and Truman, prominent in Democratic politics, and a staunch civic worker. An Irishman, he was a member of the board of directors of the Jewish Theatrical Guild. Sauter's show biz and civic benevolences knew no religioso or party lines. Same was true of Miss Monroe, and still is.

Sauter was said to own considerable Long Island and Queens property and while the technical identification in his will, filed for probate last Wednesday (28) in N. Y. Surrogate's Court, lists the formality of valuing his estate at "more than $20,000," those who know him figure that it could be close to the $1,000,000 mark.

The will was drawn Feb. 27, 1943. It also names Miss Monroe an executrix of the estate.

Will made no mention of Sauter's aunt, Sister Cleouhs, St. Clare's Academy, Hastings-on-Hudson, N.Y., or of an uncle, Arthur J. Callan, of Brooklyn.

Miss Monroe was one of those theatrical babies whose mother, an actress, brought onstage for bows during a performance of "Top o' the World," a World War I legiter. She has been in musicomedy, opera and radio since and her identification with the national anthem brought her to Washington before a House Judiciary subcommittee to recommend "lower a few of the top notes, maybe, but I feel strongly that the basic melody should not be altered." As one who has sung the "Star Spangled Banner" some 5,000 times, by her own count, at World Series, conventions, ball parks, benefits and other public gatherings, she supported a move to make it easier for the masses to sing our national anthem.

Welles Answers Critic

Continued from page 2

gether. This is understandable in the light of the wholesale re-editing of the film by the executive producer, a process of rehashing in which I was forbidden to participate. Confusion was further confounded by several added scenes which I did not write and was not invited to direct."

Welles went on to complain that a film-maker cannot afford to use his own tools and that only eight times in 20 years has he been given the use of such tools. "Only once my own editing of a film has been the version put into release. Excepting the Shakespearean experiments, only twice have I been given any voice at all in the 'level' of my subject matter," continued Welles. "I have to take what comes along or accept the alternative, which is not working at all."

He then switched to "Macbeth," which alleges Welles, was dictated by a "B-minus" budget with a quickie shooting schedule of 20 days. "Hence," claims Welles, "the papier mache stage effect." Comparing the vigorous use of the old black-and-white aperture with the rigid technical limitations of the new widescreen systems, Welles described the old methods as a language, not a bag of tricks. "If it is now a dead language," sighed Welles, "I must face the likelihood that I shall not again be able to put it to the service of any theme of my own choosing."

DeGaulle Crisis Belts Tourism

Continued from page 2

ing. All the vauderies have been hard hit, and most are blacking out for the summer already.

Paris Cinema Biz Hit

The tense French-Algerian political situation hit the Parisian film theatre boxoffices fairly hard, especially first-run spots. Champs Elysees theatres were badly affected because the early rioting occurred there, although things are quiet now, public anxiety still is keeping people away from this section.

A general falling off of the b.o. has been noted all over Paris. Also, the adherence to video and radio to keep up on events is another downbeat boxoffice factor. In fact, General De Gaulle's recent press confab got video coverage but was forbidden to the nationalized theatre newsreels.

Due to the falloff, new feature pix had their opening dates set back until the tensions could be eased. However, production has not been troubled so far.

If De Gaulle can bring back some stability there may be a rush to this city of night and light, and it might overcome its present show losses.

Maybe the French are surfeited with crisis. If DeGaulle didn't get his investiture there would have been strife and even bloodshed with paratroop invasion from Algeria not too farfetched. On the other hand the English, and perhaps also the American press, oversensationalized things here.

American-gone-French actor-singer Eddie Constantine, who flew to London and was quoted by reporters that he "had to come to England for excitement, it was too quiet in Paris" gives the lowdown on the gay capital's status by indirection. Obliquely he sums up the fact that, tourism falloff or not, things are by no means gay here at the moment.

From the Champs Front

Informal communiques from Parisian showmen speak for themselves, for example 20th-Fox's Continental story editor George Marton:

"Don't blame Americans for cancelling travelling plans. However, as you probably know, the situation always looks much more worse from a distance of 3,000 miles.

"The French continue to eat bouillabaisse and I cannot say that Paris offers a picture of distress. On the contrary, what I find amazing is the apathy of the people towards the happenings.

"Concerning the show business at this end, I can only answer to your question that, as far as France goes, it is lousy. The theatres seem to be the only ones to suffer from the crisis and they are more or less empty."

Preston Sturges' Advice

Playwright Preston Sturges, long domiciled in Paris, is typically insouciant:

"Americans apparently make the mistake of reading their own headlines. Paris is beautiful, gay, interesting and short of nothing: including peace, security and good will. Everybody is having a lovely time . . . the Champs-Elysees is full of amiable strollers . . . the theatres are full of good plays and the restaurants are full of good food. This has not stopped people from cancelling their trips and ruining the tourist season and the air companies . . . nor people like my wife from telephoning from Los Angeles a couple of hours ago to find out if I was still alive and well. She had at least the good sense to telephone. If Yanks did likewise and phoned pals in Paris they would be in Paris now, instead of fuming in New York.

"The DeGaulle matter is all for the best because the democratic theory only works up to a certain point and the French Assembly had reached absurdity. People who like to scare themselves are wondering what will happen if the Communists refuse to accept DeGaulle, but as there are something like 60,000 police in Paris, nothing is going to happen at all . . . and the same is true of the 5,000 parachutists they say will come over from Algiers unless DeGaulle is accepted at once. DeGaulle would be the first to have them locked up."

Beaucoup Air Cancellations

An airline official in Paris who, for obvious reasons of doing a disservice to the cause of tourism, should remain anonymous feels:

"Under the circumstances I think postponing a Paris trip is quite right. There's no shooting or bashing of heads, but the possibility of strikes is always an annoyance if you are only here a few days. The atmosphere of tension makes people think twice before launching into festivities."

Guilio Ascarelli of 20th-Fox observes: "Things seem to be settled around here now, and I don't think there will be a revolution this time. Surely by the middle of July matters will be clearer. To your surprise you may then find a good or bad government in France, but in any case a steady one. Seriously speaking, it was smart to put off any tourism trip now because there is a strange feeling of nervousness in the city, and I don't think tourists would have enjoyed Paris under such conditions."

Charles Torem, Yank attorney with the Paris branch of the Coudert Freres law firm, observes: "We who are about to die, salute you. A cab driver last night told me that this morning when I got up the city would be full of barricades in protest of General DeGaulle. The only barricades I saw was the chair I tripped over in my livingroom as I was rushing out to the office. Am sure it looks worse States-side than here."

Capitol Records prexy Glenn Wallichs saw no violence last week in Paris but there were quite a few demonstrations and he stood on the Champs-Elysees until 1:30 a.m. watching the Guard Mobile, the gendarmerie and the flics (cops) swing their capes and billies at the slightest attempt at riot. The honking of the horns in concert as the motorcades traversed the Champs was also an awesome effect and Wallichs, having completed his business by Thursday, decided not to wait and fly home on Sunday (1), as originally scheduled.

As evidence of no flight of tourists from the capital were the signs at PanAm and TWA about "plenty of seats" but that didn't mean tourists weren't going to London or Rome in greater numbers. Wallichs said the hotels appeared quite full.

Songsmith Buck Ram, aficianado of rock 'n' roll, and also personal manager for several r&r groups, made the UPI wire service with a quote, "Man, if we could import a few of those cops to New York or my home town (Chicago), our kids would be lining up for Sunday school." This had to do with a flying wedge of Paris flics routing a horde of juvenile delinquents who had invaded the fashionable Champs-Elysees sector on the wave of the De Gaulle frenzy.

David (CBS) Schoenbrun's book, "As France Goes" (could be retagged, per Art Buchwald) "As France Went." Arrestingly, this book is published in Germany with a colloquial variation amounting to "What Gives With France?" ("Was ist los mit Frankreich?").

Symph and Swing

Continued from page 1

ican circuit and BG is blowing at the Brussels Fair.

Up until the success of Van Cliburn, who scored a few weeks ago in the Soviet's piano competition, the U. S. music emissaries had been culled primarily from the jazz field. Now the longhairs seem to be taking over with the successful engagements being racked up by the N. Y. and Philly symph groups. Both are touring under the sponsorship of ANTA (American National Theatre & Academy).

The N. Y. Philharmonic currently is winding a six-week tour of the Latino countries while the Philadelphia group is on a seven-week trek of the Continent which also includes the Iron Curtain countries.

At Brussels Saturday (31), Goodman celebrated his 49th birthday with a bash at the Grand'Place (Market Place) playing a program of music he made famous. He drew 10,000 persons.

Columbia Records, incidentally, is recording BG's Brussels gig to be called "Benny at Brussels." Col also records the N. Y. Philharmonic and the Philadelphians. RCA Victor put Van Cliburn into the groove last week.

House Reviews

Music Hall, N. Y.

"Jubilee," produced by Leon Leonidoff, with The Tuskegee Institute Choir (Redlord Patterson director), Peg-leg Bates, Delano O'Banion, Corps de Ballet, Rockettes, Music Hall Symphony Orchestra directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects, Eugene Braun; ballet director, Margaret Sande; "No Time for Sergeants" (WB), reviewed in VARIETY *May 7, '58.*

Tradition and splendor of the oldtime south are the basis of the Music Hall's fresh bill this week is an engaging, colorful panorama aptly called "Jubilee." Top turn in the Leon Leonidoff production and rightly so is The Tuskegee Institute Choir of some 35 mixed voices. It's the first time, incidentally, that the Negro group has appeared at the Hall since participating in the Rockefeller establishment's inaugural stageshow 25 years ago.

Well disciplined under director Relford Patterson, choir does four numbers including such familiar vocalistic excursions as "Deep River" and "Battle Hymn of the Republic." It's well nigh perfect harmony as the unit of matched voices deftly handles "Oh, What a Beautiful City" and "Russian Picnic." Jeannette Pitts and Richard Lowrie score nicely as soloists on "Picnic" and "Battle Hymn," respectively.

Particularly eyecatching is the "Here Comes the Showboat" sequence in which the Corps de Ballet delicately pirouette in some imaginative routines. This paves the way for a "pirate" scene on the vessel proper, with monopedic terper Peg-leg Bates getting a sock reception for his "sailor's hornpipe" and sundry other footwork. Winding up the "shipboard" show is a rousing solo of "Ol' Man River" by Delano O'Banion who's ably backed by the Tuskegee choir.

Per usual, the Rockettes are audience faves as "Southern Belles" in some snappy precision dances by Russell Markert. Finale is a technical triumph in the Hall's tradition what with the entire company on hand as filmed scenes of the Mississippi are faintly seen on a scrim. This slowly disappears to reveal the outlines of a king-size river steamer in vari-colored lights.

Mason-and-Dixon theme is tipped at the outset by a "Southland" medley by the Music Hall Symphony orchestra under Raymond Paige's direction. Rating nods, among other production staffers, are James Stewart Morcom's set-and. Eugene Braun's lighting effects. Withal, "Jubilee" is pleasant hot weather stage fare that will obviously delight the tourists. *Gilb.*

L'Olympia, Paris

Paris, May 26.

Cab Calloway, Jacqueline Maillan, Francis Claude, Billy Nencioli, Michele Matey, Sine Slides; Galanes (3), Walgardis (7), Steenbacks (3), Erpap; $1.75 top.

Cab Calloway has to buck the political crisis here, which is cutting into show biz somewhat, and this, coupled with the fact that he is not too well known to the general public, but only to playgoers for his "Porgy and Bess" appearance some years ago, may make his pull chancey for this three week stint. An overlong show does not help either.

Calloway comes on in his white tails and segues into a flock of standards to get over the lingo barrier. He still has stamina and belts out such well known items as "Ain't Necessarily So," "Summertime," "St. Louis Blues," etc. Though in fine fettle, his trademark of hectic bandleading falls off with a French orch to conduct, but his terping helps give him breather. This shows the solid durability of Calloway as a performer.

Jacqueline Maillan is an acidulous singer-comedienne with fine material. Her timing, needle-sharp voice and solid content get yocks and make her a standout on this bill. Francis Claude brings his small boite act into this big house and it does not work. Trying for audience complicity via word games, and well worn stories, have this only an ordinary entry. He'll have to rework his repertory for the house boards.

Billy Nencioli has pleasant warbling style and some lilting self cleffed ballads. Only difficulty is the sameness of many of the songs which can lead to monotony. But his ease, personable qualities and warm voice set him up for a future star singing status here when he works out a more variegated repertoire.

Michele Matey is an okay chirper but lacks the individuality to establish her for the top ranks. A velvet voice is good for her choice of lowlife songs but she misses the punch and personality to give them a distinctive, personal quality. She also chooses songs already consecrated by such biggies as Edith Piaf and Patachou and she suffers in comparison. She stays mainly a good filler singer.

Galanes do some okay ballads and terping for filler purposes. Walgardis are a bounding teeterboard act which enliven this rather topheavy singing program. Steenbacks have two men cavorting on unicycles around a well stacked girl terping quietly among them. They duel for her, suddenly break into a waltz, etc. It shapes a good filler. Erpap does paper cutouts and builds animals from balloons. This is oldfashioned but always registers well. Sine Slides depict word puns on the word cat with appropriate pictures. It is witty and clever and takes well in this big house.

Due to the present crisis, and the difficulty in getting top calibre headliners, this flagship house will close down for July and August after the next show. It reopens in early September. *Mosk.*

Empire, Glasgow

Glasgow, May 29.

Robert Earl, Larry Marshall, The Kentones (4), Cherry Wainer, with Don Storer, Peter Groves Trio, Joe Church, Reg Thompson, Igor Gridneff, Bobby Dowds Orch.

Robert Earl, disk singer, heads this layout, one of the strongest and most varied at this vaudery for some months. Singer registers with ballads such as "With All My Heart," "My Special Angel" and "If I Loved You." Also gives out in songalog from "Carousel" exiting to warm mitting.

Larry Marshall, local comedian, given strong hypo over past eight months via mid-day billing in local indie tv's "One O'Clock Gang" meanders on-stage to solid reaction from fans, and scores pleasantly with topical talk and allusions. He is joined in comedy by Charlie Sim, one of his tv-show aides. Comedian gets-by pleasantly and shows value of a tv impact on vaude outfronters.

The Kentones harmony quartet, are lively group in songs ranging from "Wake Up Little Susie" to "Catch Falling Star" and "Let's Go to the Hop." Ensemble are three males and one peppy femme, who steals much of the attention with her vivacity.

Cherry Wainer, dainty organ artiste, gives out rhythmically in bright numbers and gives scope to partner Don Storer on drums in "When Saints Come Marching In." Femme ranges in tunes from "Tequila" to "Warsaw Concerto." Act is offbeat and scores.

The Peter Groves Trio kick off with "Johnny-O" and features a lively distaffer brunette. Reg Thompson gags amusingly and plays harmonica. Joe Church patters strongly, and garners steady yocks throughout. Igor Gridneff balances precariously on ladder for customer gasps. *Gord.*

Unit Reviews

Nat King Cole Show
(PARAMOUNT, PORTLAND)

Portland, Ore., May 29.

Nat King Cole Show with Cannis Francis, Nelson Riddle Orch (18), Vera Lee. At Paramount Theatre, Portland, Ore., May 28; $4.50 top.

The new Nat Cole show invaded the Pacific Northwest with its preem at the 3400-seat Paramount Theater and grabbed a disappointing $8,100 for one performance. Show is divided into two 45-minute sessions with the star taking over the stage for the second half. Main beef after the curtain fell was that the show was much too short considering the tab. First half is saved only by Connie Francis.

Cole holds the audience in complete command throughout. He grabs solid mitting for every tune, delivering a variety of material. Cole pounds the 88s from time to time and stops the show with his "Whoopee". His trio assists ably. Nelson Riddle orch which is on for several numbers before and between acts, lacks show impact. Miss Francis closes the first half after belting out some of her platter stuff for 20 minutes. Gal is a good saleslady and does a nifty specal material bit with Harry Ruby cleffed tunes. Encores with a clever "You Need These Hands" after donning white gloves for hefty applause. Dancer Vera Lee, in the opening slot, fails to register.

Show was presented here by Northwest Releasing and continues on to Seattle, Vancouver, Spokane, Edmonton, Winnepeg, Calgary, and Regina for the Zolly Volchock-Jack Engerman outfit. The Rickey Nelson Show is in next for NWR on June 27 followed by Maurice Chevalier. The Cole show returns to Los Angeles after light one niters in the Northwest. *Feve.*

Grand Ole Opry
(COLISEUM, OTTAWA)

Ottawa, May 30.

Hank Snow production with Hank Snow, Wilma Lee, Stoney Cooper, Cowboy Copas, Jimmie Snow, Carol Lee, Sleepy McDaniels, Rainbow Ranch Boys (4), CFRA Happy Wanderers (3); at Coliseum, Ottawa, May 29, '58; $1.50 top.

Hank Snow's "Grand Ole Opry" hit Ottawa Thursday (29) night on a six-week Canadian tour that teed off May 7 in Edmonton, Alta., and ends June 15 in Yarmouth, N. S. That's near birthplace of Snow, who worked on fishing boats at age 12 and has been singing since he was 22. This time he had with him not only his 22-year-old son Jimmie (like his dad an RCA Victor disker) but latter's recent bride Carol Lee, one of the Cooper Family (Stoney Cooper, Wilma Lee), all in this unit. It'll play U. S. tours in August and October, as usual, doing about 80 days a year on the road, rest of time broadcasting from WSM, Nashville, where Snow now lives and has just opened a music school. Frank Ryan's radio station CFRA brought unit here, with its Joe Brown handling arrangements.

Show opened with well-received gag from Cooper, then into a solid-beat "Blues Don't Mean a Thing," instrumental by attractive Wilma Lee; her dad, fiddler-emcee Stoney Cooper; her pretty brunette sister Carol Lee; and CFRA Happy Wanderers. Both sisters played guitar, wore blue gingham frocks.

Brief comedy routine was followed by "Home Sweet Home," twanged and scraped very fast with melody first barely caught in background, then taken strong by banjo. After a Hank Williams song, Wilma Lee belted "The Tramp On the Street," seguing into a parallel with Christ on the cross.

A hoedown number quickly followed, then Carol Lee joined her father in some nice harmony, and soloed "White Silver Sands." Her sister did "Walking My Lord Up Calvary Hill" in tones that could have been heard in Nashville. That section, lasting 28 minutes, was followed by 20 minutes of Cowboy Copas, tall and beaming in a gold-trimmed scarlet suit, azure tie, guitar and curl-brimmed farm strawhat. He was backed by the Rainbow Ranch Boys who played the rest of the show.

They were cheered, and ditto Jimmie Snow, a skinny, axe-faced but dimpled chap with the inevitable geetar and a quiet melodious voice. Most of his songs were r&r or close to it. He and wife Carol Lee dueted with heads together, drawing whistles. They did 12 minutes and left 'em wanting more.

Post-intermish, the audience raised the roof when Hank Snow himself appeared—a saturnine, rock-voiced guitar bearer in a sky-blue suit with glistening silver patches on sleeves and breast and a tie of gleaming gold. He did mostly straight c&w teeing off with "Tangled Mind," in which his high notes were mellifluous, though the low ones rasped in approved country style. No limelight hog, he frequently stepped behind while sideman Chubby Wise and others soloed. Even then he backgrounded with his guitar, and was on 35 minutes without a break. He's a very skillful bender of melody and purveyor of what, at one point, he briskly termed "Tennessee corn." Wild applause was the result.

Show took a breather while bassman Sleepy McDaniels, who's slipped out, reappeared in comic semi-tramp costume for nine minutes' comedy. He slayed 'em steadily with mildly bluish jokes, one or two rural. Snow, returning, did another 10 minutes, with finale "Love's Call," a hit of his in Canada. *Gavel.*

New Acts

WALTER WINCHELL
Dancing, Newscasting
18 Mins.
Tropicana Hotel, Las Vegas

Walter Winchell last appeared as an entertainer at the Palace on Broadway in 1934, so his 18-min. turn, cleverly integrated into the basic production of Monte Proser's "Tropicana Holiday," obviously comes under the heading of New Acts.

Winchell is introed at the beginning of the show via a walkalong bit at the side of the theatre against a backdrop of Manhattan. The newsboys, cops, chorines, and actors greet him as he strolls toward his Daily Mirror office, and at one point he pauses for a soft-shoe routine with Dante D'Paulo, which proves that he's still an okay hoofer. Special lyrics by Gordon Jenkins guide him into his office, where he talks with Desi Arnaz on the phone—Arnaz tells him to come to Hollywood immediately to start preparing his tv films. The transition takes Winchell to the Coast, where Desilu is also making a pic called "Tropicana Holiday." The production numbers are the same as those in the Jayne Mansfield, Ernie Kovacs & Edie Adams shows—still the most spectacular and cliche-stripped in Vegas.

Winchell reverts to Winchell in a brief but exciting newscast scene in which he socks across up-to-the-minute national, international, and Vegas news in his familiar style, even throwing in tips on the stock market. Highlight of the bit was his revelation of facts he's uncovered about a murder in Florida (the victim's family was in the first-night audience) and his assertion that it may be the biggest story he's ever covered, because he believes the killer was paid by someone with powerful political influence—"and he's the guy I'm after."

Jenkins shows genius in words & music which describe photos flashed on a screen which are from the Winchell family album. The Don Williams Singers background the snapshots which range from childhood through poses with celebs (including Elsa Maxwell) up to Ike ("he's probably telling him to keep his eye on the ball").

Two new Jenkins numbers, "WW Mambo" and "Broadway Ballad," latter with lyrics by Winchell, are Hit Parade material. The "WW Mambo" is danced first by the smooth and handsome team of Steven Peck & Lita Leon. Winchell once again becomes the entertainer when he takes Miss Leon as his partner and demonstrates he's an expert mamboman. He terped like a pro on opening night, despite the fact he was in pain from a torn muscle in his back suffered during rehearsals.

Vet announcer Jean Paul King is type-cast as Winchell's announcer. Earl Barton rates special credit for the job of staging, and the new sets by Glenn Holse are outstanding.

With Winchell headlining, "Tropicana Holiday" is a unique and pleasantly novel show—a nitery "first" skedded through June 10. The columnist, who admits being a ham, is having his fun, and the Damon Runyon Cancer Fund is richer by $70,000—$35,000 a week for the two weeks.

Joe E. Lewis summed up the attitude of many firstnighters who were frankly expecting Winchell to "flop at the Trop" when he said, "I was a little disappointed — I *liked* the show!" *Duke.*

SHEILA ARNAUD
Songs
25 Mins.
Windsor Hotel, Montreal

A honey-blonde of medium height, Sheila Arnaud, a former Montrealer, makes her local debut in the Windsor Hotel's Embassy Room with okay results.

On night caught, an indifferent and rather sparse crowd took a little warming-up before Miss Arnaud gained their attention but, once under way, thrush picked up a nice reception. Song selection follows the usual cafe chirper's pattern; a breezy opener, a ballad, something of a special nature and then a collection of tunes from a show or film. The medley in this case comes from "Can-Can," the show Miss Arnaud travelled with in Australia, perhaps best of items offered. A group of oldies in torchant rhythm also scored, proving distaffer's ability to handle a blues or a belter with ease.

Appearance is okay but overall presentation is at times too casual and almost indifferent. General tightening and a slicker showcase would enhance her value to any cafe or entertainment medium. *Hewat.*

GABRIEL & JORGE DE LOS RIOS
Songs, Instrumental
15 Mins.
Viennese Lantern, N. Y.

Gabriel & Jorge de los Rios hit a strong stride in this Max Loew emporium with instrumental and song work. The tenor plays a guitar, while the baritone works on a bandaneon, a smaller type of accordion. The effect is one that can work out well in intimate as well as mass cafes.

Chilean imports have a catalog that comprises mainly Latin pops. They can make themselves understood in English as well. The lads are at their best in the vocals. The bary has a set of pipes with a heavy, rounded tone that seemingly can envelop outsized rooms were it not for his excellent control. The tenor is of a much lighter texture, but in concert they supply an excellent grade of harmonics and a fine brand of solo work. Their catalog is tuneful, bringing in such alltime faves as "Granada" and "Guadalajara" as well as some of the lighter tunes. They hit a strong stride in this Viennese emporium. *Jose.*

EBON KNIGHTS (4)
Songs
28 Mins.
Chaudiere, Ottawa

Addition to the colored-chant-foursome contingent is the Ebon Knights, a capable crew with nothing new to offer but showing plenty potential. Group uses okay but contrived arrangements, strongest in solid rhythm beat indicating it would probably do better with more of the spiritual-type tunes. Impact would also be greater if boys latched onto something fresh, if there's anything left, in this sort of routine.

With attention to general savvy. Ebon Knights wil find a prominent slot in niteries and on tv. *Gorm.*

ANN RUSSELL
Impressionist
17 Mins.
Barclay Hotel, Toronto

Ann Russell, comedienne-singer-impressionist, is breaking in a new act here in which the redhead is using such material as her table-hopping for introduction of "celebrities" but gets into her own with impressions of Sophie Tucker as dean of a women's college giving "advice" to girl graduates; Mae West, as latter would do Shakespeare; a progressive drunk scene as an Englishwoman disappointed in love; lady politico candidate whose mike goes alternately dead while she's presenting her platform, this for lots of double entendre; and a rousing hillbilly finale.

Miss Russell is excellent in her Tucker-West impressions of their voices and shoulder-shaking mannerisms, okay in her own right, as a comedienne; but not so good as a story-teller, with latter materal sagging for customer consumption. Feminine comic undoubtedly will cut this after her tryout. On sketches, looker uses only an on-stage hatbox for physical assistance to her monologs, these adding to her cockney to hillbilly dialects.

Her Toronto routine looks okay, judging from her robust impressions, interspersed with lady-like talk, and that enthusiastic customer-reaction, when caught. *McStay.*

PADDY WING
Songs, Dance
14 Mins.
Gatineau, Ottawa

Paddy Wing is a clean cut Chinese boy with plenty energy and savvy to fill any nitery bill nicely. He opens with a chant session in western and rock 'n' roll, stressing contrast between Occidental and Oriental. Follows with tap-terp items that bring mitting. His general impact isn't house-shaking but the customers like him for his fresh, aim-to-please work that gives a lift to the fare. *Norm.*

ROSINA PAGAN
Songs
14 Mins.
Viennese Lantern, N. Y.

Rosina Pagan is a Brazilian import who can wend her way through songs in the Portuguese of her native Brazil as well as tunes originating in other countries. Miss Pagan is a personable singer with a feeling for rhythmic numbers, who comes through with some lively and lithe material that creates a warm spirit in the house.

Miss Pagan has a catalog with sambas, along with a sprinkling of Brazilian and English pop and tunes from France and Italy. In all she scores a heavy impact, especial- *Jose.*

Shows Abroad

The Big Tickle

London, May 24.

H. M. Tennent & George Black production of three-act (four scenes) comedy by Ronald Miller. Stars Yvonne Arnaud, Jack Hulbert. Staged by Charles Hickman; decor, Hutchinson Scott. At Duke of York's Theatre, May 23, '58; $2.80 top.

Reginald Fitzgibbon ..... Jack Hulbert
Erika Roza ..... Yvonne Arnaud
Sergeant Bryce ..... Victor Wood
"Blowlamp" Bates ..... Rex Garner
"Deadly" Mortimer ..... Bernard Cribbins
"Roofie" Williams ..... Peter Bayliss
Chief-Inspector Marsh ..... Arnold Bell
Poppy Fenton ..... Moyra Fraser
Mathilde ..... Margot Lister
Constable ..... Roy Hawksworth

Designed frankly as escapist entertainment, "The Big Tickle" makes an ideal lightweight vehicle for Yvonne Arnaud and Jack Hulbert, and their marquee appeal may help give it a run. The plot is diverting, though preposterous, but the considerable use of Cockney rhyming slang make it incomprehensible to most Americans.

Charles Hickman's lively staging gives the show pace and gusto, without glossing over the improbabilities of the yarn. Miss Arnaud plays a distinguished concert pianist whose brother, the head of a South American state, is deposed by counter-revolutionaries. In order to help him finance his counter - counter - revolution, she arranges for three crooks to break into the homes of her rich friends, and her half share in the loot is shipped out in the diplomatic pouch by her Foreign Office husband, played by Hulbert.

Ronald Millar's lighthearted script is loaded with obvious laugh lines, but every now and then comes up with a shrewd comedy observation. The two principals carry the show with great good humor and enthusiasm, and there is robust support by Rex Garner, Bernard Cribbins and Peter Bayliss as the three crooks. Moyra Fraser shines in a smallish part as one of the wealthy victims. Arnold Bell is sufficiently convincing as a Scotland Yard man, and the rest of the cast rallies around exuberantly. Hutchinson Scott's decor is okay.

Myro.

The Scythe and the Sunset

Dublin, May 20.

Abbey Theatre Co. presentation of three-act drama by Denis Johnston. Stars Denis Brennan, Eddie Golden. T. P. McKenna, Producer, Ria Mooney; acting, Thomas McCann. Abbey Theatre, Dublin, May 19, '58.

Dr. Myles MacCarthy ..... Denis Brennan
Roisin ..... Kathleen Barron
Emer Nic Ghabhann ..... Doreen Madden
Michael Maginnis ..... Liam Foley
Endymion ..... Vincent Dowling
Sean Tetley ..... Eddie Golden
J. Williams ..... Michael Hennessy
Seamus O'Callaghan ..... Peter Lamb
Capt. Anthony Palliser ..... T. P. McKenna
Capt. Clattering ..... Patrick Layde

The Irish Rising of Easter 1916 was not a military success, but it was a political one in opening the way for the establishment of the Irish Free State, later the Irish Republic. Dramatists like Sean O'Casey viewed the events with realism, while Denis Johnston has mixed his realism with some of the idealism and confusion of the period.

The setting of "The Scythe and the Sunset" is a small restaurant overlooking the Dublin General Post Office, headquarters of the insurgents. Its basic population is a waitress wondering about love, a cynical doctor who contrives to express clarifying thoughts for latter-day idealists, and a dedicated young woman who is to act as attendant to the wounded. They are joined permanently by the first casualty, an Irish-born English officer injured in attacking the rebels, and occasionally by insurgents with differing views on whether the rebellion is a military operation capable of success or merely a symbol of hope?

The first act is rich in the humor developed by the cynical doctor, seeking coffee to cure his hangover and conversation to cure his loneliness. The humor never completely fades, but is shadowed by the developing tragedy of the events, and complicated by the mystical undertones rising in the injured officer, and the idealistic insurgent who sees in his probable execution a martyrdom to inspire future generations.

For all his mysticism, the officer is a realist who would try to prevent such a martyrdom, just as he sees in the obtuseness of his fellow British officers the ultimate effect of their approach to the problem of suppressing a rebellion. The closing self-martyrdom of the mystic has one message for the audience, that a man may lay down his life in the belief that he is right without in any way affecting the major issues for which his fellows are fighting.

Johnston's "The Old Lady Says 'No'" and "Moon in the Yellow River" are little related to this piece, and the lifting of the level to mysticism does not quite succeed, possibly because the Abbey audience, confronted with humor in a first act, expects to go on laughing and is inclined to do so without proper reference to the dramatist's intent. The author has given an effective commentary on the Easter Rising of 1916, and retains his strength as a dramatist.

The Abbey has broken its tradition in engaging a guest star, Denis Brennan, for the role of the cynical Dr. MacCarthy, and he gives an admirable, controlled performance. Eddie Golden, as the insurgent officer with a view of martyrdom, displays a degree of intensity that is more forceful because of its restraint, and his passages with T. P. McKenna, as the injured English officer, are well-balanced.

Doreen Madden is acceptable as the intensely nationalist woman, and their is a skillful introduction of a Chorus through the off-beam character satisfactorily played by Vincent Dowling. There is also a welcome appearance by a young player, Kathleen Barron, who shows intelligence in her interpretation of the young waitress who would like love to be "something more than what you read in books."

Thomas McCann's setting is realistic, and the direction by Ria Mooney is effectively purposeful.

Mac.

The Birthday Party

London, May 20.

Michael Codron & David Hall presentation for Talbot Productions, of three-act comedy-drama by Harold Pinter. Stars Beatrix Lehmann, John Slater. Directed by Peter Wood; decor, Hutchinson Scott. At Lyric Opera House, Hammersmith, London, May 19, '58; $1.75 top.

Petey ..... Willoughby Gray
Meg ..... Beatrix Lehmann
Stanley ..... Richard Pearson
Lulu ..... Wendy Hutchinson
Goldberg ..... John Slater
McCann ..... John Stratton

The current vogue for symbolic, incomprenhensible plays continues with Harold Pinter's "The Birthday Party." Presumably the author, the director and the cast know what the piece means, but generally audiences are likely to be baffled.

"Party" was rapturously received, opening night, but the enthusiasm was apparently sparked primarily by the skillful performance. The charade is set in a shabby seaside boarding house, run by a frowsy, frustrated woman and her depressed but harmless husband, a deck-chair attendant. Their sole lodger is an uncouth would-be piano player who is taken away to an asylum (or to his death) by a pair of crackpot arrivals, one Jewish and the other Irish.

The play wobbles unhappily between comedy, farce, melodrama and allegorical symbolism. Perhaps the author's conclusion is that the world is inhabited by madmen who batten on others. Some of the dialog shows a nimble sense of the ridiculous, and an opening breakfast sequence, for instance, capturing the platitudinous chatter of birdbrains, would make a slick revue sketch.

Beatrix Lehmann gives an amusing and often touching performance as the frustrated wife. John Slater and John Stratton behave with uninhibited lunacy as the visitors, and Richard Pearson is first class as the bewildered victim, especially during long periods when he has nothing to do or say. Willoughby Gray capable handles the one completely sane part and Wendy Hutchinson, as a dimwit floozy, makes the most use of her notable figure.

Peter Wood's direction seems deftly purposeful and Hutchinson Scott's decor is right for the shabby goings-on.

Rich.

(Continued on page 72)

PERFORMING ARTS CENTRE

Moves Step Closer as Washington Reality to Come

Washington, June 3.

The prospect of a Performing Arts Centre for the capital came a step nearer past week with approval by members of the Senate Public Buildings subcommittee of an amended bill. The committee is expected to vote out the bill this week. In that event, it stands a good chance of clearing legislative hurdles this session of Congress.

The subcommittee, under chairmanship of Sen. Pat MacNamara (D., Mich.), has the power to approve the amended version of the Fulbright bill, which provides for establishment of such a cultural centre under government aegis. The amendment moves location of proposed centre back to its original site in Foggy Bottom, scene of extensive slum-clearing and relocation project.

Large As Life

London, May 27.

Val Parnell & Bernard Delfont production of two-act revue. Stars Harry Secombe, Terry-Thomas, Eric Sykes, Adele Leigh; features Johnny Pulee & His Gang, Harry Worth, Hattie Jacques, Dick Henderson, Hetty King, C. H. Elliott, Latona, Graham & Chadel, Malta & Fernando, Dior Dancers, Lynnette Rae, George Carden Dancers, Max Russell, Osborn Whittaker. Staged by Robert Nesbitt; choreography, George Carden; music and lyrics, Cyril Ornadel, David Croft, Phil Park; decor, Edward Elany and Tod Kingman. At London Palladium, May 23, '58; $2.35 top.

The new Palladium revue, which follows the theatre's shortest postwar vaudeville season, looks a safe bet to run profitably on a twice-nightly basis through to pantomime time next Christmas. Robert Nesbitt's colorful and lively staging and a lineup of front-ranking talent are safe ingredients, and Val Parnell and Bernard Delfont know the Palladium formula. It's a smash and should pay off handsomely.

With such proven and established talent as Harry Secombe, Terry-Thomas, Eric Sykes, etc., the producers have played it safe, and with Covent Garden operatic star Adele Leigh they've brought a new quality to the theatre. All told, the varied talents are exceptionally well merged and an operatic duet by Secombe and Miss Leigh towards the end of the show is a vocal highlight.

Secombe headlined a Palladium revue two years ago and his success then will certainly be topped now. He's a natural funnyman, with

Legit Followup

Garden District

(YORK PLAYHOUSE, N.Y.)

Ann Harding joined the cast of this Tennessee Williams dual-bill last week, more than five months after its click opening. She replaces Hortense Alden, and with her entry as star, producers John C. Wilson and Warner Le Roy have upped Anne Meacham to co-star billing.

Miss Harding's name may provide boxoffice hypo and thereby extend the run of the off-Broadway presentation. The film star, making her second New York appearance in 30 years (she went to Hollywood after playing the title role in "The Trial of Mary Dugan" in 1927-28 and returned as Madeleine Carroll's successor in "Goodbye, My Fancy" in 1949), went into the Williams one-acters, reportedly without regular rehearsals with the company, but having learned the two lead roles and been directed by Herbert Machiz, the show's stager.

Any newcomer to a cast must to a considerable extent adapt his performance and characterization to his predecessor's, and adjust to the general pattern of the company. It's patently idle, therefore, to attempt to evaluate Miss Harding's interpretation. To a limited degree, she should be able to adjust to the overall performance, and to work out her own portrayal, but that will require several weeks, at least.

On the limited basis of her opening night, then, it can be noted that Miss Harding is getting what must be a welcome change of pace from the sweetly noble roles for which Hollywood typed her. In the curtain-raiser, the candidly-titled "Something Unspoken," she plays a timid woman, and manages to suggest depths the author may have had in mind but failed to clarify.

The real type-switch, however, is the second and longer drama, "Suddenly Last Summer," in which Miss Harding plays a dead dilettante poet's predatory, malignant mother, who blandly proposes to bribe a psychiatrist to perform a brain operation that will destroy the mind of a girl she has already had committed to a sanitarium, so the patient will no longer be able to tell the revolting story of the youth's death.

It is a monstrous character (and clearly a prize addition to the gallery of Williams' unsavory femme creations), and Miss Harding plays it without compromise or apology. The actress will presumably give the role greater depth and detail as well as stellar authority and magnetism with continued performance.

Among the supporting players, Sylvia Stone is an acceptable successor to Eleanor Phelps, perhaps lacking subtlety as the domineering southern snob of the opener, but managing to convey a touch of pathos to the role of the victim's greedy mother in the closer, and Miss Meacham gives an impressively bravura performance as the apparently sane but understandably disturbed girl in the second and major play. Robert Lansing is plausibly calm in the straight-man part of the examining physician in the finale (Williams, who's reportedly undergoing psychoanalysis, was apparently in the analyst-is-God phase when he wrote "Suddenly Last Summer" for this is one of the few outright admirable characters he has ever written), and the other players are believable.

For a first-time spectator, "Garden District" is an interestingly theatrical show and, as still another step in the steadily increasing brutality of Williams plays, it is unquestionably in tune with the violent times. It certainly isn't pretty, but probably it is art.

Hobe.

Dance Reviews

Dance Drama Co.

(St. Marks Playhouse, N.Y.)

Dancers Mark Ryder and Emily Frankel have gotten into the off-Broadway act. They've booked their Dance Drama Co. into the 120-seat St. Marks Playhouse on the lower eastside for a six-week repertory run. It's believed to be the first time a terp troupe has moved into the legit-dominated area for a commercial stand.

The commercial aspects of the engagement, however, aren't particularly bright. It's difficult enough for plays with wide-audience appeal to make the grade off-Broadway. In the case of an all-dance program, especially one such as this, which is neither dull nor exciting, the patron pull appears limited to diehard dance devotees and terp students.

Although some of the items offered are interesting there's nothing of a dynamic nature to make the program a must-see at its $2-$3 scale for some performances and $2.50-$3.50 for others. The offering is presented without scenery, while recorded music and an occasional prop are used.

The program for the initial two weeks includes six numbers, of which the classical are the least effective. The dancing, although not outstanding, is satisfactory. Those in the company, besides Ryder and Miss Frankel, include Barbara Holtzman, Aileen Passloff, Helena Petroff, Charles Nicoll, Myron Curtis, J. William White, Marion Hunter and Harvey Bernard. John Cullum serves as narrator.

The opening bill comprised "Rococo Variations," "Ballad of the False Lady," "The Diamond Backs," "Haunted Moments," "Play in Four Times" and "Still Point."

Jess.

Jose Pares Ballet

San Juan, May 9.

Jose Pares' dance group, one of San Juan's two ballet troupes, presented several numbers at the Tapia Theatre in conjunction with the Casals Festival.

The repertoire of both classical and modern ballets included: Swan Lake, Cain and Abel, Black Swan, Narcissus and Echo, Sylphides, Don Quixote, Death of a Swan, The Nutcracker and Delirium given in several performances.

Emphasis is on classical ballets and techniques and an excellent troupe is being developed. Principals appearing with the ballet included Carlota Pereyra, Jose Pares, Laura Toffel, Joaquin Banegas, Adolfo Roval, Eduardo Recalt and Sylvia Kim.

"Delimium," one of the modern numbers, is a striking and theatrically effective two-character ballet danced against the background of a huge spiderweb which finally traps the male dancer (Pares) who has been snared into a web of vices by the siren (Carlota Pereyra).

"Narcissus and Echo" is a new ballet based on the legend with music by a young local composer Hector Campos Parsi.

Classical numbers were rendered with a lively verve representative of the youth and spirit of the group, and "The Nutcracker" came off particularly well.

Rein.

It's Now Barbara Baroe; Too Many Stage Booths

Barbara Booth is now Barbara Baroe. She explains, "There have been too many great actors named Booth and I'm sure you can think of one now on the boards."

The retagged Miss Baroe will open June 6 as femme lead with producer-director John Cameron's Guthsville Playhouse at Allentown, Pa.

Key City Season Totals

The following figures include touring legit and such local productions as the Civic Light Opera musicals in Los Angeles and San Francisco, but exclude such outdoor operations as the St. Louis Municipal Opera and other summer and winter stock, or such non-legit presentations as opera, ballet, ice shows and variety offerings. Weeks refers to the total number of weeks played by all shows during the season. Figures are unavailable for the 1952-53, 1953-54 and 1954-55 seasons.

	1949-50	1950-51	1951-52	1955-56	1956-57	1957-58
Baltimore	$354,200	$223,700	$201,100			$334,200
Weeks	27	11	11			14
Boston	$1,913,500	$2,185,900	$1,861,100		.....	$1,672,200
Weeks	103	110	98	.....	.....	57
Chicago	$4,056,100	$3,631,900	$4,972,900	$3,892,800	$2,860,090	$3,282,000
Weeks	155	164	180	140	118	84
Cincinnati	$316,900	$349,800	$337,500	.....		$286,800
Weeks	26	22	22	.....	.....	11
Cleveland	$501,400	$302,700	$468,300	$567,900	$336,100	$537,700
Weeks	21	13	20	.....	.....	22
Detroit	$1,055,600	$755,900	$858,000		.....	$935,900
Weeks	42	36	37			36
Los Angeles	$2,551,600	$3,039,800	$1,447,700			$2,727,700
Weeks	178	114	74			70
Milwaukee			.....			$119,800
Weeks			.....			4
Montreal			$143,300			$165,600
Weeks	.....	.....	8	.....		8
New Haven	$316,900	$349,800	$337,500	.....	.....	$484,500
Weeks	26	22	22	.....	.....	18
Philadelphia	$1,537,000	$2,007,700	$1,703,800	$2,108,100	$1,889,900	$2,384,800
Weeks	85	97	89			92
Pittsburgh	$384,200	$263,000	$567,000			$214,300
Weeks	19	13	21	.....		8
San Francisco	$1,505,900	$2,250,800	$1,043,400			$3,293,500
Weeks	61	73	40			105
St. Louis	$529,700	$364,200	$341,900		.....	$558,000
Weeks	24	17	18		.....	15
Toronto	$439,300	$380,600	$317,300		.....	$360,900
Weeks	23	18	14		.....	18
Washington	$225,600	$644,000	$635,900		.....	$1,156,500
Weeks	12	35	28		.....	44
Wilmington			$43,000		.....	$147,500
Weeks	.....	.....	17	.....	.....	18

Touring 'Lady' Rescued Chi's Season; Had $2,000,000 Gross in 30 Weeks

Chicago, June 3.

In the season ending last Saturday (31), the touring "My Fair Lady" singlehandedly legitamized Chicago as a theatre town. Except for the Alan Lerner-Frederick Loewe smash, this culture-panicked city would have had the poorest legit season in memory. "Lady" filled out what would otherwise have been an anemic aggregate gross for the year. Even so, the semester was marked with record lows.

Legits that lighted here during the 52-week period brought a total of $3,282,000 gross, as compared with the previous term's $2,860,090 and nearly at par with the two preceding seasons. Almost two-thirds of the 1957-58 total was, of course, from "My Fair Lady."

The big tuner has played to its 500,000th customer here, has already passed the $2,000,000 marker, and is a cinch to become the Windy City's new all-time boxoffice champ by the end of summer, dethroning "South Pacific," which wound up with $3,204,380 when it closed a 67-week run in February, 1952. The Lerner-Loewe musical may not run as long, but it is playing at a $7 top as against $5 for "SP."

Otherwise, the historic data of the past legit year was largely on the negative side. Semester brought to town the fewest shows in at least a quarter-century, and they ran up the fewest total playweeks. Only 10 tourers landed here after June, '57, in addition to "Cat on a Hot Tin Roof," a seven-week holdover from the previous term. Counting "Cat," the entire season ran only 84 weeks, "Lady" accounting for 30 of them. Two of the new shows were tuners, two

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Mpls. Is Without Legit As Orpheum Deal Chills; May Break Into St. Paul

Minneapolis, June 3.

The prospects of Minneapolis having a legit house next fall are fading. Plans have come a cropper for the 2,800-seat RKO Orpheum to interrupt its regular film policy to book touring shows when they're available.

The RKO deal, thought to be virtually set, was reportedly stymied by a $7,000 weekly rental asked by the theatre. The use of the Orpheum had been contemplated by a group headed by Bennie Berger, operator of the Lyceum Theatre, the town's sole legit house. The Lyceum, however, was sold to Soul Harbor, an Evangelical group, when Berger refused to renew his lease beyond its Aug. 15 expiration date because of a rental boost from $20,000 to $25,0000 a year.

Berger is now trying to arouse local interest in erecting a new legit theatre and is willing to contribute $5,000 to a fund-raising campaign. However, the possibility of raising the necessary coin isn't considered too good.

Two other local film theatres have been under consideration as possible legit outlets. They're the Minnesota Amusement Co.'s 4,100-seat Radio City and 2,300-seat State. The former, however, is regarded as being too large for legit shows, while the use of the State would require major refurbishing.

As the situation now stands, touring shows may be booked into the St. Paul auditorium for their Twin Cities' engagements.

Nina Vance to England On Travel Fellowship

Nina Vance, founder and director of the Alley Theatre, Houston, Tex., left New York last Wednesday (28) aboard the Queen Elizabeth for a four-week visit to Britain on a $1,000 travel grant awarded by the Houston branch of the English-Speaking Union.

Mrs. Vance's Alley Theatre, which was formed in 1947 and went professional in 1954, had been invited by the State Dept. to perform at the Brussels World's Fair. The group had to decline the bid, however, because of the expense involved.

Special Playbill for U. S. Shows at Brussels Fair

Playbill, the official program for Broadway theatres, has gone international. Special three-language editions of the publication are being put out for the American presentations at the Brussels World's Fair. The first, issued last week, was for the Benny Goodman concert at the American Theatre in the U.S. Pavilion.

The text for the program is in English, French and Flemish, with a format similar to that used on Broadway. Numerous ads are spread throughout the initial 32-page publication, which also includes the regular Playbill listing of current New York productions. Until mid-October, the Brussels edition of the program will run about 15,000 copies weekly.

$395 Preem Cost, For London 'Duel'

Here's one to make a Broadway producer drool. It cost only $395 to open the new Christopher Fry-Jean Giraudoux play, "Duel of Angels," in London. The Vivien Leigh-Claire Bloom-Freda Jackson starrer presumably earned back its nut during its first week in the West End.

The production cost of the show was $20,261, but it earned $19,866 operating profit during its tryout tour, so it was virtually in the black opening night, April 24, at the Apollo Theatre, London. Despite mixed notices the ironic comedy has been doing smash business since then.

H. M. Tennent, Ltd., is presenting the show in partnership with L.O.P., Ltd., in which Broadway producer Roger L. Stevens is understood to have a major financial interest. The Playwrights Co., of which Stevens is a member, has scheduled the play for Broadway next fall or winter.

PLAN OFF-B'WAY SHAW REP ON $4,200 BUDGET

A repertory of early plays by George Bernard Shaw is being planned for off-Broadway production on a $4,200 budget. The project is being launched by the Actors Stage Co., formed recently by seven performers. It's understood that other players are putting up most of the required coin in small investments.

The group plans to open June 25 at the Gate Theatre, N.Y., with "Mrs. Warren's Profession" and gradually move into a repertory pattern. The seven actors, who founded the operation and who will also appear in the productions, include Michael Conrad, Virginia Downing, Robert Duvall, John Leighton, Salem Ludwig, James McMahon and Eulalie Noble.

Moss to Exit 'Planet'; Shea to Bring Co. to N.Y.

Joe Moss, manager of the touring company of "Visit to a Small Planet," withdraws next Saturday (7) at the close of the comedy's three-week run at the Hartford Theatre, Los Angeles. He's an unopposed candidate for the office of business manager of the Assn. of Theatrical Press Agents & Managers and will return to New York for the election next Monday (9).

E. O. Bondeson, who's with the Alcazar Theatre, San Francisco, will succeed Moss as manager of "Planet" for the first fortnight of its three-week stand at the Alcazar, beginning Tuesday (10). Joe Shea, the show's pressagent, will then take over as manager for the final Frisco week, which will also mark the termination of the 21-week tour.

Shea will bring the company back to New York. However, Cyril Ritchard, star of the comedy, will remain on the Coast, as he's scheduled to open July 3 in "La Perichole" at the Central City (Col.) Opera House.

What's in a Name?

London, June 3.

"My Bare Lady" is the title of a nudie revue that has just begun a provincial tour. It is presented by Cyril Dowler and features Rhoda Rogers, Dennis Burrows, Lynton Boys, and the Dillionaires.

There is absolutely no connection, except in the matter of timing and public inference, between this show and the new London musical comedy smash, "My Fair Lady."

Philly's Season: Hit Shows And New High Gross

Philadelphia, June 3.

Philadelphia's theatre season was not only one of the more rewarding artistically, but was also its healthiest financially. A total of 40 shows played the five midtown legit houses and tabbed an aggregate gross of $2,384,800, a second high, in 92 playing weeks.

Although it was only lighted 16 weeks, the Shubert Theatre paced the boxoffice bonanza. The 1,870-seat theatre (the town's second largest house) racked up a rich total of $832,000 with only six productions. Right from the start the Shubert got off to a runaway lead with Lena Horne's starrer "Jamaica," which garnered $186,000 in three weeks.

The Jose Ferrer production, "Oh, Captain," twice set the house record at the Shubert during its two-week stay, drawing $63,200 in its second frame and departing for Broadway with $134,000 in its coffers after 17 performances here.

The year's top grosser was "The Music Man." This musical was on Guild subscription and scaled lower than "Jamaica," but managed to clock up $206,000 during its four-week stay. "Say, Darling" in-

(Continued on page 72)

Terrell Opens Season: 'Happy Fella' the Show, But Supper No Picnic

Lambertville, N.J., June 3.

Despite the inevitable hitches of an opening night, producer St. John Terrell managed to get the summer season under way at his Lambertville Music Circus last Saturday night (31). But visiting newspaper men who got the poor-relations treatment after being invited as "guests," apparently didn't share enthusiasm.

The invitation had included before-the-show buffet supper in what Terrell bills as the "Astrotarium," an inflated structure adjacent to his tunetent. However, the facilities and personnel were hopelessly inadequate for the huge turn-out, seemingly including half the population of the surrounding area.

Unable to get near the Italian-style grub, some resourceful scribes bribed attendants to serve them. Others bought hot dogs at concessions on the ground, and a few exasperated members of the visiting press sought solace in the free booze on hand—until service was halted because of the approaching ring-up time.

Incidentally, the show was "Most Happy Fella." It got started at 9:30.

Tax Deductible?

Realtor-producer Roger L. Stevens is active in so many and such diverse big-money operations that he's inevitably mentioned when any new project is discussed. Several nights ago, for example, Richard Burton, costar of one of Stevens' shows, the Playwrights Co. production of "Time Remembered," was telling company manager Ben Rosenberg that when the Jean Anouilh comedy closes June 14 at one of Stevens' theatres, the Morosco, N.Y., he will return to England, but hopes to return next fall, "if war doesn't break out."

"Don't worry about that," Rosenberg reassured him. "If there's a war, Stevens will buy it."

Road Season Gross About Even; Total Playing Weeks Hit New Low

The season total gross for the road more or less held its own in 1957-58. The total take was $22,600,000, neither the best nor the worst since VARIETY has been tabulating the figures.

In the highly significant number of playing weeks, however, touring legit (plus a few local non-stock productions) sank to the lowest level in the 10 years covered by the figures. The total playing weeks (representing the number of shows current each week, for the 52-week period) ebbed to only 729, or an average of only a trifle over 12 touring shows a week.

Although figures for the respective key cities are available for only a few years, several trends are apparent. For example, while Chicago, long the outstanding legit center outside of New York, has remained fairly steady in the matter of total gross (although the extremely indicative number of playing weeks has dwindled sharply), it has been overtaken by San Francisco and Los Angeles, largely because of the Civic Light Opera Assn. setup in the two Coast cities.

While legit, at least in terms of touring productions from Broadway, has declined steadily on the road, the trend has been particularly apparent in such formerly excellent stands as Pittsburgh, Toronto and such no-longer tabulated spots as Kansas City, Buffalo-Rochester, Minneapolis, Dayton-Columbus, etc.

Russell Back to Britain; Drops 'Angels' Barn Tour

British producer Charles Russell, who had been readying a strawhat touring package of "Fallen Angels," starring Hermione Gingold and Carol Bruce, has turned over the project to Henry Weinstein and returned to London to stage his sixth "Night of 100 Stars" charity benefit July 24 at the Palladium.

He plans to return to the U. S. in the fall, possibly to produce an old French face being adapted by Noel Coward. He will be partnered in the project with Lance Hamilton, with whom he co-produced Coward's "Nude With Violin" and "Present Laughter" on Broadway and a short tour last winer.

'Sunrise' Due To Recoup in 4 Wks.

"Sunrise at Campobello" should get out of the red in another four weeks. That's provided the Theatre Guild-Dore Schary production, currently in its 19th week at the Cort Theatre, N.Y., continues at its steady sellout pace.

As of a May 3 accounting, the play, written by Schary, had unrecouped costs of $59,661. With the drama averaging around $7,000 weekly operating profit, it's figured that the deficit has since been reduced to about $24,000, and in another four weeks will be entirely recovered.

The Ralph Bellamy starrer, financed at $110,000, cost $106,800 to produce, while the tab on bringing it to Broadway, after out-of-town losses and other expenses, was $123,392. As of the May 3 audit, the backers had been repaid $20,000 on their investment. It may be several more months before any further distribution is made, as a balance is being accumulated to finance a touring edition slated to get underway next October.

Incidentally, Bellamy and Schary are each getting 10% of the gross, while director Vincent Donehue is in for 1½% off the top. The theatre rental is a straight 25% of the gross.

IT'S FINALLY DEFINITE: O'NEAL NOT CANDIDATE

Frederick O'Neal has clarified his position in the Actors Equity election, to be held Friday (6) at the Edison Hotel, N.Y. He informed the union last week that he stood pat on his original decision not to run for president against Ralph Bellamy, the incumbent, who is the independent candidate for re-election.

O'Neal, the union's first Negro to be nominated for the Equity presidency, was chosen on the regular ticket. However, he sent a wire of withdrawal after Bellamy, who had originally declined to run for re-election, reversed his decision after being petitioned by a segment of the membership.

Despite O'Neal's wire of withdrawal, there was some confusion as to whether or not he was going to remain in the contest. An unsigned letter to the membership, urging support of the regular ticket, emphatically stated that O'Neal was still a candidate.

Boston's Cushman Club Due to Make Its Exit

Boston, June 3.

Another legit landmark, the local Charlotte Cushman Club, is about to disappear. The club, which served as a residence for actresses, singers and dancers since 1927, used to house as many as 1,200 show biz femmes in a season. Modeled after the Charlotte Cushman Club in Philadelphia, the spot was organized by the late Mrs. Malcolm Bradley French, who died in Feb., 1957.

The club had never been self supporting. Its basic aim was to provide comfortable lodgings for theatrical femmes at a modest price.

Equity Chorus Dues $18 For Another 2 Years; Then Equalize Scales

The annual dues for chorus members of Actors Equity will remain at $18 until May 1, 1960. A decision not to hike the levy to $24, the amount paid by principals, was made recently by the union's council, on recommendation from two committees.

Under the terms of the 1955 merger agreement between Actors Equity and Chorus Equity, the yearly payment of $18 by chorus members was to have continued for at least one year and applied only to those not employed under a principal's contract. The continuation of the provision, without a re-evaluation of the disparity in dues for chorus performers and principals, had been a subject of dispute in the union.

The two groups which studied the situation were the House Affairs Committee and the Advisory Committee on Chorus Affairs. The HAC recommended that dues for all members be $24, citing as one of its points that chorus performers "receive the same amount of service from the union that any member does, and it is basically a form of discrimination."

The ACCA felt the dues structure should remain unchanged, however, on the ground that "in the passage of time an automatic adjustment will be made which will eliminate the difference now existing. . ." In line with this, statistics showed a drop in the number of chorus members paying $18. Executive secretary Angus Duncan pointed out that most chorus performers eventually work under principal contracts.

The ACCA suggested May 1, 1960 as the time to equalize all dues, and the council voted to accept that recommendation.

McGill's 'Wry & Ginger' Going Com'l, a la 'Fur'

Montreal, June 3.

"Wry & Ginger," this year's McGill Univ. musical, is following the commercial pattern set by its predecessor of two seasons ago, "My Fur Lady." There's a twist this time, however, with the undergrad participants sharing in the show's profits, with the aim of paying their next semester's tuition and board, etc.

"Wry & Ginger" is currently playing Moyse Hall here, as did "My Fur Lady," as a prelude to going on a Canadian tour on a fully professional basis. The new musical, which opened last February, has been largely revised, and the company has been cut from 50 to 30, with a production staff of six.

Legit Bits

Claudia Cassidy, drama critic for the Chicago Tribune, will begin a nine-day o.o. of the N. Y. legit scene next Tuesday (10). Broadway press-agent **William Fields** arranged her schedule.

A drama festival to feature American plays and performers is scheduled for next Jan. 13-March 8 at the Tapia Theatre, San Juan, Puerto Rico. The festival will be under the management of **Barry B. Yellen**, while **Sidney Walters**, who'll take a leave of absence from his chores as a CBS-TV director, will be artistic director.

Jean Elliott will take over as business manager of the Margo Jones Theatre, Dallas, next fall in advance of the 1958-59 season there.

"Chaparral," a new play by **Valgene Massey**, former stage manager at the Dallas (Tex.) State Fair, is planned for off-Broadway production next September by **Gene Wolsk**, formerly production associate to **William Hammerstein** at the N. Y. City Center, and **Robert L. Livingstone**, who assisted **Vincent Donehue** in the staging of "Sunrise at Campobello."

Richard Silvera will succeed his brother **Frank Silvera** in "Jane Eyre" next Monday (9).

"Dark at the Top of the Stairs" will be presented in Italy next fall by the **Compagnia Dei Giovani**, with **Giorgio de Lullo** handling the staging.

Jay Livingston and **Ray Evans** will provide the songs for **Howard Merrill's** projected musical version of "Holiday for Henrietta." Merrill acquired the rights to the French film from the authors, **Julien Duvivier** and **Henri Jeanson**, and Regina Films, producer of the pic.

"Hear That Sweet Laughter," an all-Negro-cast comedy by **Josh Greenfeld**, is planned for N. Y. production next September by **Alden E. Aldrich, Ross Bowman** and **Michael Shurtleff**. Aldrich and Bowman have previously been stage managers, while Shurtleff was casting director for **William Hammerstein** at the N. Y. City Center.

"Olympus, Farewell," a new play by **Jack Bayley**, will launch the series of six plays to be presented this summer by the N. Y. U. Workshop at the Hall of Fame Playhouse, N. Y. **Julie Haydon** will gueststar in the production, which will be presented July 7.

Bretaigne Windust has been tagged to direct the forthcoming Broadway production of "Girls in 509."

"Jolly's Progress," **Lonnie Coleman's** adaptation of his own novel, "Adam's Way," is scheduled for Broadway production next fall by the Theatre Guild, with **Alex Segal** as stager. **Eartha Kitt** is sought for the starring role.

Maurice Evans has bid for the U. S. rights to "The Dock Brief" and "What Shall We Tell Caroline," **John Mortimer's** double-bill at the Garrick Theatre, London. However, contrary to a report in last week's VARIETY, the rights have not yet been tied up by the actor-producer.

Chris Campel will replace **Torin Thatcher** in "The Firstborn" for the upcoming engagement at the Habimah Theatre, Tel Aviv.

Benny Baker will appear in the touring company of "The Music Man" in the role originated on Broadway by **Iggie Wolfington**.

Elia Kazan will probably direct **Michael V. Gazzo's** "Night Circus," scheduled for an Oct. 23 Broadway opening. Following that, he will direct "J. B.," the **Archibald MacLeish** play.

Revivals of four plays by **Arthur Laurents** are scheduled for off-Broadway production next fall at the Actors Playhouse by **James Preston. Jack Ragotzy** and **Paul Michael**. The quartet will include "Time of the Cuckoo," "Clearing in the Woods," "Bird Cage" and "Home of the Brave." All, but "Home" will be revised.

"Cue for Passion," a new play by **Elmer Rice**, is scheduled for Broadway production next winter by the Playwrights Co. Rice, a member of the producing organization, will double as director.

Libby Holman may appear on Broadway next season in **Paul Bowles'** musical adaptation of **Federico Garcia Lorca's** "Yerma," which will be preemed, with Miss Holman as star, July 29 at the U. of Denver. It will then be presented Aug. 13-23 at Ithaca (N. Y.) College. **Agna Enters** will stage the presentation.

Phil Schneider has been signed for his 30th consecutive year as business manager and theatre party agent for the Downtown National Theatre, N.Y.

Frank O'Connor's short story, "Guests of the Nation," which was dramatized and directed by **Nell McKenzie** for a single-performance presentation recently at the Theatre de Lys, N.Y., will be revived by **Paul E. Davis** and McKenzie for an off-Broadway run at the Theatre Marquee, beginning June 24. A curtain raiser, possible Edna St. Vincent Millay's "Aria Da Capo," the one used at the de Lys, will precede "Guests" at the Marquee.

Herb Kelly, amusements editor of the Miami News, will take in several Broadway shows from next Saturday (7) through the Friday (13).

Ardele Striker's "Dead Reckoning" and **J. G. Severns'** "The Waltz Has Begun," both full-length plays, tied for first place in the sixth annual National Collegiate Playwriting Contest, sponsored by Samuel French, Inc. The authors will split $450 in prize money. **Grover Lewis'** "Wait for Morning, Child" won $200 in the short play category, while Severns also took second place in that classification, winning $100 for his "Crispian's Day."

Roddy McDowall and **Piper Laurie** are set to costar in the "Handful of Fire."

Agatha Christie's "The Spider Web," which recently ended an 18-month run in London, has been acquired for Broadway production by **Jan Sterling**, who plans to star in the vehicle. The actress will try-out the play this summer on the strawhat circuit, with **Leon Stevens** packaging the production.

Juanita Hall has been signed for "The Flower Drum Song."

John Dutra will be leading man this summer at the Elitch Gardens Playhouse Denver, which begins its 68th season June 15. **Luther Kennett** will be director during the 10-week season.

Jack P. Ragotzy's Barn Theatre, Augusta, Mich., began a 15-week season last night (Tues.). Ragotzy will be directing most of the plays, with **Rinaldo Capillupo** coming in as stager on two musicals.

Jules Munshin and **Audrey Christie** costar in "The Great Sebastians" next week at the Playhouse in the Park, Philadelphia, while others in the cast include **Shirley Blane** and **Buck Kartalian**.

Martin Ashe will appear in "Happiest Millionaire" the week of July 21 at the Mt. Park Casino, Holyoke, Mass.

Charlotte Harmen's Clinton (Conn.) Summer Theatre begins its eighth season June 28, with **Ned Madarino** and **Jerry Solars** splitting the directorial chores during the barn's scheduled nine-week run.

"The Big Stick," a new play by **Roy Pope**, in which Theodore Roosevelt is the leading character, is scheduled to be tried out Aug. 19-24 at the Gateway Theatre, Bellport, L.I.

John Vari's "Farewell, Farewell, Eugene," which was tried out three years ago at the Margo Jones Theatre, Dallas, and was subsequently optioned by several producers, has now been acquired by **Ron Rawson**, who plans breaking it in for Broadway this summer at his John Drew Theatre, East Hampton, L.I. The production is scheduled for the week of July 14 or 21.

Lee Venora has been set for the lead femme role in "The Happy Journey," scheduled to preem Sept. 2 at **Paul Winston's** Music Theatre in Dayton, O.

Scott McKay will appear opposite **Anne Sheridan** in the strawhat touring package of "Kind Sir."

Lili Darvas will be costarred with **Claude Dauphin** in a stock tour of "Waltz of the Toreadors." The cast will also include **Philip Bourneuf** and his wife, **Frances Reid**.

The Lakewood Theatre, Skowhegan, Me., begins its 58th consecutive season June 14, with a 12-week run scheduled. The staff includes **Grant Mills**, managing director; **Henry Richards**, stager; **Gerald Rithole**, scenic designer; **Harry Lowell** and **William Dodds**, stage managers, and **Ed Dawson**, pressagent.

Valerie Bettis will star in "Silk Stockings" at the Rye (N.Y.) Music Theatre from June 24-29.

Mildred Dunnock in "Madwoman of Chaillot" will be presented July 3-4 and July 7-12 at the Williamstown (Mass.) Summer Theatre as the opening bill of the barn's fourth season.

Isobel Rose Jones' Starlight Theatre, Pawling, N.Y., launches its 25th season July 1, with **Robert Stevens** as stage manager, **Floyd Allan** as scenic designer and **Jacques B. Sheridan** as pressagent. A tryout, "The Ride of Mehitable Wing," is scheduled as the season's closer the week of Sept. 2.

Spanish dancers **Luis Olivares** and **Malena Vargas** will appear in the Flamenco sequence of "Happy Hunting" at the Brandywine Music Circus, Concordville, Pa., from July 22-Aug. 3.

Stock Reviews

The Ottawa Man

Toronto, May 21.

Murray and Donald Davis presentation of three-act comedy by Mavor Moore, derived from Nikolai Gogol's "Inspector-General." Staged by Mavor Moore; settings, Murray Laufer; lighting, David Hopla; costumes, Clare Jeffery; music, Lucio Agostini; dances, Sydney Vousden. Stars Eric House. At Crest Theatre, Toronto, May 21, '58; $3.50 top.

Napoleon Forget ..... Alex McKee
Pierre ..... Orest Ulan
Anna ..... Betty Leighton
Marie ..... Deborah Turnbull
Axel Axelson ..... William Needles
Judge McGregor ..... Alexander Webster
Doc Schultz ..... Joseph Furst
Rev. Williams ..... Drew Thompson
Sheriff ..... Alfie Scopp
O'Reilly ..... Tom Kneebone
O'Rourke ..... Larry Beattie
Roland Plantagenet ..... Eric House
Burrows ..... Charles Palmer

In "The Ottawa Man," Mavor Moore has transferred the derived adaptation of Nicolai Gogol's "The Inspector-General" to an English-language version of mistaken identity set in the Manitoba territory of the 1870's. This time, it is an English remittance man who is mistaken by the grafting town leaders as a government investigator.

In this oft-told tale, the adaptor makes full use in an early Canadian setting of the Royal Northwest Mounted Police, French-Canadian trappers, a prying postmaster, a corrupted civic group headed by the mayor, a Scots-accented judge and a German-dialect doctor. There is also the mayor's sex-starved Cockney wife and their giggling, willing daughter. The visiting Englishman, complete with valet, is also prone to accepting bribes of those who wish to be favorably mentioned in the supposed Ottawa report.

In this historical comedy, Moore has stripped fact from historical fiction and hilariously upset the establishment of what national holiday orators describe as "the founding of a great nation." He gives audiences welcome laughter at the expense of self-seeking so-called Empire builders.

Eric House is excellent as the remittance man who takes his love and his loot where he finds it, and so is Charles Palmer as the gentleman's gentleman to the mythical Roland Plantagenet. Lending valuable support are Alex McKee as the letter-steaming postmaster, Alexander Webster as the bearded judge, Joseph Furst as the monocoled German-dialect doctor and Drew Thompson as an always-tipsy preacher.

The women include Betty Leighton, notable as the Cockney who "was born six blocks from Buckingham Palace," Deborah Turnbull, hampered by a giggle-role and Catherine Tory as an embattled female with a Joan of Arc complex.

The settings and costuming are correct. *McStay.*

Come and Kiss Me

Hollywood, May 27.

Sid Melton & Mike Cazden production of three-act comedy by Lewis Meltzer. Stars Dee Parker, Lou Krugman, Douglas Henderson, Thom Carney, Vikki Dougan. Directed by Penrod Dennis; set, Frederick Cutler, Jerry Grollnek. At Las Palmas Theatre, Hollywood, May 2, '58; 3.30 top.

Hal Clinton ..... Douglas Henderson
Perry McGee ..... Vikki Dougan
Amy Slocum ..... Dee Parker
Lester Flavin ..... Thom Carney
Sam Slocum ..... Lou Krugman

Film scenarist Lewis Meltzer, who may be hindered by restrictions when writing for the screen, has let himself go with sex, profanity and alcoholism in his play, "Come and Kiss Me." Produced at the Las Palmas by Sid Melton and Mike Cazden, the comedy has the earmarks of sophistication—uninhibited characters in an uninhibited setting—and there's a certain professionalism about the writing.

The situation, thin to begin with, becomes transparent early in the first act, however, and the few laughs that follow are hardly worth a whole evening. There are five characters, few of whom become real people, in the drawing room triangle, plus a sexy blonde and her dumb boyfriend.

Douglas Henderson, as imbibing bachelor, relies on wide eyes, double takes and ludicrous grins. As the unhappy wife, Dee Parker gives a capable performance. Lou is fine as the husband and there is okay support from Thom Carney and appropriately voluptuous sex from Vikki Dougan.

Penrod Dennis' direction seems better with movement than with character. Setting by Frederick Cutler and Jerry Grollnek is typically modern. *Ron.*

Leif Erickson will appear as Franklin Delano Roosevelt in the second company of "Sunrise at Campobello," which is scheduled to begin touring next October.

Season Total Grosses

BROADWAY

Season	Total Playing Weeks	Total Gross	Biggest Single Week	Number of Shows That Week	For Week Ending
1936-37	.....	$13,886,300	.....	.....	.....
1937-38	999	11,501,300	.....	.....	.....
1938-39	1,061	12,751,000	$446,000	32	Feb. 25, '39
1939-40	991	12,665,800	381,500	26	Dec. 30, '39
(Figures are not available for the seasons 1940-41 through 1946-47)					
1947-48	1,325	28,826,500	777,500	29	Dec. 29, '39
1948-49	1,231	28,840,700	743,300	30	Feb. 21, '49
1949-50	1,156	28,614,500	737,100	29	Feb. 4, '50
1950-51	1,139	27,886,000	752,600	27	Dec. 30, '50
1951-52	1,072	29,223,000	781,100	25	Feb. 23, '52
1952-53	1,012	26,126,400	722,700	27	Feb. 28, '53
1953-54	1,081	30,169,200	753,000	28	Feb. 27, '54
1954-55	1,139	32,087,800	886,200	29	Jan. 1, '55
1955-56	1,239	35,353,100	881,700	30	Feb. 25, '56
1956-57	1,182	37,154,500	934,800	30	Dec. 8, '56
1957-58	1,081	37,515,300	962,700	28	Feb. 15, '58
ROAD					
1948-49	1,152	23,657,900	707,400	35	Dec. 27, '48
1949-50	1,019	20,401,300	653,300	31	Jan. 28, '50
1950-51	913	20,330,600	653,100	28	Oct. 21, '50
1951-52	829	18,827,900	615,900	22	Oct. 20, '51
1952-53	1,036	23,417,600	706,000	32	Jan. 31, '53
1953-54	794	17,623,200	547,400	28	Oct. 10, '53
1954-55	879	21,122,000	601,000	28	Dec. 4, '54
1955-56	864	22,853,500	617,300	22	April 28, '56
1956-57	772	19,826,300	691,400	23	Oct. 20, '56
1957-58	728	22,645,000	716,200	26	Jan. 25, '58

$60,160,300 Season

Continued from page 1

was approximately the same. It's evident, therefore, that the tripled gross, both seasonal and single-week, reflects higher ticket prices rather than increased attendance.

The records do not list the heavy-grossing shows current during the various seasons (such data could be gathered without too much difficulty, if anyone cared to take the time). Nor is there any obvious explanation why the biggest-gross week has occasionally occurred at some other time than the Christmas-New Year or the Washington's Birthday week, the two traditional boxoffice peaks of the season.

Tiptop Tome: Theatre Of Robt. Edmond Jones'

"The Theatre of Robert Edmond Jones" (Wesleyan U. Press; $12.50), is edited with chronology by Ralph Pendleton, and carries comments on Jones and his stage designing by John Mason, Jo Mielziner, Donald Oenslager, Lee Simonson, Stark Young, Kenneth Macgowan and Mary Hall Furber. Book is unquestionably one of the most important show biz bios of the last decade, and covers Jones' long and brilliant career (1914-1954) with authority, grace and distinction.

Format makes the tome a delight, with inclusion of more than 50 plates, some in color, from the late artist's original drawings. Editor deserves credit for thoroughness and accuracy in his chronology, which is brightened by marginal illustrations. There are also some photos, costume sketches and details from Jones' blueprints.

Mrs. Furber, friend of the Jones family, offers material on the artist's New Hampshire origins. Mielziner and Oenslager, who served as apprentices in Jones' studio, reflect associations with the great designer. "A dreamer, but also a doer," writes Mielziner, who pinpoints Jones' work with lighting; his personal absorption with every detail of production; his artistic integrity. "Workman, craftsman and artist," is Oenslager's assessment of Jones.

Macgowan deals with the designer's brief but effective work with color films ("La Cucaracha," 1934; "Becky Sharp," 1935; "Dancing Pirate," 1936). Simonson mentions Jones' legacy to our stage; the first designer to win recognition as "an indispensable collaborator in the interpretation of a script." Stark Young dwells particularly on Jones' designs for "Birthday of the Infanta" and "Macbeth"; while John Mason Brown provides a touching l'envoi for a "magnificent dreamer whose genius it was to transmute his dreams into reality."

Through these writers who knew Jones, and by virtue of the chronology and illustrations, one of the great theatre careers of this era is carefully and lovingly preserved. Value of this book to pros and students cannot be underestimated. A reflection of the immediate lustrous past, it is the key to the best of creative theatre that is yet to come. *Rodo.*

Guild Refund to Chi Subscribers

Chicago, June 3.

Unable to come through with an eighth show for the current legit season, the Theatre Guild here has made a refund to its 16,700 local subscribers.

Ironically, the shortened legit term has drawn the largest Guild subscription list in at least two decades. While a final show could probably have been booked to complete the season's subscription commitment, the Guild decided not to extend its presentations beyond May 1.

Renewal solicitations for next season have already gone out, and the response has been brisk, despite the lack of announced subscription plays. It's figured unlikely, however, that the subscription list will exceed that of the current semester, because 16,700 represents virtually capacity.

Guild rates for next term will be slightly higher than before, as two musicals are due (though it's not known which shows they'll be), sans discount. According to Chi subscription manager Harriet Watt, Guild scarcely sells anymore on a money-saving basis, but represents to its clients a service and a time-saver.

SKED BARN BREAK-IN OF CONCERT 'CANDIDE'

The Lester Osterman Jr.-Hillard Elkind presentation of last season's Broadway musical, "Candide," will have a strawhat breakin prior to taking off on a one-niter tour next October. The new concert version of the musical adaptation to Voltaire's classic is scheduled to open Sept. 22 for a one-week run at the Bucks County Playhouse, New Hope, Pa.

Martyn Green, Robert Rounseville and Irra Petina will star in the presentation. Both Rounseville and Miss Petina appeared in the Broadway production, which was presented by Ethel Linder Reiner, with Osterman as associate producer.

Sale of L.A. Biltmore Involves 525G Payment

Los Angeles, June 3.

Deal whereby Southern California restaurateur Paul A. Cummins purchased the Biltmore Theatre in downtown Los Angeles, involves a price of $525,000, including $210,000 down, plus $315,000 payable in two years at $6%. The house was opened in 1924.

Cummings acquired the property in his own name and that of his wife, Ruth. He was only bidder on theatre. Existing commitments will keep the Biltmore as a legiter until fall. "Auntie Mame" will open there Aug. 12 for an eight-week engagement, but then the building will probably be razed to make way for a multiple-story commercial structure.

Connie Bennett Wow 59G, Denver; 'Fella' $70,000, L.A.; 'Lady' 67G in Chi

The touring list was down to seven shows last week (including the Civic Light Opera Production of "King and I"). With the scheduled closing June 14 of "Diary of Anne Frank," the layoff starting June 22 of the Constance Bennett-starring edition of "Auntie Mame" and the fold June 28 of "Visit to a Small Planet," the lineup will number only four, which will probably be the minimum for the summer.

Business was generally off a trifle last week, but the overall trend was mitigated to some extent by the smash solo-week engagement of Miss Bennett in "Mame" in Denver. As usual, the two CLO operations in Los Angeles and San Francisco remained at near-capacity, and "My Fair Lady" was still in the big-profit bracket in Chicago.

Except for a few possible bookings on the Coast during the summer, the Theatre Guild-American Theatre Society subscription season ended last week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

DENVER

Auntie Mame (2d co.), Aud. (C) (single wk) $5.50; 2,250; $62,000) (Constance Bennett). New high for the tour, $58,968, with the first half of the week on Guild-ATS subscription. Previous week, $34,200 at the KRNT Theatre, Des Moines.

LOS ANGELES

Most Happy Fella, Philharmonic Aud, (MD) (1st wk) ($6-$5.50; 2,670; $73,500). Almost $70,000 on SCL subscription. Previous week, $55,500 on CLO subscription at the Curran, San Francisco.

Visit to a Small Planet, Hartford (C) (2d wk) ($5.50-$4.95; ?,024; $26,000) (Cyril Ritchard). Nearly $22,800 on Guild-ATS subscription. Previous week, $18,600 in seven performances, on subscription.

SAN FRANCISCO

King and I, Curran (MD) (1st wk) ($6-$5.50; 1,758; $58,000) (Cameron Mitchell, Gisele MacKenzie). Almost $54,000 on CLO subscription. Previous week, $72,500 on subscription at the Philharmonic Aud., Los Angeles.

WASHINGTON

Diary of Anne Frank, National (D) (2d wk) ($4.95-$4.40; 1,677; $44,000). Over $23,400 on Guild-ATS subscription. Previous week, $26,600 in nine performances on subscription.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (30th wk) ($7; 2,100; $72,979). Edged $67,000. Previous week, $68,300.

TORONTO

Auntie Mame (3d co.), Royal Alexandra (C) (single wk) ($5; 1,525; $38,000). (Sylvia Sidney). Over $21,000. Previous week, $21,200 in six-performance split.

Blum New R&H Caster; Set 'Angel' for London

Edward Blum has taken over as casting director for Richard Rodgers and Oscar Hammerstein 2d. He succeeds Jerry Whyte, who's going to London to line up a theatre for "Look Homeward, Angel," which R & H will produce there through their British firm, Williamson Music Ltd. The West End opening will be dependent on the availability of a theatre.

Prince Littler may be partnered with R & H in the British production of the Pulitzer and Critics Circle-prize play, presented on Broadway by Kermit Bloomgarden and Theatre 200, Inc. Besides the London venture, R & H are scheduled to be represented on Broadway next fall with "Flower Drum Song," a musical based on C. Y. Lee's book.

The book for the tuner is by Hammerstein and Joseph Fields, with Hammerstein also providing the lyrics and Rodgers the music. Blum, who joined the R & H firm last Monday (2), had previously been with CBS-TV as music and variety casting director in New York.

Plan Off-B'way Showing Of Maryat Lee's 'Kairos'

"Kairos," a topical drama by Maryat Lee, will be produced off-Broadway next fall by the authoress, who has already lined up half of the necessary $10,000 bankroll.

The play calls for a cast of six, all over 30 years of age, and Miss Lee is in New York to line up a director.

SKED TOLEDO-EUROPE THEATRE TOUR AUG. 6

Toledo, June 3.

The first Toledo-Europe legit package tour is set to get under way Aug. 6. The hike is being organized by Dorman Richardson, manager of Living Theatre Promotion here. Richardson has been sponsoring show trains from here to New York, the eighth of which is slated for next Oct. 26-Nov. 1.

Teaming with Richardson on the European excursions, which will run through Sept. 18, is Percival Tour. The travel agency will take care of general sightseeing for the group, while Richardson will be in charge of a special theatre program. Travel to Europe will be by ship, and the return by plane from Paris.

Nouveau Monde Troupe To Extend Current Tour

Ottawa, June 3.

After its appearances this summer in Paris, the Brussels World Fair, the Netherlands and Stratford, Ont., Montreal's Le Theatre du Nouveau Monde will play Yugoslavia, Russia and several countries of South America. It played two weeks recently at the Phoenix Theatre, N.Y.

Four members of the troupe who regularly act in novelist Roger Lemelin's serial "The Plouffe Family," seen on both English and French networks across Canada, will lose up to $500 a week apiece while on tour. They are Jean-Louis Roux, Denise Pelletier, Huguette Oligny and Denyse St. Pierre.

Chi Season

Continued from page 69

were comedies, five straight plays, and the 10th was Marcel Marceau's one man show.

Season was dignified by two other "records": the fewest local houses (5) to be used over an entire year, and the longest stretch of total darkness (13 weeks). Chi was legit-less all last summer, from July 17, when "Cat" closed, to Oct. 16, when "Diary of Anne Frank" opened. Although it was not exactly a boxoffice click, "Anne Frank" had the longest run of a straight play (10 weeks).

Of the houses, the Shubert was lighted longest, with 30 weeks for a single show, "Lady." Erlanger was open 23 weeks with three shows, Blackstone 16 weeks with three, Harris 10 weeks with two, and Great Northern six weeks with two.

Toughest of the critics on the four dailies was the Tribune's Claudia Cassidy who, per her reputation, panned four shows and gave one so-so valuation. However, she also led her colleagues in rave notices, with four. Gentlest was Roger Dettmer of the American, who gave three raves and four positives against three pans. Syd Harris, of the Daily News, and Herman Kogan, of the Sun-times, each handed out raves, positives and negatives in threes, and each dealt out one on-the-fencer.

Touring Shows

(June 2-15)

Auntie Mame (Nat'l Co.)—Ellis Aud., Memphis (3-7); State Fair Park, Dallas (8-15).

Auntie Mame (2d Nat'l Co.)—Bushnell Aud., Hartford (3-6); Brandywine Music Circus, Coatesville, Pa. (10-15).

Diary of Anne Frank—National, Wash. (2-14).

King and I (CLO)—Curran, S.F. (2-14).

Most Happy Fella—Philharmonic Aud., L.A. (2-14).

My Fair Lady (2d Co.)—Shubert, Chi (2-14).

My Fair Lady (Canadian)—Playhouse, Winnipeg, Man. (2-14).

Visit to a Small Planet—Hartford, L.A. (2-7); Geary, S.F. (10-14).

Poor Little 'Friday'

South Laguna, Calif.

Editor, VARIETY:

For purposes of my upcoming book on "The Theatre From A to Z," still very much in preparation, and also as a curiosity of interest, perhaps some VARIETY reader can help me locate a Broadway play with "Friday" in the title. My records of the New York stage from 1752 to 1958 show all the other week days used, but the playwrights seem to have shied away from Vendredi, as the French would say.

For instance I found "Blue Monday" 1932; "Eight O'Clock Tuesday" 1941 and "Maybe Tuesday" 1958; "Wednesday's Child" 1934; "Thursday Evening" 1923 and "Every Thursday" 1934; "Saturday's Children" 1927; "Saturday It Rained" 1932; "Saturday Night" 1926; "A Saturday Night" 1933; "Saturday to Monday" 1917; "Sunday" 1904; "Chicken Every Sunday" 1944; "Sunday Breakfast" 1952; "Sunday Nights at Nine" 1934 and "Story for Sunday Evening" 1950. But what happened to Friday? *Sam Stark.*

LONDON 'LADY' AIMING AT $1,000,000 ADVANCE

London, June 3.

"My Fair Lady" will probably be the first show in London stage history to have a $1,000,000 advance sale. It has already racked up about $850,000, with boxoffice sale and ticket broker guarantees, on top of the pre-opening mail order sale.

With the window sale and ticket distribution by the libraries (as ticket brokers are known locally) topping the nightly gross, the advance is building. The capacity of the Drury Lane Theatre is about $45,000 a week. The show has gone clean at every performance so far, and is expected to remain solid indefinitely.

Scots Go for Twofers (And No Jokes, Please)

Glasgow, May 27.

An experiment in the use of two-for-ones appears to be paying off for the Howard & Wyndham circuit at its King's Theatre here. The bargain ticket policy is being used for Monday night performances at the house which previously had been pulling about 50% of capacity.

Since the start of the twofer practice, Monday night biz has jumped to generally sellout level.

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-25-57).
Bells Ringing, Coliseum (11-14-57).
Big Tickle, Duke York's (5-23-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-12-56).
***Dear Delinquent,** Aldwych (6-5-57).
Deck Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Sadler's (5-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Bat, Piccadilly (12-12-57).
Repertory, Old Vic (9-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-13-58).
***Visit of Sun,** Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Verdict, Strand (5-28-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
*Transferred.

SCHEDULED OPENINGS

Something's Burning, Arts (6-3-58).
Speaking of Murder, St. Mart. (6-4-58).
Velvet Shotgun, Duchess (6-11-58).

CLOSED LAST WEEK

New Crazy Gang, Vic. Pal. (12-18-57).
Something to Hide, St. Mart. (4-30-58).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Grand Hotel, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Pleasure His Co., Royale (10-7-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
Girls in 509, Belasco (10-15-58).
Petate, Miller (10-16-58).
Once More With Feeling, Nat'l (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Ulysses, Rooftop (6-5-58).
Making of Moo, Rita Allen (6-11-58).
Quests of Nation, Marquee (6-24-58).
Shaw Repertory, Gate (6-25-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

B'way Tobogganing Into Summer; 'Say' 44½G, 'Jamaica' 44G, 'Dark' 28G, 'Captain' $50,300, 'Romanoff' $22,300

Broadway edged a little more last week toward the traditional summer slump. However, business improved for a few shows, some of which were helped by a big Memorial Day matinee turnout. There was one bowout, which reduced the number of entries to 20 this week.

The sellouts included "Music Man," "My Fair Lady," "Sunrise at Campobello," "Two for the Seesaw" and "Visit."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (77th wk; 605 p) ($6.90; 1,214; $46,500) (Greer Garson). Around $39,600; previous week, $41,000. Beatrice Lillie succeeded Miss Garson as star last Monday (2) and will remain with the show until the scheduled June 28 windup of the N. Y. run.

Bells Are Ringing, Shubert (79th wk; 628 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $47,200; previous week, $48,300.

Blue Denim, Playhouse (D) (14th wk; 108 p) ($5.75-$6.90; 996; $31,500). Over $17,900 for nine performances; previous week, $20,200 with parties.

Dark at the Top of the Stairs, Music Box (D) (26th wk; 204 p) $5.75-$6.90; 1,010; $33,000). Nearly $28,000; previous week, $29,700.

Jamaica, Imperial (MC) (31st wk; 244 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $44,000; previous week, $42,600.

Jane Eyre, Belasco (D) (5th wk; 36 p) ($5.75; 1,037; $31,582). Around $3,000. Previous week, $3,700. Closes June 14.

Li'l Abner, St. James (MC) (81st wk; 644 p) ($8.05; 1,614; $58,100). Almost $35,900 on twofers; previous week, $35,100 on twofers.

Look Back in Anger, Golden (D) (35th wk; 279 p) ($5.75; 800; $25,152). Over $10,000; previous week, $9,200.

Look Homeward, Angel, Barrymore (D) (27th wk; 212 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Nearly $40,500; previous week, $41,100.

Music Man, Majestic (MC) (24th wk; 188 p) ($8.05; 1,626; $68,658). (Robert Preston). Over $69,500; previous week, $69,300.

My Fair Lady, Hellinger (MC) (116th wk; 923 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (17th wk; 135 p) ($8.35-$9.20; 1,331; $60,000). Over $50,300; previous week, $49,600.

Romanoff and Juliet, Plymouth (C) (34th wk; 268 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Nearly $22,300; previous week, $20,800.

Say, Darling, ANTA (MD) (9th wk; 68 p) ($7.50; 1,185; 50,460). (David Wayne, Vivian Blaine). Over $44,500; previous week, $49,000.

Sunrise at Campobello, Cort (D) (18th wk; 140 p) ($6.90; 1,155; $38,398) (Ralph Bellamy). Nearly $37,500; previous week, $37,300 with parties.

Time Remembered, Morosco (C) (29th wk; 231 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Over $24,100; previous week, $25,900. Closes June 14.

Two for the Seesaw, Booth (CD) (20th wk; 156 p) ($6.90; 780; $31,700) (Henry Fonda). Over $32,100; previous week, same.

Visit, Lunt-Fontanne (D) (4th wk; 32 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $52,000 with parties; previous week, same. Closes July 5.

West Side Story, Winter Garden (MD) (36th wk; 284 p) ($8.05; 1,404; $63,203). Almost $44,800; previous week, $45,500.

Who Was That Lady?, Beck (C) (13th wk; 104 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $28,100; previous week, $33,200.

Closed Last Week

Fitzboro, Coronet (D). (5th wk; 38 p) ($6.90; 1,101; $35,640) (Katherine Cornell). Over $12,500; previous week, $16,600. Ended disappointing five-week run last Saturday (31) and moves to Israel.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Garden District, York (1-7-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Sign of Winter, Theatre 74 (5-7-58); closes next Sunday (8).

Threepenny Opera, deLys (9-25-55).

CLOSED LAST WEEK

Electra, Jan Hus (5-9-58).

Mandragola, 4th St. (5-28-58).

Bands, Ballet & Buttons Skedded by Feld Bros. For 5th Amphi Season

Washington, June 3.

Carter Barron Amphitheatre, the 4,000-seat Government-owned ozoner, will be off and running June 13. Ten day run of Roland Petit's "Ballets de Paris," starring Petit and frau Jeanmaire, will preem the 11-week season, with the Feld Bros. (Irving and Israel) at the managerial helm for their fifth consecutive session.

Nat King Cole headlines his own show July 7 through July 13, while Louis Armstrong and Ella Fitzgerald, teaming up for the first time in many years, will appear with Errol Garner and his trio for a six-day run beginning July 1. Fred Waring and his "Hi-Fi Show" coupled with the Jose Greco troupe, opens July 21. Also skedded is the Washington Ballet, guest starring Alicia Alonso, Igor Youskevich and Frederic Franklin, June 30, for single stanza.

Season's blockbuster is expected to be two week run of "The Most Happy Fella," teeing off its Washington debut July 28. Musicals are always sock summer fare here. The tuner will be followed by a revue starring Red Buttons, the week of Aug. 11.

The Felds, who parlayed a drug store business into town's largest record store chain, plus Super Music Attractions, bookers of pop entertainment, are tackling Carter Barron despite a near-disastrous season last year. A two week, sold-out booking of Harry Belafonte was cancelled because of star's eye operation. Since this was at season's end, it was impossible to fill spot and the figures on the ledger moved into red columns with refund of over $150,000 to stub holders.

Following pattern set in past, "Value Books," assuring house of 15,000 subscribers, are again being offered. A Feld innovation, cut-rate books offer $46.50 value for $3.50. The 20 coupons contain one free ducat; several twofers; 50c reductions on a number of attractions; 50c cuts on tickets for Olney Theatre, town's legit straw hatter; and cut rates on records purchased monthly in company owned disc shops.

Felds pay Dept. of Interior, which owns Carter Barron, a flat $50 daily fee. In addition, Uncle Sam gets a percentage of the weekly gross, going as high as $4,500 for smash hits. Weekly nut, according to Felds, runs as high as $50,000 for maintenance, box office, musicians, and stage hands. This, reports Irving Feld, is 100% higher than 5 years ago, when he and his brother took over the Government's "white elephant."

Dennis Morgan and **Wendy Barrie** will tour the strawhat circuit this summer in a tryout of **Bruce Brighton's** comedy, "All About Love," which **H. Clay Blaney** and **Geoffrey Jones** plan presenting on Broadway next fall. **Ramsey Burch,** former managing director of the Margo Jones Theatre, Dallas, will direct the offering, which opens June 30 at the Grist Mill Playhouse, Andover, N.J.

Shows Abroad

Continued from page 68

Large As Life

a clearly defined sense of the ridiculous, a rich singing voice and a warm, infectious personality. Whether he's on stage alone or in sketches with Eric Sykes, Hattie Jacques, Max Russell and other members of the cast, he remains on top form.

Miss Leigh, whose voice is matched by her good looks, delivers straight operatic arias to enthusiastic response. Her first appearance is in an excerpt from "Manon" and subsequently she intros "The Good Old Days," an item which serves as a vehicle for presenting some of the famed old-timers of vaudeville —G. H. Elliott, Hetty King and Dick Henderson. These three, with a virility to be envied, sing and dance with refreshing gusto, and not one of them needs a mike to carry through to the audience of more than 2,000. Terry-Thomas, a little blue but always amusing, gets the yocks in a solo item as well as in a subsequent sketch when he plays a drill sergeant.

As always in this type production, there's a smash lineup of specialty entertainers. The current production includes Johnny Puleo & His Gang, with their renowned harmonica act; Harry Worth, who has become one of London's front-ranking comedians with his hesitant style of delivery; Latona, Graham & Chadel, acrobatic knockabouts; Malta & Fernando with their comedy dogs, whose fascinating canine routine has natural qualities of appeal; the Dior Dancers, a quartet including one gal, with stylized adagio routines; Lynnette Rae with a couple of pop renditions, and the George Carden Dancers in lavish production numbers.

The emphasis is always on spectacle and color. Nesbitt, a master at this type of show, has been greatly aided by R. St. John Roper's magnificent costumes and by the handsome decor designed by Eric Delany and Tod Kingman. The resident Palladium orchestra, batoned by Reg Cole, handsomely backs the entire production.

Myro.

Charlie, 22 Ans, Trompette

(Charlie, the 22-Year-Old Trumpeter)

Paris, May 6.

Andre Gunzberg presentation of one-act drama by Dominique Vincent. With Gerard Blain, Andre Thorent, Claude Sylvain, Blue Stars (6), Maxim Saury Orch (6), Dominique Roblin. Staged by Francois Maistre; set and costumes, Rene Allio; film, Jacques Rivette, Charles Bitsch; music, Saury, Raoul Billerey. At Theatre D'Aujourd'hue, Paris, May 5, '58; $3 top.

Charlie ..... Gerard Blain
Maria ..... Claude Sylvain
Streetwalker ..... Louise Roblin
Bob ..... Andre Thorent

This is an awkward attempt to disguise a banal story in extraneous hocus-pocus. The lack of dramatic progression shows through in spite of the use of film backgrounds, an on-stage jazz orchestra, a choral group serving as a sort of Greek chorus, and two lawyers who discuss the career and eventual fate of the hero.

Charlie's life is briefly sketched. When his frivolous sweetheart deserts him, he leaves his drunken father and goes to the big city, where he becomes a trumpet player. He again meets the girl, who is now a singer. They resume their old relationship, but when a friend reveals that she is a loose wench he kills the friend and goes to the guillotine.

Without the proper words and scenes, all this becomes a fiasco, to the accompaniment of the chorus and the jazz orchestra. The acting is confused.

Mosk.

The Key of the Door

London, May 28.

Gordon Harbord & Donald Blackwell presentation of three-act melodrama by Philip Mackie. Stars Signe Hasso, Michael MacLiammoir, Joyce Heron. Directed by Hilton Edwards. At Lyric Opera House, Hammersmith, May 27, '58; $1.75 top.

Jane ..... Pauline Stroud
Arkwright ..... John Unicomb
Michael Marne ..... Michael MacLiammoir
Paul ..... Basil Henson
Lillian Marne ..... Joyce Heron
Richard Marne ..... Michael Hawkins
Stella ..... Signe Hasso

Philip Mackie's whodunit, originally written for tv, is wordy and contrived, with a number of obvious flaws. Yet, with some ingenuity, the author manages to sustain interest in his unpleasant characters. There is a neat film to be made out of this play, but in its present form it is too slight an entry to stand much chance in Shaftesbury Ave. or Broadway competition.

The yarn involves a weekend at the home of an egotistical but fading film star. Present are his wife, his sweetheart, his brother and his agent. His ex-wife has arrived, obviously bent on kicking up a row, and when the curtain rises she is found dead behind a locked door. The star's brother thinks there's been a murder, rather than an accident or suicide, and before calling the doctor or the police, they set out to find the culprit.

This is achieved in a series of flashbacks with victim coming on to the stage alive to re-enact parts of significant conversations they have had with her during the weekend. It emerges that she was intent on blackmail and that they all had a motive for killing her.

Michael MacLiammoir gives a fruity, though uneven, performance as the dissolute, jealous brother who becomes a sort of emcee to the proceedings. Signe Hasso is handicapped by the fact that all her scenes are two-handed and very short, and that she does not appear till the first act curtain. Nevertheless, she presents an interesting study of a flamboyant and bitchy character. Joyce Heron handles the role of the wife with ease, and the other parts are adequately played.

Hilton Edwards' direction is often fussy as he tries to bring physical action into what is essentially a talky-talky item, but he makes skilled use of lighting effects for the necessary flashbacks.

Rich.

Oscar

Paris, April 29.

Francois Grammont presentation of three-act farce by Claude Magnier. Features Pierre Mondy, Jean-Paul Belmondo, Maria Pacome, Dominique Page, Francoise Vatel, Jacques Porteret. Staged by Jacques Mauclair; decor, Francine Galliard-Risler. At Athenee, Paris, April 23, '58; $3 top.

Barnier ..... Pierre Mondy
Christian ..... Jean-Paul Belmondo
Mme. Barnier ..... Maria Pacome
Bernadette ..... Dominique Page
Colette ..... Francoise Vatel
Oscar ..... Jacques Porteret

This looms as a late season comedy hit here. It follows the classic farcical routine in beginning with a misunderstanding that is compounded to last three acts. It has clockwork pacing, solid playing and enough yocks to bring it thru, though it falters in the last act. Having no deeper satirical basis, the show seems risky for the U. S., but could possibly become a vehicle for a sure-footed comedian.

An employee comes to see his boss, with the assertion that he is going to marry the latter's daughter. However, the girl turns out to be not the daughter, but a stenographer concealing her stenographer background. The situation is further complicated when it transpires that the suitor has also lied and hopes to get the right job to deserve the boss's daughter. There is an extra wrinkle in the advertent theft of some money.

The piece is well played under Jacques Mauclair's savvy direction, and a promising new writer emerges in the author, Claude Magnier.

Mosk.

La Hacienda De Los Cuatros Vientos

(Country House of the Four Winds)

San Juan, Puerto Rico, May 22.

Institute of Puerto Rican Culture presentation of three-act drama by Emilio S. Belaval. Staged by Piri Fernandez; scenery, Carlos Marichal; execution of scenery, Miguel Bauza; costumes and technical direction, Luis Calvo; lighting, Angel F. Rivera; sound, Wilfred Garcia; props and effects, Teodoro Vidal and Angel F. Rivera; original music, Hector Campos Parsi; bass cornet, Roger Martinez; guitar, Moises Rodrigues. At Tapia Theatre, San Juan, May 22, '58; $1.50 top.

Cabo Matos ..... Victor Arrillaga
Antonia Monifacia de Andrade ..... Rosaura Andres
Francisco Javier de Andrade ..... Braulio Castillo
Pilar Santiago ..... Esther Mari
Juana Duran ..... Myrna Vazquez
Benilde Porrata ..... Naida Davila
Concha Restrepo ..... Alicia Moreda
Manuel Aguilera ..... William Agosto
Matias Alcover ..... Francis Santiago
Pico Machado ..... Johnny Miranda
Gomito Comas ..... Francisco O'Neill Susoni
Don Jose Hermenegildo de la Paz ..... Andres Quinones Vizcarrondo
Virginia Amparo Quiroga ..... Marta Font
Felix Quiroga ..... Jose Manuel Cepeda
Antonieta Mallet ..... Georgina de Uriarte
Vicente Torres Vinals ..... Efrain Berrios
Ernesto Mallet ..... Walter Buso
Tortola Mulet ..... Lydia Echevarria
Bruja Martiniquena ..... Georfina de Uriarte
Francisco de Andrade y Ruiz ..... Jose Aguayo
Jacinto ..... Rey Francisco Quinones
Sargento ..... Elin Ortiz

Emilio S. Belaval, descendant of a noted Spanish theatrical family and one of the founders of the Puerto Rican theatre movement, is not only an Associate Judge of the Commonwealth's Supreme Court but like Governor Munoz Marin, one of the literati. Despite his strenuous judicial duties, the pressure to write plays persists and possibly the learned Judge would prefer to be known to posterity as a playwright.

Belaval's new play "The Country House of the Four Winds," allegorically hate, pride, avarice and lust is the second presentation in the current Puerto Rican theatre program. Quality of this theatrical movement is reminiscent of the early Provincetown Players and also suggests to some extent the flavor of the Irish theatre.

Play deals with 19th century Puerto Rican life, with emphasis on emerging democratic values and decline of Old World paternalistic and aristocratic ideas which are "un-American" in the wider New Hemisphere sense. Maturing of conscience and human sympathy in an upperclass family is climaxed by the voluntary freeing by the family of its slaves. (Significant that there was such a high percentage of manumission in P.R. that very few slaves were left to be freed at time of legal emancipation).

"Four Winds" opens with the comparatively poor younger son and daughter of a noble Spanish family coming to take up life on a family hacienda in rural P.R. Son marries a native girl who bears him a boy, who grows up with strong anti-slavery and pro-Puerto Rican sympathies. He loses his life in the act of protecting a slave, and that inspires his father to free the family's own slaves.

Period set, lighting and costumes are very effective, and the play has a haunting musical theme written by the talented young Puerto Rican composer, Hector Campos Parsi. Cast of 22, mostly from radio and tv, turns in excellent performances under Piri Fernandez' direction.

Rein.

Steve Barrett to Baton Atlanta Summer Tuners

Atlanta, June 3.

Steve Barrett, conductor and concert pianist, will be musical director this summer for Atlanta's Theatre Under-the-Stars. He succeeds Sherman Frank who now is musical director of the Broadway production, "Jamaica." Barrett will conduct six musicals to be presented at the 8,000-seat city-owned Chastain Memorial Park Amphitheater, in North Fulton Park.

Season will open July 8 with "Guys and Dolls," followed by "Paint Your Wagon," "Wonderful Town," "Happy Hunting," "The Boy Friend" and "Wish You Were Here," each for one week.

Eric Mattson is general director of Theatre Under-the-Stars.

Philly Season

Continued from page 69

terested local playgoers to the tune of $168,000 in four weeks at the Shubert.

The Forrest Theatre, owned and operated by the Shuberts, held second place and took in $663,800 from 11 productions and 28 weeks playing time. Biggest receipts at the Forrest were tallied by "No Time for Sergeants," with $144,600 in four stanzas. Best fortnight, however, was registered by "Sunrise at Campobello," with $80,700 in two frames.

The Locust Theatre, under the management of Manny Davis, rang up $325,000 with 10 productions totaling 18 weeks. The Katharine Hepburn-Alfred Drake "Much Ado About Nothing" ($76,000) set the high mark at this house. The Walnut (Shubert owned and operated) drew slightly under $308,000 with nine shows covering 17 weeks. Hits at the Walnut were "Look Homeward Angel" and "Dark at the Top of the Stairs."

William Goldman's Erlanger trailed with four musicals for a total of 12 weeks and a take of approximately $256,000, of which amount $108,000 poured in during the first two weeks of the season with "West Side Story."

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Literati

Matchless S.A.

One of the more treasured exhibits in the archives of the advertising agency of Harry Paul & Associates of Boston is one which illustrates the ends to which Hub censors will go in order to keep the Scollay Square denizens on the paths of purity.

It comprises two match covers of the now defunct nitery, Southland. The pre-1942 cover has a dancer sans bra. The later edition, imprinted after the bluenoses forced the destruction of the old issue, shows the same terper with a cover on the upper cheesecake.

Frisco Censorship

Billy Graham made the headlines, but the general tenor of a California State legislative committee hearing in San Francisco last week was that obscene literature is a bad thing but censorship is worse.

Rev Graham told the State legislators, headed by Louis Francis, that "we in America have become obsessed with sex—especially the female bosom.

"Our literature, our plays on Broadway, need cleaning up. We can't do it all by legislation. We can't afford to do anything that would infringe upon the freedom of the press."

He urged passage of new laws defining obscenity clearly and setting specific standards for what literature and pictures may be sold.

Booksellers, librarians and an Oakland rabbi, however, warned the lawmakers to go slow in rewriting statutes. They all made the point that the writer's purpose, in context, is germane, that one generation's obscenity is another generation's morality and that no one has yet come up with clear definitions of obscenity which won't abridge individual rights.

Testifying for stronger laws were various Frisco area policemen and prosecutors and a Catholic priest. They all felt present laws were so broad as to be almost useless.

Assemblyman Francis, a lawyer in suburban San Mateo, is plugging for a statute allowing the licensing of newsstands, with the licenses revocable for repeated sales of obscene material.

J.D. OK of UP-INS Merger

The merger of UP and INS will not result in an antitrust action by the government. Victor R. Hansen, assistant attorney general of the Antitrust Division of Dept. of Justice, told Frank Bartholomew, prexy of the merged news service, that the merger is right smack in the "failing corporation exemption."

Justice Dept. noted that INS had been in the red for the last 14 years with a loss of "millions."

Gervers' Sellout

F. Ralph Gervers, former Broadway publicity man and columnist, and his wife, Signe Paterson, formerly feminine half of dance team of Hale & Paterson, have sold their Florida weekly newspapers, Ruskin Planter and Interbay Beacon, together with Tampa Topics and Florida Coast to Coast magazine, to (Miss) L. M. Gilman of the Hartford Courant.

The Gervers will continue to reside at Port Tampa City and serve as consultants in public relations.

Rothenberg's Legalistics

Stanley Rothenberg, former copyright attorney for Columbia Pictures and author of several books on copyright, has received his discharge from the U.S. Army in Europe and is spending the next six to eight weeks "seeing some of the places I have not visited."

Rothenberg recently spent a busman's holiday in The Hague as guest of Dr. E. D. Hirsch Ballin at the Hooge Head (Supreme Court) of Holland to hear the arguments in the copyright case of BUMA vs. PTT (Post, Telegraph & Telephone). BUMA is the Dutch performing rights society, Bureau Voor Muziek-Autersrecht.

The expert opinions, customarily submitted to the Supreme Court, were prepared by Dr. Ballin, of the Leiden faculty, for BUMA, and by Dr. G. Straschnov, European Broadcasting Union attorney, for the Dutch government agency. According to Rothenberg, the PTT picks up the regular radio station broadcasts and passes them on via telephone-type wires to its subscribers who have special receiver units. BUMA claims this results in public performances (or "making public") is musical repertory. The PTT argues, on the other hand, that it is merely engaged in a mechanical or technical task and is not, in fact, giving the performance (or making the music public)—that having already taken place at the broadcasting stations which have BUMA licenses.

The Supreme Court decision is not expected for several months, Rothenberg notes. Thus far BUMA has won the case in the lower courts. The Supreme Court decision, according to Rothenberg, may shed light on somewhat similar problems encountered in community antenna systems in the U.S.

A supplement to Rothenberg's "Copyright Law: Basic and Related Materials" (Clark Boardman Co. Ltd., N.Y.) is scheduled to be issued shortly.

Hillman Awards

Harry S. Ashmore, executive editor of the Arkansas Gazette and winner of a Pulitzer prize this year, in Atlantic City last Thursday (15) night was given the award in daily journalism at the 10th annual communication awards meeting of the Sidney Hillman Foundation, an agency of the Amalgamated Clothing Workers of America. He received the award for the same articles which won the Pulitzer prize, his editorials on the Little Rock integration crisis.

Other award winners: A. M. Secrest, editor of the Cheraw (S. C.) Chronicle, a weekly, for a series of editorials on civil right and civil liberties; Giorgio de Santillana, Boston, for his article "Galileo and J. Robert Oppenheimer" which appeared in The Reporter magazine; The husband-wife team of James Stokely and Wilma Dykeman, of Asheville, N. C., and Newport, Tenn., for "Neither Black now White," a book dealing with race relations in the United States; Theodore Ayers, Washington, D.C., CBS-TV network producer, for the "Face the Nation" interview with Soviet Premier Nikita Khrushchev; George A. Vicas, N. Y. City, CBS radio network producer, for his "Radio Beat" program which featured debates between American and Soviet scientists and educators.

Each award carried a $500 prize. Hillman was the first president of the clothing workers union.

Tampa Sheets Merge

Tampa Morning Tribune has purchased Tampa Daily Times and started publishing the afternoon sheet Monday (2) in Tribune plant. David E. Smiley, prez of Tampa Times Co., said sale includes "good will, circulation lists, machinery and equipment, rolling stock, furniture and fixtures and other assets connected with production and distribution of The Times." John C. Council is president and publisher of Tribune Co.

Times, founded in 1893, has circulation of 44,791. Tribune, founded same year, lists its daily circulation as 136,243 and Sunday 155,036.

Times retains its radio station WDAE and all real estate owned by the Times Co., which will continue operation of station. Smiley and Ralph Nicholson purchased Times in 1933 from ex-Mayor D. B. McKay and in 1951 Smiley bought out Nicholson's interest.

Kober's Latest

Arthur Kober's newest, "Oooh, What You Said!" (Simon & Schuster; $3.50) for the first time puts Hollywood agent Benny Greenspan's exploits between hard covers. It's in the author's best dialog and dialect (Bronx) and was first given the light of printer's ink in The New Yorker. There are two stowaway pieces, one from Playboy and one originally published in a VARIETY Anniversary Number.

Per always, this latest Kober is bright, breezy reading and especially prime light summer fare.

Abel.

Busy Dick Harrison

One of the few columnists ever to keep two daily columns running —one of them for 33 years—was R. M. (Dick) Harrison, who died at 61 in Windsor, Ont., May 13 of a third heart attack. One was p. 1 "Now," controversial, the other inside "Sunbeams," broadly satirical, both in Windsor Star. They brought so many phone calls he long ago had had to have his phone delisted.

He'd been writing "Now" since 1925, when he was brought there from Saskatoon Star. Winnipeg-born, Harrison also covered theatre, music and books and sometimes wrote editorials, reputedly averaging 2,500 words of copy a night.

Macmillan's Roster

Among the show biz items on the new Macmillan lists are producer-director Harold Clurman's "Lies Like Truths: Theatre Reviews and Essays," surveying the British, French, German and Israeli scene, due in August; Jerry Silverman's "Folk Blues," with discologies and bibliographies on exponents such as Leadbelly, Jimmie Rodgers, Woody Guthrie, Josh White, Blind Lemon Jefferson et al., due in October; Charles Norman's "The Magic-Maker: E. E. Cummings"; biog of Negro actor (1807-1867) "Ira Aldridge," by Herbert Marshall and Mildred Stock.

Maurice Valency, known to Broadway for his translations and adaptations of European plays (currently the Lunts in "The Visit"), has done a treatise "In Praise of Love."

Dr. Jay Richard Kennedy

Jay Richard Kennedy, author of "Prince Bart," received an honorary Doctor of Letters from Ithaca College May 31, the first Doctor of Letters ever given by the Ithaca (N. Y.) College, and the only one which will be given at the 1958 commencement.

Kennedy is now nearing the completion of his second novel, titled "Short Term," a 300,000-word story dealing with the world of finance in Boston and New York, scheduled for publication by World Pub. Co., early in 1959.

Another Good Guide

The AAA's 30th anniversary edition of its "Travel Guide to Europe" gives France's famed Guide Michelin close competition. It's published by the international travel department of the American Automobile Assn., is not for sale, and available only to AAA members when picking up their European reservations.

It rates European hotels, motels, inns and restaurants through American eyes by Yank experts for the tastes and habits of American visitors. "Motoring Abroad" is an excellent guide.

Abel.

CHATTER

Don Robinson, freelancer, discussing Puerto Rico with Governor Munoz Marin for a Look mag piece on the island.

"Canadian Disasters" will be published by Thomas Nelson & Sons, as written by Frank Rasky, editor of Liberty Mag of Toronto.

Film press agent Dick Condon's first novel "The Last Confession" (Appleton) getting plenty of breaks in dailies around U.S. thanks to his broad personal contacts while with United Artists.

Abraham M. Powell, chief rewrite reporter for the Easton (Pa.) Express and publicity director for Lafayette College, died at his home in Easton at 59. He was also for many years the VARIETY correspondent in his territory.

Avon's newest 25-center is "Guide to the Opposite Sex," verses by ASCAPer Max Lief, billed here as "Hollywood's wickedest wit," and cartoons by Georges Pichard ("France's sauciest illustrator"). The billing and the title are tipoffs on the al fresco s.a. contents.

William J. Gillerlain, account exec in Parade Magazine's ad sales dept., switched to magazine's publisher-relations staff. Gillerlain will work out of New York on the staff headed by Walter I. Tenney, Parade veepee. Milton P. Rasmussen is manager of newspaper relations.

Sidney Edelberg, for 27 years one of the top editors of International News Photos, has joined the public relations firm of Klingman & Spencer Inc. as secretary and member of the Plans Board. He left the newspaper business when International News Photos and International News Service merged last week with United Press.

Dr. Frances Horwich, who as "Miss Frances" conducts "Ding Dong School" on WGN-TV in Chicago, is penning a series of columns for Illinois Bell Telephone Co.'s monthly newsletter to 2,200,000 Chi-area phone subscribers. Her articles will instruct moppets on how to use the telephone. Dr. Horwich also has a couple of books for parents being readied now for fall release by McGraw-Hill.

Crosby (Bing) Enterprises and Hope (Bob) Enterprises have been copyright owners of their literary properties, and frequently an author will copyright a work in dual ownership with his wife, but Paddy Chayevsky's "The Goddess," recently published by Simon & Schuster, has the copyright ownership in the names of his attorneys, Elmer J. Bennett and Samuel M. Coombs Jr., for tax purposes.

Vox, a new literary journal published by The Dartmouth, student newspaper, made its first appearance at Dartmouth College, Hanover, N.H., May 23. The initial issue contained articles by both faculty members and undergraduates and included a new poem by Richard Eberhardt, Department's poet in residence. In the Dartmouth publication field, Vox joins Jack-O-Lantern, campus humor magazine, and The Dartmouth Quarterly, undergraduate literary medium.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, June 3.

Two smart girls, twins, who have gone far in their separate ways since nature first split their prenatal cell, may have let their biggest picture property slip through their fingers.

It was an editor that split them and it took another editor to bring them together again. The splitter was in Chicago and the welder was in, of all places, Riverside, Calif. The girls are those smart-cracking sobbers who go under the billing of Ann Landers and Abigail van Buren.

Their real names were Esther Pauline (Eppie) Friedman Lederer and Pauline Esther (Popo) Friedman Phillips, identical twin daughters of Abe and Rebecca Friedman, their Pop being the owner of a theatre chain in three states in the middlewest.

The gals have kissed and told so freely that is not going to be a job at all for some smart script writer to switch their story around a little, maybe their callings too, and present them with further proof that they shouldn't tell it but sell it.

Papa A Pix Exhibber

In Sioux City Papa Friedman began selling chickens from a cart, made enough at it to rest his bunyons and bought a grocery store. Before that could be swooped into the loving arms of a chain store operation he got himself a shooting gallery and from that on he was known as a theatre owner. By the time his twins, Popo and Eppie, were in highschool the Friedmans lived in the best part of Sioux City and Abe had become a civic figure.

His twins were popular and had the same ambition: to marry a millionaire. Popo got hers first and became Mrs. Morton Phillips.

Eppie broke an engagement with one potential potentate and married Jules Lederer who sold millinery in Sioux City when dicers for dames were on the downbeat. The twins made it a double wedding before the democratic draft swooped up both men. Later Lederer went to work for Phillips at Eau Claire, Wis.

Today both girls claim they are the same age as Jack Benny was last year—39. Both need this syndicated dough like they need teeth braces.

Ann lives in a penthouse on Chi's gold coast, with her husband and an 18-year-old daughter, Margo.

Abby and her husband live in a ranch house at Hillsborough, a faubourg near Frisco. They have two children, Jeanne 16, Eddie 13. Neither twin has named a daughter after her aunt.

Both sobbers have black hair, but Ann has dimples and a tilted nose. Both agreed to improve on nature with plastic jobs, but Abby backed out. Ann went through with it. This seems to have heightened their feuding and sent Abby to Freud for help in explaining their present mutual antipathy.

Source Books of Lovelorn

Both tap the same source books for answers—Joe Miller, Fred Allen, Freud, Dorothy Dix, Mr. Anthony and L. L. Levinson's Left Handed Dictionary. They print excerpts of letters and their answers add literacy to the fence-writers of 50 years ago. But they deal with the same old misfits—unwed mothers, pregnant teenagers, henpecked husbands, philanderers of both sexes, jealous housewives, girls at a loss in trying to cure bosses of hand-trouble—everything but queers and erring clergymen—people who would rather confess to an agony columnist than read and apply the Ten Commandments to their private lives.

Abby is more the socialite, likes Palm Springs for her layoffs, and dusts the corners more often in her pitching. (To a woman wondering how her daughter-in-law's five-month-old baby could weigh nine pounds, she answered, "The baby was on time. The wedding was late. Forget it.")

Ann is more serious, more prim, if this word can be possibly used by two Minskys of Mangled Marriages. (To a dame that had been keeping company eight years with a guy who told her "I think we should get married or something," Ann advised, "Tell him you should get married—or nothing.")

Before she became Ann Landers, Eppie joined the pack who set out to macerate, the late Sen. Joe McCarthy. She got elected chairman of the Eau Claire county Demos who swung the subdivision to William Proxmire, current U.S. Senator. Then her husband chucked his job as his brother-in-law's strawboss and the Lederers moved to Chicago. Here Eppie was convinced that the political waters were too muddy and the currents too strong for a tyro from Clearwater, Wis.

Then a newspaper gal doing the Ann Landers colmun of Chi Sun-Times died. Nearly three dozen dames applied for the job. Mrs. Jules (Eppie) Lederer was among them. She got the job and became Ann Landers.

By this time her twin sister Popo and family had moved west to California. The wife of a millionaire industralist, Popo had always believed she was top twin, but this step-up of Eppie to Ann Landers, as a sort of Michele Spillane of sex-messed people, took the edge off the superiority and Popo, the doll who welched on the schnoz-shift, had to save face.

So she began bombing the San Francisco Chronicle that Molly Mayfield's advice to the love-loused was more dead than Queen Victoria. Could she do better? the editors asked. She certainly could, in her opinion. The brevity, irreverance and well-spaced old vaude gags of her answers struck the Chronicle brass as just the cure for poor circulation. They hired her under the name of Abigail van Buren, which soon was cut down to "Dear Abby."

Within a month McNaught signed Abby for syndication, landed her in Manhattan's Mirror and by the time Ann had got from the Chi Sun-Times to the New York World-Telly-Sun, McNaught was claiming they had Abby in "more than 200 papers." This is a standard figure set years ago by Dorothy Dix's syndicate, except that Dottie's mimeographers claimed her 200 papers involved 10 countries.

The Sun-Times claims it has 195 papers on Ann Landers' string and lists them. McNaught doesn't indulge in such foolhardy candor when telling the world about "Dear Abby." By now Prentice Hall has got "Dear Abby" between hard covers and of course it won't be long before Simon & Schuster does as much for Ann Landers, Private Hook-and-Eye.

Original D. Dix, who was Mrs. Elizabeth Meriweather Gilmer, was the wife of an old southern soak. She began repairing other people's ravaged romances in the New Orleans Times Picayune back in 1896.

Tom Thorp Of the Old Journal!

Since then many have held the billing in the Hearst dynasty. At one time the late Tom Thorp, old Columbia All-American tackle, was sentenced to the drudgery.

To cut to the chase, he once told me he used to write himself letters at night, open them in the morning, dash off his answers to the drool by noon and be free for the day. It was a romp.

But the Friedman twins take their labors more seriously and present the results with a lighter touch. Both are go-getters. It took the Riverside Enterprise, champ-edited paper in California, to solve the problem.

If one is good, two are better, according to the Enterprise, which after running Ann Landers for two years in a two-column 10-point feature, reduced her to 8-point and moved in her twin sister Abby van Buren next to her.

Thus the twins, who were getting further apart than the Capulets and Montagues in real life, are back-to-back like the Siamese twins, thanks to this bizzare typo twist. So far the merger reads like a dilution and may well run the nonsense right out of the rag altogether.

Broadway

Jan Sterling and Canadian playwright Marcel Dube sailed for Europe yesterday (Tues.) on the S.S. Ile de France.

Rudolf Bing, head of Met Opera, left road tour of company in Toronto to take his usual summer-long sojourn in Europe.

Don Costello staging new cafe turn for Carol Sisters, of Columbia label, agented by Nick Agneta. Act broke in last week in Baltimore.

Music publisher Wallace Downey back at his desk after a longtime illness as result of a fall in his West 55th St. duplex penthouse.

Frank Lamping, head of Radio Mozambique concession at Johannesburg, So. Africa, due in N.Y. this week. Will thereafter proceed to Bermuda and London for business conferences.

Marvin Worden, operatic tenor and currently a soloist with the Radio City Music Hall, N.Y., has been inked by the Turnau Opera Assn. to sing at the Byrdcliffe Theatre, Woodstock, N.Y., this summer.

The Harry E. Goulds, including their three sons, to Europe for three months. Mrs. (Lucy) Gould preceded by plane for huddles with Paris couturiers but all are returning together post-Labor Day on the SS Queen Elizabeth.

Dore Schary, author of "Sunrise at Campobello", was principal speaker at the Memorial Day services at the grave of President Franklin D. Roosevelt at Hyde Park, attended by more than 200, including Eleanor Roosevelt and her sons, Franklin and John.

Robert K. Shapiro, managing director of N.Y. Paramount Theatre, planed to the Coast Friday (30) for product looksee and the marriage of his older son, Martin, next week.

Phil Strassberg, of the N.Y. Mirror's amusements staff, marries publicist Vivian Coleman on June 15.

Barron Polan may bring over Dodo d'Hambourg from the Crazy Horse Saloon, Paris, as a U.S. nitery chirp. Polan was scouting for an Italian thrush, as counterpart to Genevieve and Fernanda Montel, whom he handles, but would settle for a French or German songstress.

The 20-story Drake on Park and 56th has been sold to the Zeckendorf Hotels Corp. which already has the Astor and Manhattan in Gotham (which Bill Zeckendorf Jr. operates for Webb & Knapp) and is eyeing the Commodore anew, along with the Beverly, Chatham and Berkshire.

The barricades are off Duffy Square, 20 new trees have been planted on the island opposite the Palace Theatre where Father Duffy's statue stands, and the granite base for the George M. Cohan ("Give My Regards To Broadway") statue is in place, soon to receive its new permanently honored New Yorker.

Julian Bach, editor of Hillman Publications, bought the Turtle Bay town house long occupied by Arthur Wiesenberger, Wall Streeter w.k. in show biz. Latter and wife Frances fly to Europe Friday (6) for the summer and will occupy their Pound Ridge (N.Y.) country home until they move into a hotel apartment in the fall.

Legit producer Alexander Sandor Ince lives in a 2½-room, $86-a-month, rent-controlled apartment at 12 East 63d St. and because he won't vacate, his landlords allegedly harassed him, including al fresco drum-and-fiddle "serenades" (at the wrong hours), according to a $100,000 suit he and his wife have filed against the owners.

Maurice Chevalier's final night last Wednesday (28) necessitated shuttling the customers to the Starlight Roof, a day in advance of the Waldorf roof's formal premiere on Thursday (29) with Xavier Cugat, because of the many bookings. The downstairs Empire Room only accomodates 400 and the roof seats 700. The Waldorf management figured it could avoid disappointments by debuting the roof-garden ahead of schedule.

Berlin

By Hans Hoehn
(76 02 64)

Harlem Globetrotters will appear again at Sport palast July 2-5.

O. W. Fischer signed to play male lead in CCC's filmization of Goethe's Faust.

Warners' "Sayonara" declared "valuable" by West-German film classification board.

Maravella, international dance-show orch, giving three-day performance at Palais am Funkturm.

Cinemiracle film, "Windjammer," may be shown in five West-German key cities (including Berlin) in late fall.

UFA will distribute 21 pix during the '58-'59 season. Two, or possibly three films will be produced by UFA itself.

CCC shooting "The Czardas King," the Emmerich Kalman story. Gerhard Riedmann stars and Harald Philipp directs. American Billy Daniel handling the choreography.

Producer Seymour Nebenzahl showed local film journalists his hold Elisabeth Bergner-Rudolf Forster-starrer "Ariane" (1931), predecessor of Billy Wilder's "Love In The Afternoon" (1956).

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Michele Morgan-Charles Boyer starrer "Maxime" held up due to illness of supporting actress Arletty.

Carson McCuller's legiter "Member of the Wedding" to be produced here next season. It will be at Theatre D'Aujourd'hui with Olivier Hussenot directing.

Robert Aldrich through on way to Greece where he will lense "The Angry Hills" (M-G) for Anglo producer Raymond Stross with Robert Mitchum and Elizabeth Mueller.

Of the 111 French films undertaken last year, 59 stemmed from original scripts, 44 were adaptations of literary works, seven were from plays and one was based on an autobiography.

Jacques Tati's "Mon Oncle" SRO in its first week at two film houses here. Other Cannes Fest entries already out are Russo "Flying Cranes" and "Brothers Karamazov" (M-G) and "Long, Hot Summer" (20th).

Producer Herb Kerner off to Italy to confab with Jules Dassin about directing forthcoming U.S. film for UA release "Studs Lonigan." If Dassin accepts it would be his first Yank film chore in eight years.

Two week Vichy Film Referendum will have two Yank entries "Sayonara" (WB), "Teacher's Pet" (Par). Films from France, Russia, U.S. and Great Britain are involved. Prizes are based on public voting and kudos are called Celestines.

Montreal

"Les Ballets de Paris" current at Her Majesty's.

Metropolitan Opera winding up at the Forum with highest scale ($10) to date.

Norme Springford's Mountain Playhouse to open with original musicomedy, "Off Limits."

"This Is Cinerama" with French dialog brought back to Imperial Theatre for indefinite run.

"Un Simple Soldat" by Marcel Dube starring Giles Pelletier current at Comedie Canadienne.

Al Palmer, former nitery columnist of now defunct morning Herald, on police beat of the Gazette.

Walter O'Hearn, drama critic of Montreal Star, to England on combined holiday and looksee of London theatres.

Toronto

By Bob McStay

Nat Taylor and Hye Bossin to Brussels.

Fred (Tivoli) Trebilcock holidaying in Hawaii.

Alan Savage, producer of "Ford Theatre" series, named director of Cockfield-Brown ad agency.

Mark Napier headman of Canadian National Ballet, succeeded Tom Whitley who resigned.

Victor Feldbrill, director of Toronto Symph., resigned to baton Winninpeg Symphony for fall concert series.

Jack Kane to commute to New York to do musical arrangements for summer program to Steve Lawrence and Eydie Gorme.

Louis St. Laurent, former Prime Minister of Canada, named a director of Famous Players (Canadian) by J. J. Fitzgibbons, prexy.

Johnny Lindon's band (10) is summer replacement at Royal York, with Moxie Whitney orch (14) to Banff Springs Hotel for 12th season.

Jack Wintermeyer, new leader of Liberal party in Ontario, is a director of CKOC, TV, Kitchener, which is 50% owned by Famous Players (Canadian).

San Francisco

By Bill Steif

Jean Fenn departed for Honolulu on SS Leilani—she'll sing en route.

London Express's feature ed., David Lewin, in Frisco after a fortnight stint in Hollywood surveying film industry.

Tim Sullivan, Margaret Stuart and Towyna Thomas accompanied Jay Robinson from Hollywood cast of "Buy Me Blue Ribbons" for Frisco opening at 300-seat Enroce.

London

(*COvent Garden* 0135-6-7)

Jerry Wald returned to America after attending London preem of "Long Hot Summer."

AB-Pathe's "Ice Cold In Alex" officially confirmed as British entry to Berlin Film Fest.

Arthur Askey interrupted Riviera vacation to consult London specialist about voice trouble.

Lacy W. Kastner, Columbia International prexy, in from Paris to attend preem of "The Key."

Richard Todd doing a personal when 20th opens their new West Country theatre, the Drake, at Plymouth.

Annual golf tourney between Variety Club and the Water Rats was held at a Clacton Holiday Camp over the weekend.

Andrew Filson, secretary of Federation of British Film Makers, repped the organization at opening of the Brussels Film Fest.

Carroll Levis, whose "Junior Discoveries" show on commerical tv has been a big click, currently in New York for confabs with U.S. webs.

Ben Goffstein of Las Vegas and Harry E. Gould of New York were among those who drew horses in Variety Club's annual Derby sweepstake.

Millicent Martin, femme lead in "Expresso Bongo," at Saville Theatre, out of cast for a fortnight with laryngitis. Showgirl Ann Donoghue subbing for her.

Ealing Films' "Dunkirk," which Metro is releasing, was on a record breaking spree for the first week of its London release on Associated British circuit.

Open Air Theatre season at Regent's Park began last Monday (2) with "Much Ado About Nothing." Season is under joint banner of Robert Atkins and Leslie French.

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Lois DeFee at Crawford House.

Martha Raye opens Salisbury Beach Frolics.

Vaughn Monroe closing season for Blinstrub's.

Jack Mercer back from Toronto to manage Loew's State.

Helen Manning set for 88ing at Dick Richard's new Black Angus.

Bert Wheeler and Clyde Whalen breaking in new act at Hub area clubs.

Louis Cline, longtime mgr. Colonial Theatre, ended his contract and returns to N.Y.

Mia Slavensko and Adre Eglevsky to open Boston Arts Festival at the Public Garden.

Licensing Board preparing to yank 111 liquor licenses. Hub now has 811 licensed spots.

Toshiko, Hub based Japanese jazz pianist, into Hickory House, Manhattan, for summer.

Danny White readying his Aquarama for summer dates with Topsfield Fair booking return date.

Hy Fine, NET Theatres, named chairman Cerebral Palsy campaign for film industry in N. E. for ninth consecutive year.

Lee Morris, history teaching cleffer, in from sabbatical leave on Tin Pan Alley where he has sold 35 tunes since Jan. 1.

Don Dennis, singing emcee at Steuben's, and wife, Bettina, planning Chicago and California trip when season ends.

Hub will be without a convention hall after Dec. 1 when Mechanic's Bldg. comes down, and until new Prudential Centre is built.

Ben Sack, Sack Theatres, and Sam Richmond, general manager, formed film distributing outfit with Brigitte Bardot in "Mam'zelle Pigalle" first acquisition under lease.

Tina Louise in for double press party, one for drama critics at Dinty Moore's, second for disk jocks at Sheraton Plaza's Gold Room. Fetes were for UA's "God's Little Acre," and her album "I'll Be Yours."

Frankfurt

K. L. Ruppel Production of Munich to do special effects for "First Man Into Space," which Producers Assoc. Ltd. is making for M-G release.

"Fraulein," 20th-Fox film directed by Henry Koster starring Dana Wynter and Mel Ferrer, which was filmed in Germany due to open here in July.

German film "Paprika" being remade this year, with Bobby Luethge, original author writing new script. Eichberg Film will make it for 1958-59 release.

Werner Egk completed new comedy, "Das Zauberbett," (The Magic Bed), which will have its premiere Aug. 6 in Karmelita Kloster here, with Dr. Karl Bauer directing.

Hans Koehler, 53-year-old circus trainer from famed German Circus Althoff, was bitten by a camel in Hersbruck, and is under treatment for a broken arm in hospital there.

Lilo Pulver to Paris for "The Player," based on a Dostoievski novel, which Franco-London Productions are making, with Claude Autant-Lara directing. Constantin to release in Germany.

Novel of Swiss dramatist Friedrich Duerrenmatt "Es geschah am hellichten Tag" (It Happened In Broad Daylight) to be filmed for Deutsche Film Hansa release, with Ladislao Vadja directing and Heinz Ruehmann in the lead.

"Nasser Asphalt" (Wet Asphalt), a newspaper story made by Interwest Film starring Horst Buchholz, and "Endstation Liebe" (Last Station, Love), also Interwest Film, are two German films being shown at Brussels Film Festival in July.

"Ihr 106 Geburtstag" (Your 106th Birthday), film based on stage play of same name by Jean Sarment, now being filmed in Germany with Margarete Haagen and Gustav Knuth in the leads and Guenther Lueders directing. Neue Film will release the pic.

Ernst Krenek's newest stage production, one-act opera "Der Glockenturm" (The Clock Tower) based on a Hermann Melville story, to be presented by German Opera on Rhine in Duisburg for first time, with the composer as conductor. Premiere is set for this fall.

Tokyo

By Dave Jampel
(*Press Club;* 27-0161)

New Japanese dramatic troupe presenting Agatha Christie's "Murder On the River Nile" at the Sabo Kaikan, Akasaki.

Unijapan will hold monthly premiere of Japanese films for foreign correspondents and members of diplomatic missions beginning in July.

George Barati, conductor and musical director of Honolulu Symphony, will guest with leading Japanese symphonies. It'll be his first appearance here.

Before leaving to swing around Southeast Asia for further concerts, Met tenor Jan Peerce left $500 with his sponsors to set up a scholarship for promising Japanese vocalists.

Nichigeki Dancing Team now touring Australia due back June 19 after performances in Adelaide and a farewell appearance in Sydney. Returning with the 57-member troupe will be tour promoter Harry Wren who is negotiating to follow-up with importation of Shochiku's Girls' Opera Troupe.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Stan Irwin to Reno on a talent hunt for the Sahara.

Sign on a car chugging along the Strip: "Made in Detroit — by Idiots."

Jess Goodman, vp charge of the Riviera's exchequer, finally got a hole-in-one after trying for 20 years.

Judge Bernard Frank of Miami here to catch wife Marion Colby's chirping in Joe E. Lewis' El Rancho romp.

Tropicana will add a third show on Saturdays, with proceeds from the extra performance going to local Ross De Lima hospital each week.

A Columbia screen writer following Louis Prima and Keely Smith around home, Las Vegas, and Hotel Sahara gathering material for an upcoming feature film.

Minneapolis

By Les Rees
(2123 *Fremont Av. So., FR* 7-2609)

St. Paul Civic Theatre presented "Sabrina Fair."

Comedian Mickey Sharp here for convention show.

Singer Jimmy Rodgers in town for autograph sessions.

"Nocturnes" opened at St. Paul Hotel Lowry's Gopher Grill.

Singer Robert Merrill here for St. Paul Woman's Institute concert.

Old Log strawhatter opens twentieth season June 11 with "The Happiest Millionaire."

Minneapolis Symph conductor Antal Dorati in Europe for guesting at Vienna, London and Salzburg.

U. of Minnesota Theatre's initial Minnesota Centennial show boat offering to be "Under The Gaslight."

"Big Show of 1958," with Sam Cooke, Everly Bros, Paul Anka, played St. Paul matinee and Minneapolis evening.

Robert B. Mantzke's Minneapolis Choraliers, to appear at International Musical Eisteddford festival at Liangollan, Wales.

St. Paul city council revoked North American Shows carnival license after three men were convicted of operating gambling devices on premises.

Hollywood

Mitchell Gertz left for Europe on picture deals.

Dorothy Hechtlinger joined Desilu as story editor.

Malcolm Atterbury netted fractured nose in fight scene with Gerald Mohr.

Ronald Colman willed bulk of his estate to widow, Benita Hume, and 17-year-old daughter Juliet.

Debbie Reynolds to receive Mt. Sinai Hospital Men's Club "Heart of Gold" Award for humanitarian services.

George Murphy off to Brussels as managing director of America's "Wild West Show & Rodeo" at World's Fair.

Edd X. Russell, western rep of Actors Equity, kudosed at a luncheon on 80th birthday by other branches of Four A's.

Chicago

(*Delaware* 7-4984)

Allen Hurwitz sold Nocturne Key Club to Tony Angelos.

Cloister Inn remodeling to increase seating capacity.

Chicago Heights, southside suburb, using show biz names for its summerlong community promotion tabbed "Culturama."

Alan Ladd (with wife and son), Olivia DeHavilland and Sam Goldwyn Jr. all here early part of this week to bally "Proud Rebel."

Drinking Gourd Society tossing a benefit at Preview next month for family of Tony Napponelli, local jazz musician who died recently.

Women's Variety Club of Illinois holding its annual Father's Day party at Chez Paree June 15, with Jimmy Durante toplining the floorshow.

Ruth Bowers Gallanis, former WGN staff singer, won $55,000 claim from Yellow Cab Co. and a private citizen for a 1951 auto accident which, she claimed, caused her to lose her voice and job.

Cleveland

By Glenn C. Pullen

Cleveland Play House called it a season.

It's third baby for Johnny Singer, local jobbing orch leader.

Dakota Staton and Joe Saye quartet at Sam Firsten's Modern Jazz Room.

Magician Jay Marshall and Norton-Patricia song team winding Statler's winter season.

Hotel Cleveland's Bronze Room dropping dance music and Norm Knuth's orch June 14 for summer.

Tina Louise, new film actress, here to plug "God's Little Acre" (UA), garnered big space with sexy looks.

Zephyr Room switched from comedy acts to Latin dancers with Mambo Aces breaking in policy on new raised stage.

Billy Weinberger, who operates Kornman's Back Room Club and restaurants, won't reopen suburban Billy's Club this year.

Arthur Manson and Max Mink of Palace swung Cinerama-baseball package promotion ticket sales for "Seven Wonders" and Cleveland Indians team.

Dave Dorn teamed Bud Wattles' orch and Edward Halas, radio script writer-poet, in first of his jazz-poetry concert series at Quad Hall.

Roger Marsh, son of Ward Marsh, Plain Dealer's film critic, producing "Lights, Camera, Question" tv series for major theatre exhibs every Saturday over KYW.

Bill Boehm, recovered from appendectomy, back singing at Alpine Village. He's skedded for male lead in "Song of Norway" at Buffalo and Toronto tent theatres in July.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli,* 43 - *Tel.* 30-89-20)

Aurora Bautista in "Requiem for a Woman" at the Comedia is this season's hit. Thomas Blanco is the leading man.

Italian feature "Diana" (La ragazza del Palio) with Diana Dors, Vittorio Gassman and Bruce Cabot a hit at Kursaal.

Mary Sampere, comedian, in from Madrid after a very successful season at the Pasapoga, now to act at Rio nitery.

At Rigat nitery Speedy Larking international fantasist, comedian Roberto Font and singer Gene Marco with her Garotas from Copacabana.

At Romea theatre legit author Antonio Armenteras with actor Juan Capri's cooperation, presented legit comedy, "Pum, pum And they Killed Him."

Legit pix and video actor Pedro Lopez Lagar back to Spain after an absence of 23 years spent in Latin American countries. His return is to act in the Spanish pic "La tirana" (The Tyrant).

OBITUARIES

THOMAS G. ROCKWELL

Thomas G. Rockwell, 57, chairman of the board of General Artists Corp., died May 29 in New York of uremic poisoning after a brief illness.

Details in Vaude.

SIR LOUIS STERLING

Sir Louis Sterling, 79, retired head of EMI (Electric & Musical Industries), died in London June 2 after a long illness.

Further details in Music Section.

HARRY GREEN

Henry Blitzer, 60, known professionally as Harry Green, died May 31 in London. He collapsed following an appearance on a television play. He had been living in England for the past few years, making that his homebase and returning occasionally to the U.S.

Green started in show biz in his early teens even to the extent of interrupting his vaude vareer at the age of 14 to attend a highschool in New York, and later college. Starting out to study law, he resumed his vaude career with several partners as a dialect comic.

Among the sketches he appeared in during that era were "Potash & Perlmutter" and "The Hebrew Jockey and the Sport." For five years, he toured as George Washington Cohen in "The Cherry Tree" sketch. He made his London bow in the revue, "The Merry Go Round," in 1914. Following his 1921 appearance in London in "Welcome Stranger," he returned to New York, and worked in "Clubs are Trumps," "Piper Paid," and "All in All" latter with Jack Pearl.

For a while Green deserted comedy for drama in "The Day Will Come" with his role of The Wandering Jew in which his two sons, David, then 10, and Roland, 9 at that time, appeared with him. At various times he worked in Hollywood at one of the highest salaries for that era. He got $5,000 a week for a time. On the Coast he was known as "Concrete" because of his ability to tear a deck of cards in two. He was also an accomplished magician.

Green returned to London in 1946 to produce and star in his own farce "Fifty-Fifty." He also played the title role in "The Return of Peter Grimm" which closed when Green became ill. He considered himself thoroughly British since his long tenure in England. He was friendly with the upper social echelons including former Prime Minister Winston Churchill. Latter helped Green get his son into Harrow, Churchill's alma mater. He appeared in the 1954 Command Performance at the Palladium London, in a show that incluuded Bob Hope.

MARY WELCH

Mary Welch, 35, actress who created the role of President Franklin D. Roosevelt's secretary, Miss Marguerite (Missy) LeHand, in the current Broadway production of "Sunrise at Campobello," died May 31 in New York. She took a leave of absence recently because of pregnancy.

She made her Broadway debut as Jo in the City Center production of "Little Women" in 1944. She later appeared with Ethel Barrymore on tour in "The Joyous Season." In 1948, she was on Broadway with Alfred Drake in "Joy to the World."

Her legit credits also include road and stock companies of "Tea And Sympathy," "The Rainmaker," "Solid Gold Cadillac" and "A Streetcar Named Desire," which she also did on Broadway in 1948-49. She also appeared in a City Center revival of "Dream Girl" with Judy Holliday and "The House of Bernarda Alba" with Katina Paxinou.

In 1946 she appeared in the off-Broadway production of O'Casey's "The Purple Dust." She was chosen by Eugene O'Neill to play Josie in the Theatre Guild tryout of "Moon for the Misbegotten" in 1947. Her film credits include "Park Row" and she had done numerous tv shows. For the last three years, she ran the Welch Workshop, an acting school in N. Y.

Her husband, actor David White, son, father and mother survive.

ANN GERLETTE

Ann Gerlette, 45, actress, producer, director and drama coach, died May 27 in New York, after a long illness. She was the wife of George Voskovec, actor and playwright.

She appeared first in off-Broadway productions at the Davenport and Cherry Lane Theatres. On Broadway, she played in "Crime and Punishment" in 1935, and "The Bridal Crown" in 1938 and "A Case of Youth" in 1940.

For several years Mrs. Gerlette directed her own acting group, the New York Players. In 1944, she became the first executive secretary of the new Equity Library Theatre. After her marriage, she served for several years as play reader and assistant director of the V & W Theatre in Prague, of which her husband was co-producer and one of the chief actors. She founded the American Theatre of Paris in 1949 which operated for two seasons. In 1951, she resumed her teaching in N. Y.

Two daughters and her mother also survive.

GEORGE POWER

George Power, 67, owner and trainer of Power's Dancing Elephants, died May 27 at the Will Rogers Hospital, Saranac Lake, N.Y., after a long illness. A member of a noted vaude and circus family, he was famed for the amazing things he could do with pachyderms. Act was formed shortly after the turn of the century and toured throughout the world in deluxe variety theatres as well as with circuses.

Power's Elephants were a top act at the old New York Hippodrome for many seasons. When that house played big productions his four animals were invariably part of the performance. They were particularly noted for their "baseball game." One "pitcher" would go out of the box when ordered and the substitute would allow the "batter" to make a home run, the elephant-runner "sliding" to home plate. This routine was always good for laughs.

Another feat was the elephants' dancing, for which the turn got its full title. The biggest elephant after doing a Spanish dance did a rag trot, then a jazz and wound up with a shimmy, for an encore. Their time step was also a basic routine. Power himself participated in the act in such bits where one elephant would place a heavy foot on his face while in a reclining position.

LIONEL SHAPIRO

Lionel S. B. Shapiro, 50, war correspondent, novelist and playwright, died May 27 of cancer in Montreal. A native of that city, he started his writing career on the sports desk of the Montreal Gazette and went from there to New York where he did a column for the Gazette called "Lights and Shadows of Manhattan."

Following World War II when he represented McLean's Magazine, the Gazette and the North America Newspaper Alliance and received the Order of the British Empire for his work as a war correspondent, Shapiro wrote several successful novels, two of which were filmed. One, "The Sixth of June," was an American Book-of-the-Month selection and a Canadian Governor-General's award winner for fiction.

Most of his plays were written for radio and television in England and the U.S. But one, "The Bridge" was produced by the Old Vic Company in Bristol, England.

He is survived by his mother.

MAXIMILIAN PILZER

Maximilian Pilzer, 68, conductor, died May 30 in New York. He collapsed while conducting the Naumburg Symphony on the Mall in Central Park. He struck his head on a strip of concrete near the podium and died apparently of a brain concussion.

A veteran violinist, composer and conductor, he was the first native New Yorker to become concert master of the New York Philharmonic when he was 22 years old. He resigned from the Philharmonic in 1917 in ordr to do concert work. He gave recitals in Town Hall in the 1920s. In 1930, he made his first appearance as conductor of the Naumburg Memorial Concerts on the Mall. Since then, he has been a frequent guest conductor of the series.

His wife and daughter survive.

ALFRED J. DELCAMBRE

Alfred J. Delcambre, 48, branch manager of National Screen Service's Dallas office, died of a heart attack May 30 in that city. He had been associated with the NSS organization since March, 1951. Prior to that he was a sales rep with United Artists and Paramount and at one time was divisional manager for the Selznick Releasing Organization.

Delcambre, who won All-American football honors and subsequently coached the freshman team at Southern Methodist U., also starred in a series of westerns. In addition to the oater pix, he portrayed a number of dramatic roles. His last film was "Arctic Fury," which he co-produced in Alaska.

FRANCIS CARCO

Francis Carco, poet, novelist and playwright, died last week in Paris. A native of Corsica, his real name was Carcopino-Tuscoli. He became a chronicler of the Paris Montmartre lowlife of the 1920s and some labeled him a sort of French Damon Runyon except for his more intense reality and poetic sentiments.

Many of Carco's books and plays were filmed and his poems were frequently put to song. A longtime project was his adaptation of "Pal Joey" into French, but it never materialized. He also was a member of the Goncourt jury who hand out France's top literary prize every year.

His wife survives.

AINSLIE PRYOR

Ainslie Pryor, 37, stage and screen actor, died of brain cancer May 27 in Hollywood. He had appeared in five teleplays since undergoing an operation for the disease last December. He played the role of the prosecutor in the Broadway production of "Caine Mutiny Court Martial" in 1954 and was also seen in a number of films and teledramas.

A native of Memphis, Pryor was director and manager of a little theatre group in Raleigh, N. C., before going to Hollywood in 1953.

Surviving are his wife, son, two daughters and a brother.

HERB BRAVERMAN

Herb Braverman, 42, tv producer, died June 2 in Hollywood.

He was former Coast producer of NBC's "Tonight" show. In addition, he had been with NBC-TV five years as unit manager of the Oscar and Emmy awards show, "Wide Wide World," "Roy Rogers Rodeo" and associate producer of the Dean Martin and Jerry Lewis "Comedy Hour" as well as the "Bob Hope Show." Recently, he was associate producer of the nitery show "Newcomers of 1928."

FERN GOLTRE

Mrs. Fern G. Helfenbein, former concert singer and music teacher, known professionally as Fern Goltre, died May 27 in New York. She appeared on the concert and opera stage in the U. S., Canada and Mexico. She served for five years on the faculty of the Royal Conservatory of Music in Toronto, and also taught voice in Hollywood.

Her husband, conductor-musician Ladislas Helfenbein and a son survive.

TEDFORD L. WOODARD

Tedford L. Woodard, 38, president of the Woodard, Voss & Hevenor agency in Albany, was killed May 26 when he fell 18 stories down an elevator shaft in a New York apartment house. He was visiting friends there. Police said he apparently leaned against an elevator door which suddenly swung open.

His wife and four children survive.

ROD WAGGONER

Rod Waggoner, 86, publicity man, died May 31 in Santa Cruz, Calif. He was a pressagent for more than 60 years, 10 of them with RKO Pictures. Among his clients were Adm. Richard Byrd, Frank Chance, Florenz Ziegfeld, Earl Carroll, the Shuberts, Dennis King, George White and the Theatre Guild.

His wife survives.

HUNTER LOVELACE

Hunter Lovelace, 65, former eastern story editor for the old Fox Film Co., died of a heart attack May 27 in Hollywood. In recent years, he had been a freelance writer and a Hollywood newspaperman. He also had been a literary agent and publicist.

A son survives.

RAY JUNE

Ray June, 60, vet cameraman, died of a heart attack May 27 in Hollywood. Active since silent days, when he was known as a lenser willing to take dangerous chances to get realistic effects, he was under contract at Metro from 1936 to 1954, when he left to freelance.

His wife survives.

WAYNE THERIOT

Wayne Theriot, 46, veteran film exec and Portland, Ore., branch manager for Paramount for years, died May 25 in Portland following a heart ailment. He came to Portland from Salt Lake City 10 years ago.

Surviving are his wife, two daughters and his mother.

MAX E. UHLIG

Max E. Uhlig, 62, an actor who appeared in silent films with Pearl White, Rudolph Valentino and Mary Pickford, died May 28 in North Tarrytown, N. Y., after a long illness. Before his retirement in 1948, he worked for CBS in N. Y. as a sound supervisor.

His wife, three brothers and two sisters survive.

ELISE PRECHTL

Elise Prechtl, 91, pioneer Austrian exhibitor, died May 2 in Klagenfurt, Austria. She opened Klagenfurt's first film theatre in 1908 and operated it until a few years ago.

Her husband, who died in 1922, was the first producer of cultural shorts in Austria.

HARRY J. BRYAN

Harry J. Bryan, 81, onetime executive with the Radio-Keith-Orpheum circuit during the vaude era, died May 26 in a Chicago convalescent home.

There are no immediate survivors.

THEODORE PEIXOTTO

Theodore Peixotto, 49, chief engineer of radio station KSFO, San Francisco, died May 26 in South San Francisco. Before joining KSFO 12 years ago, he worked at WJJD, Chicago, and KDAN, Oroville, Cal.

His wife and daughter survive.

AMBROSE T. McKEONE

Ambrose T. McKeone, 52, former member of the vaude act known as "The Six Macks," died May 28 in Philadelphia. He had been in show business for 35 years.

Surviving are his mother, two sisters and two brothers.

Erika Hanaka, 55, first choreographer of the Vienna State Opera, died May 20 in Vienna following an appendectomy. Born in Bolzen, Italy, she produced many new ballets since 1942.

Francis A. Ries, 47, engineer for radio station WDAF, Kansas City, Kans., for 12 years, died there May 27 after suffering a heart attack. Prior to his stint with WDAF, he was with KCKN.

Joseph Scott, 53, West End bandleader, died May 28 in his London home after taking an overdose of sleeping tablets. Following an inquest, it was disclosed that he was suffering from an incurable disease.

Paul G. Heward, 49, assistant telegraph editor for the Schenectady Gazette and former director of news for WOKO and WXKW in Albany, died May 29 in Albany. His wife and daughter survive.

Mrs. Sarah (Cohen) Rothstein, 83, who appeared on the stage of her native London in her early life before coming to the U.S., died in Brookline, Mass., May 31. Surviving are two grandsons.

Mary Sullivan, 87, the younger of Ed (& Pegeen) Fitzgerald's two longtime ailing aunts, died in his native Troy, N. Y., June 1. Her sister, Mrs. Margaret Sullivan, 89, survives.

David C. Lithgow, 88, scenic artist and sculptor who at one time did backgrounds at the Strand and Proctor's Theatres in Troy, N.Y., died May 26 in Green Island, N.Y. His wife and daughter survive.

William A. Lipsie Jr., 37, of the-atre-owning Lipsie family in Blairsville, Pa., died May 16 in Somerset, Pa. In addition to his parents, he leaves his wife, two sons and a brother.

Charles Phillips, 54, vet actor and stuntman, died May 25 in Hollywood. In films for 35 years, he also acted as double for such stars as Charles Laughton and Oliver Hardy.

Frank C. Vurt, 38, film-tv writer, died June 1 in Hollywood. For many years, he was supervising writer for the "Dragnet" tv show. His mother survives.

Leslie Savage Jr., 35, screen writer, died from complications of a heart attack May 26 in Santa Monica, Cal. His wife survives.

Mrs. Alice Schradieck Aue, 75 music teacher and an organizer of the New Jersey Symphony Orchestra, died June 1 in Upper Montclair, N. J.

Mrs. Elizabeth Graham Hurlbert, 83, former musicomedy actress known professionally as Betty Graham, died May 29 in White Plains, New York.

Mrs. Alice Bell Morgan, 80, who in 1956 won $32.000 on "The $64,000 Question," died May 30 in Providence, R. I.

William J. Hadden, 77, operatic composer and conductor, died May 23 in Glasgow.

Mother, 85, of tv writer Goodman Ace, died in his native Kansas City (Mo.) May 29.

Frances de Villa Ball, 85, one-time concert pianist, died May 24 in Palm Beach, Fla.

Victor Biddall, vet cinema owner, died recently in Annan, Scotland.

MARRIAGES

Joanne Jadlowiec to Wayne Claus, Pittsburgh, May 17. He's the son of Fred Claus, of KDKA staff.

Marjorie Lord to Randolph Hale, North Hollywood, May 26. Bride's an actress; he's a stage producer.

Rita Berger to Lester Dinoff, New York, June 1. Bride is on the staff of Art News; he's with Rank Film Distributors publicity dept.

Annette Peters to Brian Jones, London, recently. Bride's a member of George Mitchell Singers; he's a comedy stooge.

Angela Wood to John Brockington, Vancouver, May 22. Bride's an actress with Frederick Wood Theatre; he's a director same theatre, and teacher.

Catherine Streibert to George Nobbe Jr., Locust Valley, L.I., May 31. Bride is daughter of Ted Streibert, former MBS prexy and later chief of the U.S. Information Service.

Ina Ray Hutton to Michael Anter, Las Vegas, June 1. She is a bandleader.

Mary French to James Stewart, New York, June 1. He is a singer.

Jeanne West to Hank Frank, New York, May 17. She is an actress-model.

Jocelyn Cohen to Louis Da Pron, May 27, Juarez, Mexico. Bride is a New York costume designer; he's choreographer of the Perry Como television series.

Sandra Gail Weiss to Sheldon Garfinkel, Chicago, June 1. She's secretary in ad-pub office of Balaban & Katz circuit.

BIRTHS

Mr. and Mrs. Joseph A. Mehan, son, Stamford, Conn., May 23. Mother is Doris Breckenridge, formerly of New York City Ballet Company; father is with NBC Press Dept.

Mr. and Mrs. Chalmers Marquis, son, Chicago, May 26. Father is director of program development for WTTW, educational tv station in that city.

Mr. and Mrs. George Herman, son, Washington, May 25. Father is CBS news correspondent there.

Mr. and Mrs. Dag Overgaard, daughter, Vancouver, May 18. Father is "Almanac" producer with CBUT-TV there.

Mr. and Mrs. Gordon Stulberg, daughter, Los Angeles, May 28. Father is Columbia Pictures assistant secretary.

Mr. and Mrs. Syd Todd, son, Edinburgh, May 22. Father is a comedian.

Rabbi and Mrs. Lloyd Tannebaum, son, Lynchburg, Va., May 25. Mother's the daughter of William Steinberg, conductor of Pittsburgh Symphony.

Mr. and Mrs. Herb Osgood, daughter, Pittsburgh, May 23. Mother's the former Ruth Behringer, Pitt Symphony violinist.

Mr. and Mrs. Albert Haugue, daughter, New York, May 28. Mother is actress Renee Orin; father is the legit composer.

Mr. and Mrs. Jim Foglesong, son, Hackensack, N. J., May 26. Father is in charge of pop albums at Epic Records.

Mr. and Mrs. Chris Nikitas, son, Manchester, N.H., May 23. Father is news editor of radio station WFEA there.

Mr. and Mrs. Ben Goffstein, daughter, Las Vegas, April 20, Father is general manager of the Riviera Hotel, Las Vegas.

Mr. and Mrs. Tim Taylor, daughter, New York, June 2. Mother is radio-tv actress Lynn Rogers; father is nightclub reviewer for Cue and freelance writer.

DeGaulle Worries

Continued from page 1

year starting in July, the French have reserved to themselves the right to hand out 40 of these 110 permits on the basis of "merit" activities on the part of individual American companies.

Though they hope for the best, execs in Gotham are apprehensive over the negotiations for the new Franco-American film agreement which starts in July of 1959. Meanwhile, they doubt that there will be any attempt to drastically revise the current arrangements. There is a feeling that, under de Gaulle, the French may become more aggressive in their film relations with the States.

MONIQUE VAN VOOREN

MOTION PICTURES:

"TOMORROW IS TOO LATE" (MGM)
"GIGI" (MGM)
"TEN THOUSAND BEDROOMS" (MGM)
"SERIE NOIRE" (Pathe)
"CA VA BARDER"

THEATRE:

"ALMANAC"
"KISMET"
"MERRY WIDOW"
"CAN CAN"

TELEVISION:

"MAYERLING"—NBC-TV
STEVE ALLEN SHOW—NBC-TV
COLGATE COMEDY HOUR—NBC-TV
JACK PAAR SHOW—NBC-TV
PANTOMIME QUIZ—ABC-TV
MODERN ROMANCE—NBC-TV
GARRY MOORE, ART FORD & Hundreds of other appearances on television shows throughout Europe and America.

CAFES and HOTELS:

(Season 1957-1958)

COLONY, London
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RITZ CARLTON, Montreal
PORTE ST. JEAN, Quebec
PARQUE DEL RETIRO, Madrid
DINHARZADE, Paris
NATIONAL, Havana
PATIO, Palm Beach
MAISONETTE, ST. REGIS, New York
LE CUPIDON, New York
MOCAMBO, Hollywood
THUNDERBIRD, Las Vegas
DRAKE HOTEL, Chicago
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Records

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"MINK IN HI-FI"

Terrifique

NEW YORKER
"This pretty, shapely blonde bundle with her delightful sense of humor is truly delightful."

LYON,
Chicago Tribune
"Shapely, singer Monique Van Vooren—make that Vooren—had the staid, Camellia House diners in a dither!"

HOLLYWOOD REPORTER
"With extra tables on the dance floor to accommodate a capacity turnout at the Mocambo, Monique Van Vooren lived up to her publicity with a smash performance."

ROBERT COLEMAN,
New York Mirror
"Monique Van Vooren had the aficionados out front captives to her curves and vivacity in her role as 'Cio-Cio' in the City Center's operetta, 'The Merry Widow'."

VARIETY
"Miss Van Vooren impresses with her deep-throated pipes and sure control and bows smartly on her initial album Mink in Hi-Fi."

MIKE CONNOLLY,
Hollywood Reporter
"Monique Van Vooren cast her calm eyes over the mighty Mocambo mob and with her teasing, pleasing voice her half-hour on stage flew by like a Boeing 707. Man, is she built!!!!"
"Monique, the unique, is the new big 'M' (money) of show business!"

LEE MORTIMER,
New York Mirror
"Here is a sexy, stately beautiful girl who can really sing."

BOB SOBEL,
Beverly Hills Citizen
"The velvet ropes were up at the Mo to handle the overflow crowd as Monique Van Vooren burst on the local night club scene to establish herself as one of the cleverest performers to come along in a long time."

EARL WILSON
New York Post
"The Unique Van Vooren is jamming Le Cupidon . . . Her act is wonderously smooth . . . even wives like Monique."

FRANK QUINN,
New York Mirror
"She has IT, poise, assurance and warmth."

LOUIS SOBEL,
New York Journal-American
"Triple A Endorsement is Monique Van Vooren's lively take-off on Maurice Chevalier."

VARIETY
"Monique Van Vooren improves with every cafe date. Her tunes are well delivered, she has a feeling for comedy . . ."
"Elegantly gowned beauty with click personality skips thru songalog loaded with neatly turned lyrics. No doldrums as in other niteries around town with Monique Van Vooren at Ritz. Capacity for 3 week stand. Her sizzling ultra bilinguals are delivered with verve, taste and poise . . . has the packed crowd in her palms and scores solidly with her swell pipes, fine comedy and deft showmanship."

DANTON WALKER,
New York Daily News
"Monique Van Vooren, always a stunning girl, has turned into a delightful singer."

WHITEHEAD,
Montreal Gazette
"This spectacular beauty can raise a laugh with the precision of a Berry or a Lehr."

KUPCINET,
Chicago Sun-Times
"Monique (the physique) Van Vooren had her Camellia House audience in stitches. She's a delightful comedienne as well as singer!"

NEW YORK TIMES
"Miss Van Vooren has been hiding her real talent under a bushel of cheesecake. Her 'Mink in Hi-Fi' album shows her to be a surprisingly capable and flexible singer."

GENE KNIGHT
(Jim O'Connor)
New York Journal-American
"New Monique is Terrifique . . . 'Twas a gala premiere, and an avalanche of applause from a record crowd was given to this tall, slender, shapely blonde beauty who with the eyes of a frightened fawn can put over worldly-wise songs as few singers can."

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TELEVISION LAUGHS IT UP AGAIN

Musician As an 'Act'; Case of Wiggling, Groaning Dot Donegan & 20% U.S. Tax

How much wiggling and groaning can a musician do without being classified as an act that would force the room operators to add the 20% cabaret tax on customers' tabs? This question is likely to be determined as the result of the firing of Dorothy Donegan from the Embers, N. Y., on charges that she defied the management's orders to discontinue that kind of performance. Miss Donegan on Friday (6) was told by Embers manager Joe Howard that her services were no longer required and that she was fired with the permission of Local 802 of the American Federation of Musicians.

At the same time, Miss Donegan faces a union hearing tomorrow (Thurs.) on charges of insubordination to a union officer who told her to comply with the management's wishes. Miss Donegan claims that her only offense in in that direction was to ask the union's organizer, Al Gentile, "Since when can the union tell me how to perform?"

Miss Donegan said she doesn't dig the entire proceedings. She says there were no complaints about her act until this year, and even then, she says, her contract was extended for an additional year, until 1960. Miss Donegan was originally signed to a five-year pact in 1954, but union regulations forbid more than a three-year contract, thus Local 802 rescinded the deal in 1956. However, the AFM upheld the original deal upon appeal from the Embers.

Miss Donegan also says that she can't see why she's being made to work "in a straitjacket." She tried it several nights and customers walked out of the cafe. The customers who did so, she said, told her that if they wanted just her piano music, they could get it on a record. According to her, the

(Continued on page 63)

Show Bizzers Should Snub Benefits Until U. S. Drops 20% Tax: Monroe

Boston, June 10.

If Vaughn Monroe had his way all entertainers, musicians, etc., would refuse to do any benefits until Uncle Sam lifts the 20% entertainment tax on cabaret entertainment.

The singer, who operates the Meadows in Framingham, is the "voice of RCA" and who just completed a week nitery date at Blinstrub's, points out:

"When anyone needs something to whom do they turn? So what happens? All of us entertainers go out and give our talents free to help anyone and everyone raise money, sell bonds, create enthusiasm. And what happens? They take the wartime taxes off almost everything except the enterprises in which we earn a living."

GI Elvis Cuts Disks

Elvis Presley, who became a GI a couple of months ago, is slicing his first sides on furlough this week in Nashville for RCA Victor. He's been spending part of the leave with his parents who live in Memphis.

Steve Sholes, Victor artists & repertoire chief, is going to Nashville to supervise the sessions.

Vidpix Producer Working Both Sides of Street

As part of his telepix program, producer Bernard L. Schubert is shooting separate theatrical film versions of his vidpix series. Although the features destined for theatres are based on the same themes as the telepix series, the story lines will be different than the ones in the half-hour tv films.

First of the combined projects is "African Hunter," currently in syndication as a tv series. A 90-minute theatrical version, starring Rhodes Reason, who also stars in the vidpix series, has been completed and Schubert, who owns western hemisphere rights, is currently dickering for a distribution deal.

Feature, similar to the vidpix series, was filmed on location in East Africa. It was directed by Robert Compton-Bennett, who performed the same assignment on "King Solomon's Mines." Both the feature and the telefilm series are based on incidents in the book, "Hunter," authored by the aptly named John Hunter, a veteran African white hunter.

Both the feature and the vidpix represent a co-production deal between Schubert and British producer Sydney Box, the latter operating via Beaconsfield Films. The feature is being distributed in England by Romulus Films.

Van, Marian Anderson Spur 'Medals of Achievement'

Washington, June 10.

Senator Hubert Humphrey (D. Minn.) took time out from pressing problems of foreign aid and unemployment relief to introduce a bill setting up a Medal for Distinguished Civilian Achievement. Such an award bestowed by the President would honor civilians for standout service in many fields, including the arts.

In introducing the measure, Sen.

(Continued on page 63)

'OUT TO LUNCH' 2 YEARS, BACK BIG

By GEORGE ROSEN

The new television season will bring the comics back in full force. After a two-season "hiatus," during which the networks played around with singers, westerns and panel-game shows, the funnymen and their writers will again be riding wide and handsome in '58-'59. Whether in half-hour weekly form, one-hour specials or periodic guest shots, they'll all be back—and the sponsors and the ad agencies want them, in the hopes that next season will translate itself into something more provocative and stimulating than the waning semester.

The scorecard will read: Milton Berle, Jackie Gleason, Phil Silvers, Red Skelton (just repacted to a new five-year ticket), Danny Thomas, Groucho Marx (all riding with weekly 30-minute entries both live and film); Victor Borge, Sid Caesar, Jerry Lewis, Dean Martin, Bob Hope in the area of full-hour specials; Jack Benny and George Gobel with their alternate-week comedy displays; possibly Jimmy Durante as an every-other-week attraction if present plans to activate "Club Durant" are finalized; the Cana-

(Continued on page 42)

Egypt Eases Coin Takeout on Films

Recent visit of Frank Gervasi, the Motion Picture Export Assn.'s Mediterranean rep, to Egypt has netted a tentative arrangement under which the film companies may be able to thaw most of their accumulated earnings in that country since July, 1956.

Deal would eliminate the split system under which the companies were able to remit 70% of their gross billings, half in sterling and half in dollars. Since then, the Cairo government has slapped a 27½% tax on remittances.

The U. S. and British governments blocked Egyptian funds in the respective countries after Suez. Since then, by mutual agreement,

(Continued on page 15)

Inside Joke

George Jessel, when at the Hotel Fontainbleau, Miami Beach, last week—the plushery of which Ben Novack is president—called the customers' attention "to the extraordinarily ornate and expensive decor, crystal chandeliers and Aubusson furnishings."

"These were contributed by Trujillo's son," continued the comedian, "who was under the impression that Ben Novack is Kim's brother!"

Gary Cooper Vs. Suzy Parker Renews Issue of Age, Love and 'Chemistry'

Mediocre boxoffice performance so far of "10 North Frederick," starring Gary Cooper and Suzy Parker, has created more talk about performer "chemistry" and typing. Tradesters recall that Cooper's last film, "Love in the Afternoon," had tough sledding in the States and that Miss Parker's first, "Kiss Them for Me," was something of a disaster too, though she was costarred in it with Cary Grant.

Question posed is whether Hollywood isn't running into more audience resistance against its tendency to pair off old with young, and whether the time has come where Cooper should simply stick to the action-type films. Latter, in fact, seem to be the only kind in which the public now will accept him.

Problem, of course, doesn't stop with Cooper, but encompasses the whole roster of "elderly" male stars on the Coast, even though some—like Grant—seem to have drunk from the eternal fountain.

"It's the 'chemistry' that's wrong in so many films," commented one exec in N. Y. last week. "They put people together who just don't belong together, and that doesn't necessarily mean in terms of age alone."

Sometimes, of course, the fizzlers are hard to predict. "Kiss Them For Me," on the face of it, looked promising enough. But the public didn't go for it and it's only grossed $940,000 so far. There is now speculation at 20th whether Miss Parker, a model turned actress, might have done better with

(Continued on page 63)

1964 Paris Int'l Fair

Paris, June 10.

The International Exhibition Bureau, founded in 1928, met here last week and approved France's bid for an international exposition for 1964. Venezuela, coincidentally, renounced its claim for a similar undertaking that year. The French fair would be held in Paris.

At the same time a minor-key fair planned by Turin (Italy) in 1961 was okayed, with accent on technology and automotive displays.

Carnies Long For Gypsy, Sally Era; Ogle Name Strips

Efforts are being made to revive the vogue of sending name strips along the carnival route. Carny ops are now working on deals to get some of the top shedders to work the tent circuit in hopes of repeating the big money earned about a decade ago when personalities such as Gypsy Rose Lee and Sally Rand worked under canvas. Probably the heaviest coin was earned in the Royal American Shows operated by Carl Sedlmayr.

There are some deals presently in the works in preparation for the forthcoming summer season. Among those for whom deals are now in the works are Tempest Storm, Candy Barr, among others.

Of late, name peelers have deserted the tentshows and the carnies are using the non-name varie-

(Continued on page 15)

'Around World Ballet' As Todd Jr. TV Spec

Michael Todd Jr. has left for the Coast to pitch the "Around the World Ballet" to the tv webs as a possible fall spectacular. Cost would be about $300,000. Ballet would tell the "80 Days" yarn in terms of dance.

While on the Coast, Todd also will discuss details on the film comedy which he plans to produce via Michael Todd Productions. Film had been on the late Mike Todd's sked for a long time.

Lyrics for the ballet have been written by Harold Adamson. Todd originally had planned to put it on at Madison Square Garden as part of his "80 Days" anni party.

Picture, meanwhile, has played 148 dates and has grossed $18,000,000 worldwide via its United Artists release. It's current in 50 houses in the States.

Paris Tourism Picks Up; Theatres, Cafes Still Off; Algerian Dives 'Quiet'

Paris, June 10.

While tourism is picking up, the theatres and music halls, whose grosses dropped 50% during the General Charles deGaulle crisis, have yet to recoup. Even the Folies Bergere, that time-honored, hard-to-get ticket, especially during the tourist season, was badly hit as both the French provincials and the foreigners stayed away. Not only the Yanks but the Germans and Scandinavians usually descend upon the City of Light at this time of the year. Film boxoffice also was hit about 15%.

Newspapers sold well and grocers found an unexpected windfall as nervous Frenchmen started to stock up.

It may have been comforting to hardy tourists that if they did venture here during the Algiers excitement, before the election of General deGaulle as the new Premier, they would have experienced no hardships on table reservations and service although they would have been beaucoup

(Continued on page 15)

Plant—or Move—The Alfalfa Seed To Sprout Music in 290-Pop. Kans. Village

Salina, Kans., June 10.

Village Green Free Concert Series in the 290-population hamlet of Assaria is off to its second summer, thanks to the enthusiasm of Paul and Lillian Bates, who sell alfalfa seed there for a living but dote on music. Audiences of 250 were immediate last season and a peak of 800 was achieved. Station KSAL of Salina taped all the programs for broadcasts.

Knowing their natives, the Bates eased the farmers into music via an informal atmosphere. First step was seeding a plot of land adjoining the village square and also providing against rain. Later precaution was wise for the inaugural concert last season had to be given indoors in the Bates warehouse with the alfalfa pushed aside.

Musical talent was recruited from around the Music Colleges of state, paid about $50 nominal fee and fed a fine smorgabord, in keeping with Assaria's Swedish background. Recruited were a string trio, string quartet, piano duo, a baritone, a folk singer and a progressive jazz combo.

Acting for the Bates couple, the head of the Salina Public Library, Jerome Cushman, lined up the talent and set three simple rules: (a) *no playing down or condescension to the audience (b) complete informality of attire to match the audience and (c) no encores.*

The 1958 series of three concerts will have talent. First was staged May 29 with the Kansas State College resident string quartet. It drew 300. An added gimmick this year was a display of paintings from the same college's art department.

Glasgow Press Angered By 'Leak' of 'Liz' Lineup; Alan King Sole U.S. Act

Glasgow, June 10.

Leakage of information as to lineup of vaude artists for the Royal Variety Performance here July 3 stunned the press, which had been promised a general release on the layout from the Scottish Theatrical & Variety Artsistes' Benevolent Fund.

While the official press relations officer, Eddie Ashton (himself a show scribe), was distributing information as to acts selected to appear before the British Queen, one city sheet, the Glasgow Evening Citizen, was carrying full news of the lineup, plus biogs of the acts involved and pictures of each. The information had obviously reached them some hours previously.

Officials of the Scot Theatrical Fund were angered by the leak.

Alan King is the only American on the bill. Queen Elizabeth and
(Continued on page 15)

Olivia de Havilland Signs Pact With Army

Nuernberg, June 10.

Hollywood actress Olivia de Havilland, who since her marriage to "Paris Match" editor Pierre Galant, has lived in Paris and devoted much time to personals with the military overseas, has just signed a contract with U. S. Army in Europe Special Activities Division here.

The pact calls for her to make a series of personal appearances at U.S. Army bases in Europe during 1958 and 1959, calls for the payment of 50c a year for her services. It's the first time in history any well-known entertainer has made such a contract with the Army. Miss De Havilland made 17 guest appearances last year at Army bases in Italy, France and Germany.

Culture Kick At Spoleto Off In Dashing Style

By TRUDY GOTH

Spoleto, June 10.

Gian-Carlo Menotti's initial venture as an impresario in the festival world opened auspiciously here June 5 with Verdi's "Macbeth" sumptuously mounted and sung and conducted with impressive authority by the American Thomas Schippers. His orchestra was borrowed from Trieste, his chorus from Palermo. Staging was by Luchino Viscorti.

An American, William Chapman, sang the Scots king and a Syrian, Shakeh Vartenissian, as Lady Macbeth proved a revelation.

"Festival of Two Worlds," intended as an annual affair in this Italian mountain burg of 14,000 population has been largely organized by Dario Soria, of Angel Record renown, with Bruno Zirato at the N.Y. end. The opening proved a brilliant social as well as musical occasion, with the audience strictly a la mode from Italy's diplomatic, financial and cultural strata.

Mike Kirk's Legit Bow

Myron Kirk, former veepee of the Kudner Agency, in charge of radio and television departments, will make his bow as a legit producer in association with vet producer Harry Delmar. Show, "Jump for Joy," has a book by Delmar and Joe Carole. No date has been set yet for production.

Cleffers as well as stars are still to be lined up.

Up R. P. Speer in USIA

Washington, June 10.

Robert P. Speer has been upped from special assistant to deputy director of United States Information Agency to director of Press and Publications Service effective July 1. He succeeds Frank L. Dennis, who ankles government service to become Assistant to the President of Petroleum Institute.

A long-time newspaperman in the mid-west, Speer has served in various government capacities in Europe and Korea.

State Dept. May Roll With Rock

Washington, June 10.

Rock 'n' roll, the enfant terrible of the music world, may soon achieve the dignity of diplomacy.

State Dept. is currently mulling a disk jockeys' tour of European cities, including some behind the Iron Curtain. If all the obstacles are hurdled, six or eight topflight d.j.'s will bring generous samples of r 'n' r, plus other forms of contemporary American pop music, to such capitals as Belgrade, Prague, Warsaw, Bonn, Helsinki and Oslo. In addition, show would tour U. S. military bases in Europe.

Show, the brainchild of Murray Kaufman, prexy of National Council of Disk Jockeys, would presumably counteract recent headlines about r 'n' r riots by showing "teenage music" at its best, as emceed by wellknown d.j.'s, and presented by "name" talent. It would also feature current pop tunes and samplings of classical American jazz.

Though project has not yet offi-
(Continued on page 16)

Algiers Notwithstanding France Importing U.S. Orc (Meyer Davis) for Party

The political crisis in France isn't interfering with social activities. That's evident in the tapping of Meyer Davis and a few of his key musicians to play for the July 11 Debutante Ball at the Palace in Versailles. It marks the first time that an American crew has been engaged for a Gallic deb affair.

The Davis aggregation will be augmented with French tooters and about 100 American and 100 French girls will be presented at the ball. The affair is designed to replace the debutante's presentation to the Queen of England, which has been discontinued. Davis' daughter, Ginia, who's scheduled to appear with the Paris Symphony this month, will also sing at the ball.

Chairmen of the French committee are Duc de Brissac and Harve Alphand, French ambassador to the U.S.

COMEDY OF ERRORS AT BRUSSELS FEST

By JOHN FLORQUIN

Brussels, June 10.

An amusing incident occurred at the Film Festival's opening night. It was a royal affair, King Baudouin of the Belgians having consented to be present at premiere of Columbia's "The Key."

Sophia Loren, who flew in from London with William Holden for the occasion, was assigned a place of honor right behind His Majesty. Her stunning Dior creation got caught, after the playing of the national anthem, in the royal seat, the slightly embarrassed actress being "released" only when someone in the royal entourage brought the incident to the monarch's attention.

Mishaps that same night were
(Continued on page 63)

Maxim's-in-San Juan

San Juan, June 10.

Louis Vaudable, owner of Maxim's in Paris, has signed an option on a tract of land on Escambron Point here and plans a 43-room hotel bearing the Maxim name.

Understood to be the bistro's first foreign branch.

A Memory of Harry's New York Bar

By ABEL GREEN

Passing of Harry Macelhone, 67, founder of Harry's New York Bar at 5 rue Daunou ("Just tell the cabdriver 'sank roo doe noo'," his cards admonished Yank tourists, giving the phonetic spelling of the street address), recalls a lot of things to the Paris expatriates of the 1920s. Harry's New York Bar vied with Henry's at the nearby Chatham Hotel—both a putt away from the Hotel Scribe, which somehow has been a traditional residence for British and American newspapermen—as a press hangout.

Henry's preceded Harry's Bar by a year or two and while both the English and Yank newspapermen converged on the Chatham, with the advent of Harry's Bar the Americans loyally segued over to the Macelhone "New York" spot. Almost in parallel founding an Englishman opened Fred Payne's bar in the rue Pigalle and it became a haunt for the Tiller Girls and the Bluebell Girls (English choristers who traditionally decorate the Continental revues and nitery floorshows) and they in turn attracted the Anglo-American show biz bunch, vieing with Brooklynite-gone-Parisian Joe Zelli's "Royal Box." Zelli returned to America but Payne is still there and his rogues' gallery of w.k. personalities who gravitated to Paris over the years is a show biz who's who.

In Paris Years Ago

Macelhone's son Andrew has been operating the N.Y. bar and will continue to do so. During the Nazi occupation the bistro remained open but the born-in-Dundee (Scotland) boniface (whose name was frequently misspelled MacElhone) returned to London as a barman. He was once a barman at the Hotel Plaza, N.Y., and Ciro's, London. He first came to Paris in 1908.

Byliners like Hank Wales, Eric Hawkins (longtime m.e. of the Paris edition of the N.Y. Herald Tribune), Rex Smith, Erskine Gwynne, Wolfe Kaufman, Elliot Paul, and showmen like Al Woods, both Shuberts, Irvin Marks, the Ringling Norths, Emmerich Kalman, Oscar Straus, Jack Hylton, Morris Gest, F. Ray Comstock and others made Harry's New York Bar a must stop port of call.

Tourists proudly wore the honorary "IOB" pins (International Order of Barflies) donated by Macelhone and, in that Prohibition era, it was an open-sesame to the best speaks in America and recognized internationally where the spending tourist crowds congregated. Several branch "traps" were opened by "IOB" disciples in the U.S. and elsewhere.

The guest-books, still on view
(Continued on page 63)

MCA Sets Toppers Of Decentralized Subsidiary Units

In an executive shakeup of Music Corp. of America and subsidiaries, Lew Wasserman, who was president of the firm, was named executive chairman and chief executive officer of all the MCA companies. Jules C. Stein, founder of the firm and chairman of the board, remains in his present post. Lawrence R. Barnett succeeds Wasserman as president of the company.

Other presidents named in the realignment are Maurie B. Lipsey, who was elected president of Management Corp. of America; Herbert I. Rosenthal, president of MCA Artists Ltd.; Taft B. Schreiber, president of Revue Productions; David A. (Sonny) Werblin, president of MCA-TV Ltd.

Charles Miller was appointed to the executive committees. Karl Kramer was named honorary chairman of Revue Productions Inc. Elected to the posts of senior vicepresidents are David Baumgarten to MCA; George Chasin to MCA Artists Ltd.; Alan J. Miller to Revue Productions Inc.; Michael J. Rockford, MCA TV Ltd.; and Morris M. Schrier to Management Corp. of America.

Appointments made by board chairman Stein are said to be in line with its expanding international operations.

27 Italo, Co-Prod. Pix Shooting in Rome Or On Location; 'Ben Hur' Set

Rome, June 3.

There are 27 Italian or co-produced films shooting at the moment in Rome or on location in Italy or other countries. This figure does not include the just-gunned "Ben Hur," which Metro is rolling at Cinecitta Studios in Rome, or "The Nun's Story," Warners project nearing end of its sked also at Cinecitta.

"The Naked Maja," Titanus-UA-Metro project, is expected to start shortly here at Titanus Studios.

Of the total of 27, only eight are in work in Rome itself, while five others are on various Italian locations. Five Italo feature pix are on location in Spain; two are shooting in Yugoslavia, in and near Belgrade; two are on the boards in Germany and two in France.

Other locally-financed items are currently being made in such far away places as Buenos Aires, Puerto Rico and Brussels, one film being shot in each three countries.

6/11

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ABEL GREEN, Editor

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year $20 Foreign.

LONDON CHAPS: 'TIS-'TAINT SO

Farm Prices Up; Good for Films

Minneapolis, June 10.

A rise in farm prices and current rainfalls that are bringing relief to crops are expected to help the boxoffice in this territoriy which mainly is dependent upon agricultural prosperity for its economic wellbeing.

Farm income in the area climbed above 1957 levels during the first 1958 level, according to the Minneapolis Federal Reserve bank report. There have been showers over a wide area to bring needed moisture for the growing crops and pasture.

While business generally continued to recede, the rate of decline during the period covered has slowed, according to the report. And, declares the report, the recession hasn't been so severe for this district as it has been in most other areas of the country.

Among the favorable factors is a drop in Minnesota's jobless rolls, according to the state Employment security Division office. The drop is estimate as 2,300.

Warners Alters Policy, Opens 'Old Man' in N.Y. Sans Roadshow Tests

Warner Bros. has cancelled plans for a series of roadshow test runs of "Old Man and the Sea" in the late summer and instead plans to give the Leland Hayward production a big Broadway sendoff.

Spencer Tracy starrer now is set to open in New York sometimes in September. Plans to have the film bow simultaneously on B'way and the east side have been scrapped too. Switch was decided on at last week's meeting of WB execs on the Coast.

Intention is to let "Old Man" benefit from what the WB brass believes will be top N. Y. reviews. After Gotham, the picture still will go out as a roadshow attraction.

According to Charles Boasberg, WB sales topper, a short subject to accompany "Old Man" has been found. No deal having as yet been made, he refused to identify it. However, he said it was the perfect companion piece for the picture.

'Gala Benefit Opening' For Re-Release 'Sawyer'

Kansas City, June 10.

NTA Pictures, which is reissuing David O. Selznick's "Adventures of Tom Sawyer" pulled something of a "first" here last week when it staged a successful benefit premiere for a re-release. Preem, or repreem to be exact, was held at Fox Midwest's Apollo Theatre, with proceeds going to the Penny Ice Fund of the Salvation Army, a well-known local drive that provides free ice to those people who cannot afford refrigeration.

The launching was promoted largely by the Salvation Army, which sent out 8,000 heralds, planted the newspaper stories, and arranged for tv and radio breaks.

Following the Apollo bow, the Mark Twain classic was booked in three other Fox Midwest houses in K. C. In the four houses, with a total seating capacity of 3,450, the reissue chalked up a first week's gross of $10,998 and, as a result, is being held over in all situations for another week.

The film has now been booked into 85 Fox Midwest theatres in Illinois, Iowa, Kansas, Missouri and Nebraska.

Taplinger's O'seas Reps

Robert S. Taplinger Associates, Inc., has opened public relations offices in both London and Paris.

They'll serve Taplinger's U. S. clients with interests abroad and also the firm's new European accounts.

Close Tab on Washington & Paris

[To Cue Future U. S. Film Outlook]

The American motion picture industry was watching economic developments in Washington and Paris this week. Each is certain to have an eventual bearing on the film biz.

In Washington this week, the stage was set for a showdown on the Reciprocal Trade Agreements Act, which is due to come to a vote in the House today (Wed.).

In Paris, France has warned its partners in the European Common Market that its economic conditions are such that it may not be able to live up to its obligations under the six-nation pact.

Being free-traders both of conviction and of necessity, American film men and their spokesman, Motion Picture Export Assn. president Eric Johnston, are on record as strongly favoring the lifting of trade barriers everywhere. Thus they are wholly behind the Administration's bill, which calls for a liberalized trade policy, i.e. a five year extension of the President's power to enter into tariff-cutting agreements with other nations. This measure provides for duty reductions up to 25% over the five-year period.

If contrasts with the protectionist opposition bill, which sets up the machinery both to raise tariffs and to impose import quotas. The film industry, sorely beset by precisely such hindrances in its vital overseas market, would consider it disastrous if the protectionist views prevail since this would give governments abroad the very excuse they need to further restrict American pix.

As for France and the Common Market, the industry is somewhat ambivolent on the subject. Johnston has come out favoring it whole heartedly, though he admitted it may hurt the industry. He has few supporters in his view, and any delay in the implementation of the common mart, particularly as it affects the proposed gettogether of France, Germany and Italy in the matter of films, would be frankly welcome. Actually, the current free-trade position of the German government in itself is an effective roadblock against common market film plans.

Ava Gardner Good as Cash In 'Maja' Plan

"The Naked Maja," a three-way co-production involving United Artists, Metro and Titanus of Italy, is budgeted at $2,250,000. The picture, being produced by Geoffredo Lombardo of Titanus, is currently being filmed in Italy with Ava Gardner and Anthony Franciosa in the starring roles. It's a story about the painter Goya.

Breakdown of the involvement of each company is as follows: UA and Metro, $925,000 each; Titanus, $400,000. Metro, however, was not required to put up the full $925,000 in cash, since as part of its contribution it is providing the services of Ava Gardner, who is under contract to the studio. It's believed that Metro is receiving between $250,000 and $300,000 for Miss Gardner.

For its financial contribution, UA will receive the U. S. and Canadian distribution rights to the film. Metro gets the rest of the world, excepting Italy which goes to Titanus. This is the second time Metro has been involved in such an arrangement. It provided part of the financing for the Allied Artists-Billy Wilder production of "Friendly Persuasion" in return for the foreign distribution rights.

Jerry Bresler On Own

Hollywood, June 10.

Jerry Bresler, vet producer, is setting up his own indie unit and will step off with "The Old Man's Place," based on a novel by John Sanford.

Producer most recently handled "The Vikings," for Kirk Douglas (UA).

Makes With Doctorates

Chicago, June 10.

Irene Dunne is adding to her collection of campus honorariums.

The actress-turned-UN delegate received an honorary doctor of laws degree recently from Notre Dame, and this week picks up another from Loyola of Los Angeles. She already holds an honorary doctorate of music from the Chi College of Music, and an honorary doctorate of laws from Mount St. Mary's of California.

Frigidity Theme Up As Par Pic

Film industry's trend toward more and more "adult" themes is said to go another step forward with Paramount's purchase of "Mountain Is Young" by Han Suyin. This film company probably stands out for its aloofness to sexy — or "earthy" — material over the years.

But recent history has shown a definite switch. The late Don Hartman's production of "Desire Under the Elms" for Par is an outstanding example.

Already published in England but still to hit the bookstands in the U.S., "Mountain" reportedly is three times stronger than "Peyton Place" in its emphasis on the boy-girl clashes. G. P. Putnam's Sons will bring it out shortly. Par paid $320,000 for the screen rights.

Important angle, of course, is that the public is buying the kind of property that was eschewed by Hollywood in past. In other words, sex, if well done, has become an important commodity on the commercial market. Illustrating this glaringly is United Artists' release of "God's Little Acre." It's proved to be the outstanding money-mak-

(Continued on page 15)

Sun of Profit To Shine on Metro's 'Raintree County'

Metro's "Raintree County" has an excellent chance of upsetting the predictions of the downbeaters.

The $5,500,000 production which received an uncordial critical reception, has already grossed $4,700,000 in the U. S. and Canada and all dates have not as yet been completed. In addition, the film is showing remarkable energy in playdates abroad.

Indications are that Metro will wind up even or perhaps with a slight profit. Advertising and distribution costs, of course, are expected to cut into the overall rental gross, but it's figured that the picture ought to wind up with $6,000,000 to $7,000,000 world wide.

Held Over at Drive-In

Fort Worth, June 10.

Twin Drive-In Theatre, operated by C. D. Leon had a unique situation when "Raintree County" (M-G) went into hold over time. It was held for the west screen only with an admission price of 75c.

On the east screen was a double bill of "The Lady Takes a Flyer" (N) and "Slim Carter" (U-I) at 60c admission, according to Elmer Gordon, manager.

'Gigi in L. A. at $3

Hollywood, June 10.

Metro's "Gigi" goes into Hollywood Paramount July 10 for indefinite engagement, on 10-shows-weekly policy at price scale $1.25-$3.

Theatre, Fanchon & Marco house, will pare present 1,468-seat capacity to 1,350 for engagement.

Bright Side of Recession for Theatres: Better-Type Help Accepting Jobs

Conventional theatres and drive-ins which have been having considerable difficulty in obtaining and holding competent employees during the boom years have discovered that the current recession is working to their favor—at least in the help department.

Perhaps for the first time since the end of World War II, the nation's theatres find themselves with a labor market willing to work at the wages the theatres can afford. Benefitting most from the present-day economic situation are the drive-ins and theatres in resort areas which depend on seasonal help. In previous years, college students were able to find summer employment in other industries which paid higher wages.

However, this year, according to a survey in the Wall Street Journal, summer jobs are extremely scarce and the supply of potential workers—school and college students—is greater than ever. The financial paper points out that the recession has caused companies to give first call on employees they have been forced to lay off. As a result, it's reported that college and school placement officers are frantic in their efforts to locate summer jobs for students. According to Theatre Owners of America, "this could mean that drive-in operators and theatreowners in resort areas for the first time in many, many years may be able to select applicants instead of being forced to grab the first body that came along."

The recession, too, it's felt, will give many theatres an opportunity to pick up more competent older help on a permanent basis because of the layoffs in other industries. For years now, theatre operators have been complaining about the inability of obtaining the kind of help that hoped to make the theatre business a career. For the most part, the theatres depended on part-time school kids for ushers and other theatre jobs. Few of these staffers who started at the bottom stayed on. This policy is in marked contrast to the condition that prevailed many years ago in the theatre business when ushers stayed to become managers and circuit executives. Perhaps the most notable rise from the usher ranks is that of Joseph R. Vogel, currently president of Loew's Inc.

ABOUT HOT-COPY TWIST OF FACTS

London, June 10.

There was a fast and, in the main, indignant reaction from London columnists to VARIETY's front-pager last week on the "Hot-Copy-Angle Chaps" of the British press. "Largely true" said Roderick Mann of the Sunday Express. "Exaggerated" said Matt White of the Daily Sketch. "It wasn't us" said the Daily Express. "Nonsense" said the Daily Mirror's Donald Zec.

Thomas Wiseman, Evening Standard show biz columnist, who was among the British Fourth Estate contingent at Cannes, said he did not know to whom this story referred. "A lot of Hollywood stars came to Britain with the idea of using the press for their own advantage — i.e. publicity, exploitation, etc. They then kicked them in the teeth when they no longer needed their help," he said.

Wiseman added that, while he disapproved of any form of newspaper distortion, it was the job of a newspaperman to ask pertinent and impertinent questions and he felt the increasing sensitivity of film stars was nonsensical. "The reference to Audrey Hepburn might apply to me" he went on. "If so, I suggest your own reporter has been doing a little 'hot-copy-angling'."

Bernard McElwaine, who represented the Sunday Pictorial at Cannes, admitted that some British show biz writers were severe, but wanted proof to substantiate the story. He was, in fact, surprised that it should have appeared in VARIETY. And it was the first he had heard of any reporter asking a star whether she was a "sexual deviate."

Ken Passingham, who repped the Sunday Dispatch at the Riviera festival, thought there was a mistaken impression that the British press was horrible. That was not so, although he felt there were a few sharpshooter reporters out for a quick, easy paragraph "who give us a bad name."

Roderick Mann of the Sunday Express—he was not at Cannes during the Festival—thought the VARIETY story was largely true, and suggested there were two main offenders, neither of whom he would name. But, he added, there is a misconception that 90% of the reporters are guilty. "I'd put it at nearer 20%" he commented.

Daily Sketch show columnist Matt White conceded that British newsmen were a little more penetrating with their interviews than many American newspapers and at times were also a little more severe. Nevertheless, he rated the VARIETY story "very exaggerated."

Kenneth Viney, editor of World's Press News—the British newspaperman's newspaper—said he had never been to America but believed the story referred to a technique imported from the United States. "Hollywood built up this sort of thing and the British press is giving the stars the sort of thing they expect," he said. "Reporters here are just as tough with British Society. Those who are now complaining are victims of the long years of Hollywood ballyhoo."

With surprising modesty Hannen Swaffer, veteran of more than half a century as a byliner commented: "I was considered terrible, but I was a Father Christmas in comparison to some of the present-day columnists."

Puerto Rican-Made Pix Get 10 Day-and-Date Openings, Escape Tax

San Juan, June 10.

World wide distribution for "Machete" and "Counterplot" made here by J. Harold O'Dell has been arranged with United Artists. Film will preem locally at the Lorraine Theatre on July 23. Government officials and others have

(Continued on page 16)

Theatres Welsh on Oscar Costs; MPAA Stranded in Patsy Role; Looks Like Radio Campaign Dying

Although the original announcements had it that the cost of this year's Academy Awards telecast would be shared by the nation's exhibitors and the Motion Picture Association of America companies it's now clear that MPAA is being stuck with the entire bill.

The producer-distributor organization at the outset laid out the $650,000 expense money. It was said at the time (early this year) that theatremen would go halfway on the costs as part of their contribution to the industry's overall business building campaign. But the exhibs are not putting up.

As of last week the theatre owners had shelled out only little more than $45,000 and this is earmarked for a campaign of radio spot announcements. But even this looks doubtful.

The radio splurge, blueprinted to involve an outlay of $300,000 and to start in July, will be postponed—and more than likely cancelled — unless there's more income.

Here's the shape of things. MPAA voted a total expenditure of $2,300,000 for the business building program with the companies to match exhib collections dollar for dollar. The exhib money was to go, first, for the radio saturation, then a newspaper advertising campaign, and third, to reimburse MPAA for half of the Oscar expense.

But, to repeat, the exhib coin is not rolling in despite the pleas of organizers on the local levels. At least a couple of insiders fear that the entire business building idea may have to be scuttled.

WB Coast Move Unset

Coast meeting of Warner Bros. executives last week again left undecided the question of whether to move the WB headquarters from New York to the Coast. Final decision is due when Jack L. Warner gets into N.Y. June 16.

Shift appears to have the support of most of the WB brass, though there may be practical difficulties, such as the current Warner lease on its space in the new Tishman Building on Fifth Ave.

If WB moves to the Coast, several departments, include ing publicity and legal, will continue to operate out of Gotham, but on a reduced basis. One of the effects of the move would be to bring Bennie Kalmenson, WB exec v.p., in closer touch with the entire Warner operation, including production.

Is Cinerama Still Uncle Sam's Best Overseas Envoy?

Cinerama has become the hit of the Brussels World's Fair—this on the basis of the business which the two entries in the depth-illusion medium have been doing since opening.

According to Bernard G. Kranze, sales chief, attendance has been picking up day by day to the extent that the sixth week's gross reached $25,000. This is in comparison with the take for the first three days of only $2,799.

Although it's strictly a private enterprise, Cinerama is scoring in Brussels the same kind of advances for the United States State Dept. that were experienced in Bangkok and Damascus, stated Kranze.

Admission price is $1.25 for a matinee run of an hour-long version of "This Is Cinerama" and, in the evenings, a full-length print of "Seven Wonders of the World." The "competition" is a Soviet half-hour propaganda film in what is called the Panamama process at an admission price of 20c.

Here's the boxscore on grosses: 2d week, $9,892; 3d week, $13,621; 4th week, 14,403; 5th week, $17,775, and 6th week, $25,000.

Kranze, back in New York from Brussels, put it this way: "I think it's fair to say that Cinerama is on its way to become the solid runaway paid attraction of the fair. As it becomes increasingly popular its value to our country's public relations abroad becomes increasingly important."

Exec footnoted that C'rama audiences are overwhelmingly non-American.

M-G Dubs French Pic

Metro is dubbing the French "Man in the Raincoat" for release in Australia, New Zealand and other territories. Titra's doing the job in N. Y. and Kingsley-International will have the dubbed version available for the States.

Pic opens at the Paris Theatre, N. Y., July 14.

Seek to Enjoin Preminger On 'Anatomy' Tome

Seven Arts Productions and its president, Ray Stark, have filed injunction suit in the New York Supreme Court against Otto Preminger's Carlyle Productions and St. Martin's Press, publishers of Robert Traver's "Anatomy of a Murder," asking that the defendants be enjoined from making any agreement anent the motion picture rights to the book and asking the court to declare that Seven Arts has the right of first refusal on any deal involving film rights.

One of the legs on which Stark's attorneys—Cahill, Gordon, Reindel & Ohr—are basing their case is a letter to Stark from Ian MacKenzie, managing director of St. Martin's Press, dated Jan. 7, 1958, which states in part: ". . . in the event of possible failure of performance on the part of the other contracting parties, we should entertain an offer from you, and will

(Continued on page 16)

$62.50 Benefit Premiere Includes Hour's Concert Afterwards by Sinatra

Hollywood, June 10.

For the price of admission—$62.50—to benefit preem of Frank Ross production, "Kings Go Forth," ticket-holders who attend opening July 2 at Fox Beverly Theatre may also take in "An Evening With Frank Sinatra," one-hour concert starring star of picture to be held afterwards at Beverly Hilton Hotel.

Total of 940 seats are being made available to concert. While invitations haven't even been sent out yet, 520 seats have already been sold. Proceeds will go to Cedars of Lebanon Free Bed Care.

Sinatra, who stars in pic with Tony Curtis and Natalie Wood, will be backed by Nelson Riddle and his orch at concert. Ross produced film in partnership with Sinatra.

'TOUGH' N.Y. CRITICS NICER THAN CHICAGO'S

Chicago, June 10.

Ads here for the French "Rouge et Noir" (DCA) have begun pitting the New York film critics against their local opposites in an effort to boost the boxoffice at the Surf theatre.

Raves from the Gotham arbiters include the Daily News, Time mag and the Times. Alongside in the ad copy are negative sum-ups from two Chi gazettes. Above the quotes, copy is headlined, "WHO IS RIGHT," and text reads, "this film was booked into the Surf Theatre because we believed it to be one of the great pictures of the year. This opinion was shared by the New York film critics and Time magazine . . . but it seems that Chicago critics have other ideas."

Below the critic judgments, ad states: "We urge you to see this controversial film, and decide who is right?"

Surf is an H&E Balaban situation. "Rouge" is in second week there, and the b.o. has been disappointing.

Distrib Turns Exhib

Chicago, June 10.

Here's another distributor-to-exhibitor switch.

George Lefko, Warner Bros. branch office topper here, left for Phoenix, Ariz., where he's reported set to buy a couple of drive-ins. He resigned WB last week, with Robert Dunbar up from Des Moines to replace.

Dr. Vogel Wanted in Surgery—Again

Efforts to trim an additional $2,000,000 from the annual overhead of Metro's Culver City studio will be made by Loew's executives. Charged with the cutting operation, aimed at bringing studio activities back into the black, is Robert H. O'Brien, the company's financial v.p.

O'Brien is currently on the Coast and is said to be going over the operation with a fine-tooth comb in order to find places where reductions can be made without impairing the company's efficiency. Since Joseph R. Vogel took over the presidency of the company's overall operational activities. The urgency in further cuts, particularly at the studio, is based on the estimated $5,000,000 loss sustained by the studio in the past six months. While all other activities of the company have finished up in the black, the studio is the only division still showing red figures. The studio loss, however, has been overcome by the solid returns chalked up by other divisions of the company.

Vogel, currently on the Coast, is expected to confer with O'Brien on the studio situation. In addition, he is discussing the company's expanded production program, in both theatrical films and vidpix, with studio officials.

United Artists Turns to Bonds

Seeking $6,000,000 for Production—Lots of Capital Tied Up in Negatives Due for Playoff

United Artists is going to the public again for more money. Film company, which floated its first stock issue last year, is on the verge of a new offering which reportedly will bring in about $6,000,000 in bonds.

Idea is to broaden still further the capitalization base and, of course, back up the company's increasingly costly production program.

According to Robert S. Benjamin, board chairman, the plan is to invite the new public participation in July with F. Eberstadt & Co. as managing underwriter. Eberstadt outfit was the key Wall Street outfit behind UA's initial stock listing.

New fiscal approach goes hand in hand with reports that UA has its money tied up in new productions, such as the $4,000,000 involved in "The Vikings," and feels the need of cash to continue with its program.

Robert S. Benjamin, board chairman of United Artists, stated in New York yesterday (Tues.) that while new public financing for the company is being considered there have been no decisions as to the type of security to be offered or the amount of money to be sought.

Admittedly restricted as to imparting information in advance of stock transactions by the Securities Exchange Commission, Benjamin commented in general terms about the advisability of always keeping under general review the idea of seeking new financing "perhaps to take advantage of new opportunities." It was intimated that the "opportunities" include the buy-out of control of Associated Artists Productions, television outfit.

'Peyton' Trial Postponed

Laconia, N.H., June 10.

Trial of the $250,000 "Peyton Place" libel suit has been postponed, probably until fall, in Belknap County Superior Court here. The case was scheduled to open on June 9.

The action was brought against Grace Metallous Martin of nearby Gilmanton, author of "Peyton Place," on which the film of the same title was based, and her publisher, the Julius Messner firm of New York.

The plaintiffs, Mr. and Mrs. Thomas Makris of Laconia, claim they were used as characters in the saucy book and were defamed as a result.

Risks & Profits Both Sky-High, Sez Arthur Krim

The story is the same all over the picture business. As Arthur B. Krim, president of United Artists, put it before the company's annual meeting of stockholders in New York yesterday (Tues.), audiences are growing but so, too, are costs for productions.

The big pictures are bigger than ever—the $3,000,000 picture of the past is grossing $4,000,000, but by the same token the failures are more severe than ever, said the chief exec.

UA, said Krim, has it's own angle. "The formula," he said, "is to create an atmosphere for creative talent to work autonomously once a project is agreed upon."

Following through, Krim asserted the basis of operation is a

(Continued on page 16)

Europe to N. Y.

Tom Ewell
Carl Foreman
Milton Goldman
Katherine Hepburn
Ilya Lopert
L. Arnold Weissberger

L. A. to N. Y.

George Abbott
Dana Andrews
Irving Asher
Fred Astaire
Irvin Atkins
Malcolm Atterbury
Jerry Bresler
Les Brown
Cecil B. DeMille
Bernard Feins
Arthur Hornblow Jr.
Tab Hunter
Henry Jaffe
Harry M. Kalmine
Bernard G. Kranze
Sophia Loren
Shirley MacLaine
John Marley
James Mason
Helen Rose
Jack Rose
George Sanders
David O. Selznick
Mel Shavelson
Neville Shute
Jack Warden
Jack Wrather
Keenan Wynn

N. Y. to L. A.

Sammy Cahn
Zsa Zsa Gabor
Charles Gerlach Jr.
Alan Hewitt
Joanna Moore
Ricky O'Keefe
Bill Sharmat
Steve Sharmat
Joseph R. Vogel

N. Y. to Europe

Americo Aboaf
Buddy Adler
Theodore Bikel
Rudolph Bing
John L. Burns
Katharine Cornell
Alfred E. Daff
Vic Damone
Jean Leon Destine
Rosalind Elias
Frank M. Folsom
Nicola Gedde
Harry E. Gould
Nick M. Justin
Frank Lamping
Raoul Levy
Albert A. List
Anita Louise
Emile J. Lustig
Guthrie McClintic
Richard Meyer
Chas. M. Odorizzi
Roberta Peters
Milton R. Rackmil
Joe Schoenfeld
Nevil Shute
Roger L. Stevens
James Thurber
Giorgio Tozzi
Harry Wuest

National Boxoffice Survey

Biz Turns Spotty; 'Pacific' No. 1 Again, 'Acre' 2d, 'Vertigo' 3d, 'Days' 4th, 'Kwai' 5th

Film biz across the country is reflecting two adverse factors this session: (1) the usual post-holiday letdown and (2), the yen of people to head for outdoors as weather continued springlike. All of which spells an offish week at the b.o. currently. Indicative of the scramble for product is the fact that more than 55 different pix are playing this week.

However, there are some films which continue strongly, particularly "South Pacific" (20th), which is back in No. 1 position after dipping to third a week ago. Second place is a close race between "God's Little Acre" (UA) and "Vertigo" (Par), with former just a shade to the best. "Vertigo" is a great third-place winner.

"Around World in 80 Days" (UA) is moving up to fourth spot by dint of some extra fine dates. "Bridge on River Kwai" (Col) is copping fifth money. "Search For Paradise" (Cinerama) is taking sixth place.

"Happy Feeling" (U) is finishing seventh, with every indication that it will be heard from additionally in the future. "10 North Frederick" (20th) is taking eighth money.

"Too Much, Too Soon" (WB) is a mild ninth-place winner while "Horror of Dracula" (U) rounds out the Big 10 list.

"Young Lions" (20th), long high on the list; and "Sheepman" (M-G) are the two runner-up films in that order.

"Adam and Eve" (Indie) is rated loud in Cleveland and okay in Philly, and one of leaders among the new pix. "High Flight" (Col) is shaping mild in Omaha, headquarters of SAC. "Thunder Road" (UA), is fair in Cincy, is big in Seattle and light in L.A.

"Angry Age" (Col) is surprisingly slow on three initial dates. "Left-Handed Gun" (WB), okay in Boston, looks fine in K.C.

"Desire Under Elms" (Par), okay in Balto and trim in Philly, is mild in two other keys. "Hot Spell" (Par) is proving a disappointing newcomer in current round.

"Proud Rebel" (BV) is socko in Chi. "Haunted Strangler" (M-G), mild in Denver, looms okay in Chi. "High School Confidential" (M-G), moderate in Balto, Frisco and Detroit, is hotsy in N.Y.

"Hell To Texas" (20th), good in Denver, shapes slow in Detroit and dull in Buffalo. "War of Satellites" (AA) is rated slim in Portland.

"Maracaibo" (Par) looks okay in Cincy. "Fraulein" (20th), okay in Toronto, is fair in Boston and mild in Portland. "Snow White" (BV) (reissue), great in Cincy, shapes okay in St. Louis. "Witness For Prosecution" (UA) still is big on longrun in N.Y.

(Complete Boxoffice Reports on Pages 8-9)

TV DARK-CLOUDS MANY LANDS

New York Sound Track

Look for **Otis Guernsey,** now drama editor of the N.Y. Herald Tribune, to resume his old post of film critic when he returns from Europe later this month. Current critic is **Paul V. Beckley,** who replaced **William K. Zinsser** earlier this year. Zinsser joined the editorial page. Guernsey was the Trib reviewer up to Dec. 30, 1954. Beckley's reviews are generally rated "soft" by the trade, i.e. he likes most films he sees.

Albert A. List, president-chairman of List Industries (RKO Theatres), off to join his wife at the Brussels fair. Exec is particularly interested in the art display at the U.S. pavilion to which he loaned a painting by **George Mueller** and a piece of sculpture by Ihrim Lassaw.

Pat Clagett (husband is **Tim Clagett,** MPAA's liason with the state legislatures) had difficult time of it but the baby was born all right—a girl—their fourth child—and all's well . . . El Imparcial, Spanish tabloid daily, celebrates its first birthday of publishing in both New York City and Puerto Rico next month. Parts of the San Juan edition are flown to New York where local and international news is added to the Puerto Rican mats for the N.Y. edition.

Albert Cornfield, 20th-Fox's Continental chief, in N.Y. for a medical checkup. He suffers from asthma . . . Study in contrast: "Peyton Place," 22 weeks in release in the domestic market, grossed $8,700,000 to last week. The much more expensive ($4,000,000) "The Sun Also Rises" so far has grossed $1,900,000 in 38 weeks of release. 20th will be lucky to break even on it worldwide . . . "Gigi" projection quality at the Royale Theatre, where it's being roadshown, leaves something to wish for. It keeps going into and out-of focus . . . 20th has nine records coming out or already in circulation on "A Certain Smile" . . .

Saturday Review publisher **J. R. (Jack) Cominsky,** in his talk last week, at the graduate luncheon of the Tobe-Coburn School for Fashion Careers, at New York's Waldorf-Astoria Hotel, said in part: "Keep abreast of current social, political and economic developments by watching a variety of publications that will give you a more balanced presentation of the news and its implications. Everything from the Wall Street Journal to VARIETY is my idea of an ideal news-reading gamut . . ."

Charles Schlaifer, p.r. exec, in Northampton, Mass., where his daughter, Arlene, graduates from Smith College, with honors.

Spyros Skouras hosting a VIP luncheon tomorrow (Thurs.) at the Metropolitan Club in honor of **Maxwell Rabb,** resigned First Secretary of the U.S. Cabinet, who returns to private law practice with Stroock, Stroock & Lavan in New York.

Harry Belafonte is negotiating for film rights to **Stephen Longstreet** story, "Kiyutin," for production by his indie company . . . **Charles Coburn** with **Clifton Webb** and **Dorothy McGuire** in 20th-Fox' "The Remarkable Mr. Pennypacker" . . . **George Pal** dickering multi-pix deal with **Shiro Kido** of Shochiku Films, Tokyo, program to start with **H. G. Wells'** "The Time Machine" . . . Columbia assigned Alfred Hayes to script "The Mountain Road," new **Theodore H. White** novel, . . . 20th changed "The Brothers of the Flaming Arrow" to "Flaming Lance" . . . newly-formed Tri-Way Productions acquired film rights to **Jack Kerouac's** novel, "On the Road," for indie production . . .

Comic **Lew Seiler,** who has a role in **Montgomery Clift** starrer "Silent Thunder," reports that Clift, "who owns 67% of it, for some reason wants it shelved, and it may never be released." So he told Jimmy Tapp on CBS-TV's "The Tapp Room."

The showing of U.S. stars at this year's Cannes Film Festival was "shocking and embarrassing," according to producer **Jerry Wald** who recently returned from the fest and his first trip to Europe. Only five American film stars—**Yul Brynner, Tony Franciosa, Orson Welles, Lee Remick** and **Jayne Mansfield**—attended the Cannes event.

Miriam M. Goldstein engaged to Paramount foreign branch manager **Richard B. Nathan;** both expect to make their home in San Salvador after the marriage this fall.

Theatre Owners of America has prepared two sets of speeches about the film industry for use by its members in talks before civic, social or business groups . . . **Ed Churchill** and **Oliver Kingsbury,** prexy and v.p. respectively of the Donahue & Coe ad agency, on the Coast for conferences with Metro executives on advertising activities for M-G's summer releases . . . **Gabe Sumner** and **John Friedkin** have been retained by **Joseph Harris** to handle the bally activities of Essex Universal Corp., which will include the activities of Theatrical Presentations, theatrical film importers; Flamingo Films, telepix outfit, and Flamingo Telefilm Sales, sales agency for several vidpix series . . .

Bantam Books reissuing the paperback edition of "Ben Hur" to tie in with the upcoming Metro production . . . New York opening of the new Cinerama picture, "Cinerama-South Seas Adventure" has been pushed back to July 15. **Ramine,** the 18-year-old Tahitian dancer featured in the film, has been brought to Gotham for bally activities . . . Theatre Owners of North and South Carolina, have asked distributors not to offer individual pictures for bids or rentals until the pictures have been reviewed in the trade press. Ad committee of the Motion Picture Assn. of America agreed with the suggestion . . . **Bill Ornstein,** former Metro publicist, back from a Miami vacation . . . **Helen Gallagher** joins the Baum-Newborn Artists Agency talent roster . . . Universal has launched a tv campaign for "A Time to Love and a Time to Die" with 400 spots in 25 cities . . .

In from Europe—**Paul Graetz,** now working on "The Titans" . . . "John Paul Jones" producer **Samuel Bronston** in the States, huddling with his (industrial) backers . . . Comment on NBC's "Wide Wide World" show Sunday: "The Hanging Tree" is **Maria Schell's** first American film. Only it isn't. "Brothers Karamazov" was.

Julian Blaustein 100% Metro-Financed; Breaks With Taradash at Col

Hollywood, June 10.

In a buildup of an indie unit format for Metro, production vp Sol C. Spiegel has inked Julian Blaustein to a contract. Latter swings over to Metro late this month from Columbia Pictures, where he is winding "Bell, Book and Candle" in association with Daniel Taradash.

Blaustein will be 100% financed by Metro for his unit, with participation in his pictures' profits. His

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Stratford, Ont., Films

Stratford, Ont., June 10.

Britain's "Intent to Kill" will be world-preemed July 11 at International Film Festival here. Lineup is now complete, with booking of Sweden's "The Seventh Seal," directed by Ingmar Bergman, for same afternoon (11).

"Intent to Kill" was filmed in Montreal by Zonic Productions—first British film company to work in Canada since Powell & Pressburger made "The 49th Parallel" here a decade ago. It co-stars Canadian actors Alexander Knox and Paul Carpenter with Richard Todd, Herbert Lom and Betsy Drake. It's adapted from novel by Michael Bryan.

ALL CITE HURT DONE IN U.S.A.

By FRED HIFT

The expected expansion and commercialization of television abroad is a source of deep and growing concern to foreign film industries.

It's also slowly beginning to intrude on the consciousness of the Americans, who know from their own bitter experience what the tv spread and impact can do to the theatrical boxoffice.

That the effects of television are no less devastating abroad than they've been in the States already is clear from the British experience. With the introduction of commercial video in the British isles, the boxoffice has slumped considerably; and this despite the fact that, unlike in the U.S., British tv hasn't really been able to lay its hands on any very large blocks of American films.

In Germany, in Italy, in Japan, in Latin America and, to an extent, in France, tv looms darkly on the horizon. It's not so much a threat the way it's constituted now, i.e. with only one government-operated and controlled channel, but rather the way the signposts point to the future, with the introduction of commercial service.

Appalled by the effects of tv on the American domestic industry, which is being reported abroad in somewhat exaggerated fashion and presented as the sole cause of the decline in the U.S. market, the trade overseas is being called to the barricades to prevent similar "disasters."

It's no longer a question of trying to "stem" the tv impact. It's already too late for that, inasmuch as the number of sets in use is growing rapidly. Just recently, in reporting on the year 1957, the Motion Picture Producers Assn. of Japan pointed out that the country had 908,777 receivers as of March, 1958, but should have 2,000,000 by the end of this year. The report added dryly: "This is likely to become a big menace to the motion picture industry."

In Europe, attention is centering on two approaches: (a) To prevent the release of old films to tv. (b) To seek to tie in the local film business with any new commercial outfits aiming to run new tv channels.

Fear 'Vaulties'

Europeans are primarily worried about large batches of old American pictures finding their way on to local tv. They tend to counter this via the threat of boycott against major American companies that would act in a dual capacity as suppliers of films for both the theatres and tv. What's generally overlooked is that, in several instances, the companies—l'ke Warner Bros. and RKO—sold their negative rights and thus no longer control the rights to their libraries. This was brought home when a batch of old RKO films was bought up by the BBC in England.

As long as tv is in government hands, local exhibitors and distributors generally are able to apply enough pressure to keep films off tv, though a surprising number of local productions do get on the air. The government is generally amenable to the reasoning that, with successful tv hitting the b.o., it's bound to suffer in its tax collections. Several countries have "arrangements" between the film industries and tv to prevent more than a specified number of pictures from going on the air.

Situation is different, though, in the light of plans for commercial channels. In Germany, the film trade is upset over the prospects of this sort of operation. Meetings have been held, and the aim is to have the industry buy into the company that plans to operate the commercial channel.

No Antitrust

In Europe, where there are no antitrust laws compared to the States, the concept of joining an

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British Free-Swinging Campaign To Stop Theatre Films on TV No Model for Antitrust-Tied Yanks

Swedish Cinema Owners Decide TV No Great Threat to Boxoffice

Stockholm, June 3.

The cinema b.o. situation is good here, and the theory of tele being too hard competition for pix theatre is an overstatement, says the annual report of Sveriges Biografagareforening (Swedish Cinema Owners Assn.), in annual meeting here. Tele seems not to be of any danger to the film business in Sweden especially if the cinemas can offer good films to their public. If tv causes any problems, it might stem from the need of better quality pix to meet the competition. If the cinema provides better films, the problem is solved.

Long discussions were held on the matter of film rentals. According to existing agreements in the trade here, no cinema owner should pay more than 45% in rent for any film. This matter was crystallized when Paramount presented "War and Peace," originally at figures high above this 45%. On other hand, the company found no cinema willing to show the film for nearly a year, the time used for negotiations with the exhibitors. It is not officially known how high the rentals being paid for showing "War And Peace."

Television also was the topic for talks in connection with the entertainment tax. The government is very strict with cinemas on this tax. But in last years, more and more cafes and restaurants have started showing the tele programs, some of them even advertising in the dailies when any film is to be shown on tv. Many of these cafes are charging a special fee for those who watch these tele shows. The meeting wondered why the government seems to show no interest in this, and not ask for any entertainment tax on these cafe shows.

ECONOMY-SIZE TRIO EMERGES FROM PAR

While talking in terms of hundreds of millions with such releases as "Ten Commandments," Paramount is dealing in the smalltime, too.

Film company has three starters going out shortly which involve budgets of a little over $100,000 each. These are "Country Music Holiday," "The Space Children" and "The Colossus of New York." These represent a major departure for Par in that the policy for the past several years has been to deal in about 20 pictures a year and all of them in the "A" category. Indeed, George Pal was dropped from the producer roster because his science-fiction efforts, while faring well, nonetheless didn't mesh with the Par economy as it had been figured. To put it another way, Par had felt its studio and distribution organization could only be sustained with high-powered packages and minor properties, although profitable entities in themselves, wouldn't warrant the overhead.

The new thinking is this. In the erratic current market, it's possible for a small budgeter to come up with a global gross of upwards of $2,000,000. And if the project misses out, there's not too much lost.

Further, Par president Barney Balaban and studio chief Y. Frank Freeman like the idea of fostering the smalltime production endeavors because of the talent-development possibilities. They figure on spotting capable producers, directors, writers, etc., from among the minor pictures and putting them together in major projects in the future.

Herman M. Levy, general counsel of Theatre Owners of America, just back from Europe, is enthusiastic about the "tight plan" the British film industry has set up to prevent the release of theatrical films to television. But, he comments sadly in a special bulletin to TOA members, such a plan would not be permissible under the laws of the U. S.—"we have antitrust laws with which the plan would be in basic conflict."

However, Levy thinks it's "laudable that the British film industry, united, agreed to take full advantage of laws beneficent for the particular purpose." He is inclined to believe, nevertheless, that the American film biz can accomplish a great deal if it had a "united front." He notes that the leaders of of all branches the British film industry "saw the problem, faced it squarely, and, around the conference table, met it with affirmative action."

Levy believes that the British plan, involving sanctions and boycott, should be successful. Associated with the plan are all segments of the industry—production distribution and exhibition. The British plan, as reprised by Levy consists of the following:

The establishment of a corporation to acquire the tv rights to all pictures and to apply the necessary sanctions. For example, if a producer, a distributor or one who has financed a production—(1) permits a picture to be made available to television, (2) allows a picture to go to tv before offering it to the corporation, or (3) refuses an offer by the corporation to purchase the film, the British exhibitor organization. Cinematograph Exhibitors Assn., will call upon all its members to refuse to book any film produced, distributed or financed by that person or organization. And when an exhibitor refuses to respect the boycott, the distributor group will call upon its distrib members to refuse to book any film to that non-complying exhibitor.

The fund for the purchase of the tv rights will be supplied through a voluntary assessment on a per admission basis. By agreement, the payment is deductible from the gross receipts before the payment of percentage rental by exhibitors.

Levy says its difficult to find weaknesses in the plan, except that there is a possibility that exhibitors will not pay the assessments. However, he adds that he saw no indication that "there would be any serious defection in that area."

The TOA oficial points out that

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'Night Heaven Fell' Now Unsure of July 2 Date; Re-edit Bardot Release

Having tried hard to beat "Une Parisienne" to the draw, i.e. to Broadway, "The Night Heaven Fell" now is having problems meeting the July 2 opening date at the Odeon and Fine Arts theatres.

Director Rene Clement took back the Brigitte Bardot starrer for reediting, and the dupe negative hasn't reached the States yet. Dubbing and titling was done from a complete print. Kingsley-International is releasing "Heaven Fell" for Col. If it can't meet the July 2 date, both houses can be expected to set up quite a howl.

Meanwhile, the opposition—"Une Parisienne," also starring Miss Bardot—also isn't having an easy time of it, since the picture appears to be difficult to dub. It's a Lopert release. Like "Heaven Fell," it's to bow dubbed on Broadway and with titles at the Eastside Plaza Theatre. It's set for July 23.

Trade observers feel that the overlap timing of the release of the two Bardot starrers is something less than wise and can only serve to hurt both pix.

The Key
(BRITISH—CINEMASCOPE)

Triple stellar magnet of Holden, Loren & Howard, plus Carol Reed's direction gives punch to this sea drama and romantic story. Terrific sea thrills in a certain b.o. winner.

London, May 28.

Columbia presentation of a Carl Foreman-Open Road production, produced by Aubrey Baring. Stars William Holden, Sophia Loren, Trevor Howard. Directed by Carol Reed. Screenplay, Carl Foreman based on Jan De Hartog's novel, "Stella"; camera, Oswald Morris; editor, Bert Bates; music, Malcolm Arnold. At Odeon, Leicester Square, London, May 28, '58. Running time, 134 MINS.

David Ross	William Holden
Stella	Sophia Loren
Chris Ford	Trevor Howard
Van Dam	Oscar Homolka
Kane	Kieron Moore
Wadlow	Bernard Lee
Housekeeper	Beatrice Lehmann
Hotel Porter	Noel Purcell
Weaver	Bryan Forbes
Grogan	Sydney Vivian
Baker	Rupert Davies
Sparks	Russell Waters
Clerk	Irene Handl
American Captain	John Crawford
English Captain	Jameson Clark

Everything possible has been done to insure "The Key" being a click success. Carl Foreman's skilled, well-written screenplay, based on a popular novel, "Stella," has been given the works. Three international stars, William Holden, Sophia Loren and Trevor Howard, are supported by a topline bunch of feature players. Add to that, direction by Carol Reed, good lensing, superb sea thrills, a fascinating romantic story line and there are all the ingredients of a b.o. winner. At 134 minutes it runs overlong, and there are occasions, away from the sea, when interest flags slightly. But, all in all, "The Key" is certain to have tab-buyers queueing everywhere in Britain and the States.

It's a wartime yarn, with Holden and Howard as commanders of tugs engaged on convoy rescue duty in U-Boat Alley—the Western Approaches. This highly hazardous chore provides "The Key" with some standout thrills which alone make the pic great entertainment. But its title provides the clue to the intriguing love story which runs through the film and which will certainly interest women filmgoers even more than the fighting sequences. When Holden joins up with his old buddy, Howard, he finds him sharing an apartment with a beautiful Swiss refugee, played with dignity and sensitive understanding by Sophia Loren.

Miss Loren was to have married a tug commander who was killed on the eve of the wedding. When another skipper takes over the apartment she stays on with him. He, in turn, bequeathes the haven to Howard. She identifies both these men with her dead fiance. When Howard is killed, again just before marriage, Holden uses the spare key that Howard has given him to keep the apartment among tug men. Holden and Miss Loren fall in love and, for the first time, she ceases to see her first fiance in the owner of the key. Holden, thinking he will not return from a particularly dangerous mission, passes the key on to yet another tug skipper. Thinking this to be a betrayal the girl walks out on Holden and, refusing to bow to the conventional happy ending, the pic winds up.

This theme requires some pretty delicate handling on the part of the stars. Though Miss Loren is obviously more than a housekeeper to the strained tug skippers it would have been fatal to the film if she had given the impression that she was just a good-time tramp. Looking serenely beautiful, she invests the role with warmth and dignity and it is not her fault if some of the apartment sequences tend to drag.

There are some outstanding scenes as, for instance, when Holden takes over command of his ship and indulges in crazy maneuvers to test its seaworthiness; a splendidly played tipsy scene between Howard and Holden; a fierce bombing and fire sequence at sea; and a tender moment when Holden and Sophia Loren fall in love. These are just a few of the highlights, but a lot of the strength of the film comes from the screenplay, Reed's direction and some cast-iron acting from all members of the cast. It is a necessary weakness of the film that Howard has to be removed from the pic all too early. Till his death he had brought a genuinely salty bite and rough good humor to his role.

Holden, too, is heroic, edgy, tender and understanding as the occasion demands and it is one of his best all round showings. Supporting players are too numerous to mention, but there are gems of characterization from Bernard Lee as a shore-based naval officer, Oscar Homolka and Kieron Moore as tug skippers, and Noel Purcell as a seedy porter at a sleazy waterside hotel.

The problem of "The Key" was to hold the balance between the sea adventure and the love story and this has been fairly capably handled by Foreman and Reed. There are occasional overtouches of symbolism and Miss Loren's relationship between the various men in her life, past and present, are sometimes glossed over a shade glibly. Oswald Morris' camerawork is realistically vivid and special effects, sound, art work and model effects are all skillfully put over.

"The Key" is very nearly a great film, and though it occasionally misfires it is still an adult entertainment which will excite and grip. *Rich.*

Showdown at Boot Hill
(REGALSCOPE)

Well-directed, well-acted suspense western. No names for top billing but strong support on dualler.

Hollywood, June 6.

Twentieth-Fox release of a Regal production. Stars Charles Bronson, Robert Hutton, John Carradine, Carole Matthews, Fintan Meyler. Producer, Harold E. Knox; director, Gene Fowler Jr.; screenplay, Louis Vittes; camera, John M. Nickolaus Jr.; music, Albert Harris; editor, Frank Sullivan. Previewed in Hollywood, June 6, '58. Running time, 71 MINS.

Luke	Charles Bronson
Sloane	Robert Hutton
Doc Weber	John Carradine
Jill	Carol Mathews
Sally	Fintan Meyler
Judge	Paul Maxey
Con Maynor	Thomas B. Henry
1st Cowhand	William Stevens
2nd Cowhand	Martin Smith
Mr. Creavy	Joseph McGuinn
Charles Maynor	George Douglas
Patton	Michael Mason
Sheriff	George Pembroke
Mrs. Bonventura	Argentina Brunetti
Brent	Ed Wright

"Showdown on Boot Hill" is a low budget picture and does not have the production values or star names to make it a top attraction but it's a well-directed and well-acted picture done with taste and imagination. Produced by Regal, for 20th-Fox release, by Harold E. Knox, and directed by Gene Fowler Jr., it will, no doubt, be given the lower berth on a double bill but it will add strength and attraction to any booking.

Louis Vittes' screenplay is the familiar one of a stranger in a western frontier town who finds himself at odds with the community. But Vittes' dialog and his plotting make up for familiarity of situation, because the language is pungent and striking, and the frail story is given meaning and interest through characterization and lively scenes.

Charles Bronson plays the U.S. Marshal who comes to town, shoots it out with a wanted character and then has to persuade the townspeople to admit the man he killed had a price on his head. His only support comes from John Carradine as the town barber-doctor-undertaker, and from Fintan Meyler, a wistful girl trying to live down the fact that her mother, Carole Mathews, is the town madam, a point not much glossed over in the frank account. The rest of the town resents the outside interference and the fact that Bronson is what was called a bounty hunter. There is some final gunplay as Bronson is sustained in his mission but actually a minimum of shooting for a western. The ending is romantic and valid.

Fowler shows his editing background in his cohesive direction; all the picture is of one piece from the beginning of the opening titles to the final shot; he appreciates and achieves an entity. He also gets a remarkable number of camera setups, well done by cameraman John M. Nicholaus Jr., for a low budget picture. One device, using two local cowhands as a kind of Greek chorus commentary on the town, is also notable in setting the mood and nature of the community. He does it, also, with humor, the kind of grim joking typical of the time and the place.

The performances are uniformly excellent, with Bronson, Carradine, Miss Mathews, Miss Meyler and Michael Mason most important. Valuable in support are Robert Hutton, Paul Maxey, William Stevens, Martin Smith, George Pembroke and Argentina Brunetti. They are all individuals and memorable.

Fowler and Nicholaus employ the RegalScope projection for a number of interesting compositions and the rest of the staff has shown that they realized they were doing something more than a routine, program picture. These contributions include Frank Sullivan's editing, sound by David Dockendorf and Harry M. Leonard, art direction by John Mansbridge and set decoration by Walter M. Scott. Albert Harris' music is a further asset. *Powe.*

Kings Go Forth

Sinatra, Curtis, Wood top romantic wartime triangle with black-and-white race angle for "shock" value. Good b.o. prospects.

United Artists release of Frank Ross production. Stars Frank Sinatra, Tony Curtis, Natalie Wood; features Leora Dana, Karl Swenson, Anne Codee, Jackie Berthe. Directed by Delmer Daves; screenplay, Merle Miller, from Joe David Brown novel, "King's Go Forth"; camera, Daniel L. Fapp; music, Elmer Bernstein; editor, William Murphy. Seen at the UA screening room in N.Y., June 4, '58. Running time, 109 MINS.

Sam Loggins	Frank Sinatra
Britt Harris	Tony Curtis
Monique Blair	Natalie Wood
Mrs. Blair	Leora Dana
Colonel	Karl Swenson
Mme. Brieux	Anne Codee
Jean Francoise	Jackie Berthe

Frank Sinatra goes back to soldiering in this Merle Miller adaptation of Joe David Brown's novel, "Kings Go Forth." It's a simple, rather straightforward action-romance, laid against the attractive background of the French Riviera and the Maritime Alps. Not a very plausible item, it nevertheless has the sort of sentimental wrapping, emotional incidents and dramatic heroics that should boost the b.o.

Film's strongest exploitation asset, apart from the top names, is the race angle, which is played to the hilt. The girl, played by Natalie Wood—an American living in France—is of mixed blood, her mother being white and the (dead) father having been a Negro. This revelation is the key to Miss Wood's romantic entanglements. It leaves Sinatra stunned for a while and produces a rather cynical attitude in playboy Tony Curtis. Neither reaction rings particularly true, as the script puts it, and the gravity of the whole issue therefore appears overemphasized.

Still, the mixed-marriage question gets a thorough—and positive—going-over in the dialog, particularly on the part of Leora Dana, the mother, who movingly recounts the fullness and happiness of her marriage to her Negro husband, and the penalty of exile from the U.S. which she had to pay for it. It's in these sequences that "Kings Go Forth" takes on an adult shape and deviates from the otherwise routine pattern.

It's an odd war that is being fought in this picture. The men fight and die in the mountains during the week. On weekends, there are passes for visits to the Riviera, where the war seems but a memory. The year is late 1944, and while Allied armies push into and beyond Paris, the Amercian Seventh Army has the job of cleaning out pockets of German resistance in the south.

Among the replacements joining Sinatra's platoon is Curtis, a rich man's son, with charm to spare and an eye for all the angles. Sinatra meets Miss Wood and falls in love with her. She in turns falls in love with Curtis. When Curtis admits he won't marry the girl because she's of mixed blood, Sinatra vows to kill him. They go on a dangerous mission to help spot artillery fire on a German-held munitions depot. The mission is successful, but Curtis dies and Sinatra loses an arm. At the end of the war, he returns to Nice for another meeting with Miss Wood, who has set up a school for war orphans.

This potpourri of plots offers Daniel L. Fapp's camera a chance for some pretty lively goings-on, and he takes good advantage of the scenery. Curtis and Miss Wood go in for some pretty hot romancing and the scene when he tells her to her face that he wouldn't marry her because she isn't white has a certain brutal quality, though it's somehow out-of-character. In fact, several of the personalities in the Miller script aren't very consistent in their attitudes, and as a consequence not believable.

Sinatra, the rough-tough soldier, in action for six months and frustrated in his love for Miss Wood, turns in a capable performance. He's likable, and understandable, and creates sympathy by underplaying the role. Miss Wood looks pretty, but that's just all. She is best when the script gives her a chance to say out aloud what she feels. Curtis has had experience acting the heel, and he does a repeat, though his is a tough character to swallow. He's best when acting the charm boy. Miss Dana gives stature to the role of the mother who takes pride in what others see as her "shame." In fact, Miss Dana is standout in this difficult part and through her the picture gains a great deal.

Delmer Daves directed with more attention to formula than to logical character development. "Kings Go Forth" is, on the whole, well paced, though it runs dry in some talky stretches and there's never very much doubt about the outcome. The final action scenes, when Sinatra and Curtis manage to sneak into the German camp and set up an observation post in a tower, is a little ridiculous and on the naive side. Still, this being one of those films that tries hard to have something for everyone, it rates as a popular entry. *Hift.*

Law and Disorder
(BRITISH)

Cheerful offbeat crook comedy with star value which rates plenty of laughs, potential b.o. click on both sides of Atlantic.

London, June 10.

British Lion (Paul Soskin) production and release. Stars Michael Redgrave and Robert Morley. Directed by Charles Crichton. Screenplay, T. E. B. Clarke and Patrick Campbell-Vivienne Knight, from the novel "Smuggler's Circuit," by Denys Roberts; editor, Oswald Hafenrichter; camera, Ted Scaife; music, Humphrey Searle. At Studio One, London. Running time, 76 MINS.

Percy Brand	Michael Redgrave
Judge Crichton	Robert Morley
Colonel Masters	Ronald Squire
Gina Lasalle	Elizabeth Sellars
Aunt Florence	Joan Hickson
Major Proudfoot	Lionel Jeffries
Colin Brand	Jeremy Burnham
Mary	Brenda Bruce
Blacky	Harold Goodwin
Bennie	George Coulouris
Sergeant Bolton	Meredith Edwards
Vickery	Reginald Beckwith
Freddie	David Hutcheson
Lady Crichton	Mary Kerridge
Pomfret	John Le Mesurier
Police Inspector	Allan Cuthbertson
Shorty	Sam Kydd
Police Superintendent	John Warwick

The nifty combination of Michael Redgrave, Robert Morley and director Charles Crichton makes "Law and Disorder" a highly amusing off-beat comedy which notches guffaws and giggles with disarming ease. Pic stands a solid chance of emulating the success of previous laughter-makers of similar tone, such as "Tight Little Island." The fact that Crichton is a graduate of the Ealing studios accounts for the fact that "Law and Disorder" has more than a little of the Ealing stamp. It is a potential b.o. click on both sides of the Atlantic.

There are several moments when the wheeze sags and a lot of skill has been needed to keep it floating. There is also a certain amount of confusion due to over-drastic editing. Running at 76 minutes, it lost 15 minutes in the final version and the hacking has left at least a couple of scenes in mid-air. Despite these faults, "Law and Disorder" is a slick entry in the comedy sweepstakes.

Redgrave is a con man who does rather well financially in his racket even though Robert Morley, a strict and pompous judge, is constantly sending him to the cooler. Redgrave accepts this occupational risk with good grace. His only problem is to keep his profession away from his young son, who grows up to manhood in the belief that his dad is a missionary away for long stretches in far-off lands.

All's well until the boy becomes a barrister and, worse still, marshal to Morley. So Redgrave retires to a quiet seacoast village. But old habits die hard and Redgrave becomes involved with the villagers in an ingenious brandy-smuggling racket.

This leads to a teaming up with his old gang and considerable complications when Redgrave is due, once again, to be hauled before Morley. A wild scheme is devised to involve Morley himself in a smuggling stunt to get him off the bench. This goes awry, but things eventually disentangle. And Redgrave faces another stretch with his secret still kept from his son.

The screenplay writers, T. E. B. Clarke, Patrick Campbell and Vivienne Knight, have dreamed up some neat comedy situations as well as deft dialog. And they are backed up by first-class performances all along the line. Redgrave gives charm to his plausible rogue while Morley revels in his stint as the judge whose pomposity gets badly jarred. Among others employed to whip along the yocks are some of Britain's finest character actors. Lionel Jeffries, as another astute con man; Joan Hickman, as Redgrave's card-sharping sister; Brenda Bruce, as a barmaid; Meredith Edwards, as a dim-witted village cop; Ronald Squire, as a local squire; and Elizabeth Sellars, as an attractive barrister, have the best opportunities, and grasp them firmly.

Oswald Rafenrichter's editing is suspect, but witty music by Humphrey Searle and the lensing of Ted Scaife is of a high standard. "Law and Order" is a cheerful item which is ideal fare for the summer season for which it is skedded. *Rich.*

Dangerous Youth
(SONGS)

Tame tale of juvenile delinquency with some musical moments. Lower half of duals.

Hollywood, May 15.

Warner Bros. release of Anna Neagle production. Stars George Baker, Frankie Vaughan; features Sarole Lesley, Jackie Lane, Katherine Kath. Directed by Herbert Wilcox. Story-screenplay, Jack Trevor Story; camera, Gordon Dines; editor, Basil Warren; music, Stanley Black. Previewed May 13, '58. Running time, 97 MINS.

Padre	George Baker
Dave Wyman	Frankie Vaughan
Dinah Brown	Carole Lesley
Maureen	Jackie Lane
Mrs. Wyman	Katherine Kath
Mrs. Larkin	Thora Hird
Danny	Eddie Byrne
Juggler	Kenneth Cope
Cream O'Casey	Robert Desmond
Smiler Larkin	Ray Jackson
Captain Brewster	Richard Leech
Commanding Officer	John Le Mesurier
Sgt. Lockwood	David Lodge
Pvt. Simpson	Michael Ripper
Camp Barber	Reginald Beckwith

Juvenile delinquency theme lacks needed punch. While second half of pic is stronger than opening reels the characters are unbelievable. For the program market, where feature obviously is headed, its overlength footage has to be taken into reckoning.

Anna Neagle, one of Britain's leading stars and heretofore associated strictly with dramatics, is credited as producer and hubby Herbert Wilcox, who has always produced and directed her screen efforts, handles the direction. Jack Trevor Story screenplay, unfolding in and around Liverpool, deals with the leader of a youthful gang who is drafted. His involvements during the training period comprise the plot, including his false accusation of shooting a troublemaker responsible for the death of his best friend.

Bright moments are provided by femme lead, Carole Lesley, a looker, who nicely warbles "Isn't It a Lovely Evening," and Frankie Vaughan, male lead, socks over a couple of rock 'n' rollers, "These Dangerous Years" and "Cold, Cold Shower." Mild suspense accompanies Vaughan's desertion after he's arrested at camp for the shooting.

George Baker co-stars with Vaughan as the camp padre who tries to straighten out the young gang leader but his lines are against him. Jackie Lane is pert as Miss Lesley's roommate and Katherine Kath makes her work count as Vaughan's mother.

Gordon Dines' low-key photography catches the grimness of the Liverpool waterfront, where part of action unfolds, and Basil Warren's editing is okay. Music score by Stanley Black is appropriate to the mood. *Whit.*

Wink of an Eye

Sub-standard comedy-mystery. Only chance, bottom half of double-bill.

Hollywood, May 30.

United Artists release of Fernando Carrere production. Features Jonathan Kidd, Doris Dowling, Barbara Turner, Irene Seidner. Director-cameraman, Winston Jones; screenplay, Robert Radnitz, Robert Presnell Jr., James Edmiston; from an original story by Chester Davis. Winston Jones music, Ernest Gold; editor, Chester Shaeffer. Previewed in Hollywood, May 29, '58. Running time, 72 MINS.

Mr. Atterbury	Jonathan Kidd
Myrna Duchane	Doris Dowling
Judy	Barbara Turner
Mrs. Laslow	Irene Seidner
Mrs. Atterbury	Jaclynne Greene
Sheriff Cantrick	Wally Brown
Vanryzin	Taylor Holmes
Max	Max Rich
Ben Laslow	Ben Smith
Delivery Boy	Jack Grinnage
Old Man	Lucien Littlefield
Rand	Rodney Bell
Butler	Dick Nelson
Trumpet Player	Sam Levin
Guitar Player	Howard Roberts
Attendant	Henry Slate
Mr. Hix	Tom Browne Henry

An attempt at comedy-murder mystery in the tradition of "A Slight Case of Murder" and "Arsenic and Old Lace," this Fernando Carrere production, "Wink of an Eye" is too thin in plot and too weak in invention to be more than a double-bill filler item, and a dubious one at that. Fernando Carrere produced, Winston Jones directed, and Jonathan Kidd and Doris Dowling head the cast, which contains no names that will be of any help either.

The screenplay by Robert Radnitz, Robert Presnell Jr. and James Edmiston has Kidd as a Milquetoast character who supposedly is plotting and carrying out his wife's murder so he can run off to South America with his lab assistant, Doris Dowling. Although the audience is led to believe he has dissected his wife and stowed the parts in the deep-freeze, it turns out to be an elaborate misunderstanding that supplies the story with a gimmick conclusion and a few laughs in the final scenes.

When a story has a snapper like this it is hard to sustain interest along the way unless the dialog and characters are particularly interesting, which, in this case, they are not. *Powe.*

Bureau of Missing Business

'Choosiness' A Spreading Epidemic: Can Ballyhoo Save Not-Quite-Good Films?

By ROBERT J. LANDRY

The American public stands accused not for the first time, of the solemn felony of choosiness, a crime first rendered heinous by the demise of block booking. Discrimination in the first-run situations is especially noted and deplored, constituting wilful dispersal in the wrong direction despite the dictate of ballyhoo. Choosiness in the public naturally induces severe depressions among the owners and promoters of product, who blame television, weather, critics, the recession, sometimes the star, the director, the script, but almost never themselves.

Nonetheless the spreading menace of choosiness among ticket buyers must be faced. The public has plenty of mediocre stuff for free on television, so when it pays it presumes to demand consistent—not occasional—quality. This is murder on the not-quite-good-enough releases. Carrying the implications to an extreme prophecy of things to come Sam Goldwyn foresees the eventual production of no more than 50—count 'em—50 super-blockbusters per year, each one guaranteed to meet choosiness on its own terms.

Be that as it may. High admission charges in an economy beset with 5,000,000 unemployed stacks the cards against less-than-best product. Block booking's fondly remembered cushion is gone so that those who fall down bruise themselves. The spotlight which is thrown upon an expensive weakie today is not only gruesome but embarrassing. Moreover there remains the paradox that picture after picture is allowed to go crazily over budget while veteran producers and directors are repeatedly taken by surprise that it rains in the tropics, and snows in the Arctic.

Plainly there is no simplicity anywhere anymore but one thing is increasingly clear: theatres cannot support over-budget productions that fail to draw crowds at high rental terms.

Interestingly, Paramount's Barney Balaban tells his stockholders that television showmen are having the same trouble with the public—the aggravated epidemic of choosiness is striking even "free" entertainment. Actually it is possible to extract of certain optimism from the fact that the tv runaway has not only slowed down that the film industry is slowly if painfully learning to live not only with its own divorcement, sans pillows, but with the villainy of the home screen.

The various news items and commentaries collated under this "Bureau of Missing Business" are the cud of indispensable speculation. If there is no longer any simplicity anyplace anymore there's no evading the exercise of the brain cells. Too much "thinking" in the film trade is clearly still parrot-talk.

The Problem of 'Shrinkage'

The "incomprehensible shrinkage" in both sales and bookings of 20th-Fox product is deplored by 20th prexy Spyros P. Skouras who says distribution is faced by a crisis of "threatening proportions."

Quoted in "The Dynamo," the 20th houseorgan, Skouras pointed to the 25% increase in production investment at the studio and noted that there was something "obviously and drastically wrong" when such a shrinkage could occur at a time when 20th had some of the top product and was offering more films than virtually any other major.

"Either exhibitors . . . are not providing the support they assured would be forthcoming from them, or our distribution department is unequal to meet the challenge from a production organization that is performing superbly." Skouras said the lag in bookings had occurred over the past four months.

20th's first quarter was the biggest in its history. The second quarter started poorly, but picked up later. May, generally, has been a very bad month this year for all companies.

Bookings on the 20th films were okay and ahead of last year during the first quarter. March was still ahead, but April showed a drop below the comparable weeks in 1957 and the May situation was even worse. 20th sales execs, including the two division managers—Glenn Norris and Martin Moskowitz—and the district managers, were assigned by sales chief Alex Harrison to go into the field and study the situation.

That the "middle category" films aren't moving the way they should is evident from the following compilation: The first four releases of 1957 ("The Girl Can't Help It," "Three Brave Men," "True Story of Jesse James" and "Oh Men, Oh Women") racked up 29,405 contracts and 18,878 actual dates. In 1958, the first four ("Enemy Below," "Sing, Boy, Sing," "Gift of Love" and "A Farewell to Arms") showed a cumulative reduction of 10,449 in sales and a drop of 3,262 bookings.

Suffering along with the current product is the backlog, including films that didn't go out in time to latch on to the drive-in season last year. A picture like "Anastasia," for instance, as of May 3 was out for 70 weeks and played 93.51% of all CinemaScope-equipped possibilities. "Heaven Knows, Mr. Allison" played 99.91%. But a film like "No Down Payment" has been out 29 weeks and played off only 52.01%; "Affair to Remember" had 73% of its possibilities after 39 weeks; "The Desk Set" played 66.80% in 48 weeks and "Seawife" played off only 47.88% in 32 weeks. "A Hatful of Rain," one of the big disappointments at 20th, garnered no more than 56.85% of the available situations.

Another Slogan

Monahans, Tex., June 10.

Wayne Long, of the Corral Drive In Theatre is stamping all outgoing mail from the ozoner with the slogan: "Don't Suffer from Video Vertigo, Go Out to a Picture Show."

Telegrams for 'The Key'

Columbia Pictures is putting pressure on for "The Key," Carl Foreman production. Special screenings of the picture over the past week were immediately followed by numerous telegrams to the press from Col field reps who raved about the reception.

This type of bally approach, with the Western Union expense entailed, is rarely used. It's another facet of what appears to be a costly Col campaign.

Knife-Throwing 'Personals'

Hollywood, June 10.

Gordon Scott, star of Sol Lesser's "Tarzan's Fight for Life," will make personal appearances with a strong-man, knife-throwing act to drumbeat Metro release, under booking now being worked out by production company and the William Morris agency.

Plan calls for Scott and two stunt men to tour Eastern and Midwestern cities, opening in Philadelphia, Boston and Washington this month and then heading west for day-date appearances in conjunction with opening of the picture. They'll hit home shows, outdoor-sportsmen show conventions, etc., with act also to include judo and tumbling.

Hungry Kids Vs. Passion Pits

Ave Maria-Catholic Home Weekly issue dated May 31 frontpages and features "Drive-Ins and Morality" by John E. Fitzgerald, the regular amusement editor of another church journal, Our Sunday Visitor. He sketches the growth of the ozoners since 1931 and thereabouts, the importance of the concessions and the divided policy of attracting either (a) necking couples or (b) whole families—there being more food sales if mom and dad bring the brood.

Getting down to the morality of the "passion pits" (a term seldom used nowadays in the trade itself) Fitzgerald states: "We cannot expect theatremen to take blame for our failures to educate our children to correct values; nor can we expect children to act according to values they have not been taught." He admits that "reputable exhibitors choose their fare carefully."

Absurdity of trying to police young couples in automobiles or throwing the lights on them is pointed out. Cars can hardly be restricted to married adults. Parents can hardly require children to answer a questionnaire about the film, as proof of diligent attention to the screen. The morality of the drive-in, like the morality of the home parlor with the lights turned low or off is "one of personal responsibility."

Seniors Attend En Masse

Kansas City, June 10.

Entire 397 graduates of Southwest High School here attended a special showing at the Brookside, a sub-run. Plus parents and friends the house was full to see "This Happy Feeling," the occasion being rendered more oomphy for the young grad by the presence in Kansas City of actor John Saxon from the cast.

Saxon was photographed with the campus charmers and made page one of the K. C. Star, something hardly dreamed of by promotionists.

Point, of course, is the familiar June commencement one: seniors want a real gala day, parents agree, but the two generations have to negotiate for events which keep youngsters happy but off the martini circuit.

Pocket Book Tie-Ups

Pocket Books, for the next four months, will pitch a "Read the Book—See the Movie" campaign linked with six of its titles made into films.

Currently on the stands is "Run Silent, Run Deep," the Clark Gable-Burt Lancaster film and "Dracula" under the film title of "The Horror of Dracula." Now being published is "The Key," the Columbia release with William Holden and Sophia Loren. Other upcoming tieins will be "Twilight For the Gods" with Universal; "Kings Go Forth" with UA; "The Diary of Anne Frank" with 20th-Century Fox" and "The Nun's Story" with Warner's.

Bumper Strip As 'Pass'

Albany June 10.

In one of several tie-ins with Alan Iselin's Auto-Vision, East Greenbush, WPTR is distributing bumper strips.

These admit drivers of cars to the drive-in Thursday nights.

Koch Touts 'Hard Selling'

Hollywood, June 10.

It's a hard fact of show biz that the public forever falls for "100 Beautiful Girls—100," even when the lovelies are ugly, so picture makers will be making coin out of exploitation pix as long as they are showmen enough to sell them, according to producer- director Howard W. Koch.

Raising the banner for the "hard sell," Koch stated flatly that the industry cannot hope to survive on a mere 40 or 50 "quality" films per annum. He acknowledged that there is a pressure from some sales departments for such films because they tend to sell themselves but characterized this attitude as a soft one lacking showmanship.

Quality, he said, cannot be turned out automatically with high budgets; hence, there will always be a need for hard selling. Therefore, he reasoned, the construction of a picture should always start with the sales angle, even if it means drawing up the ads before writing the screenplay.

"Start with the 'hook,' something to show the exhibitor, and go on from there," he urged. The theatrical illusion, he indicated, starts with the sales pitch. "We're pitchmen and we can't afford to forget that ballyhoo is the tool of our trade." It's not correct, he said, that tv has taken over the exploitation pix arena because video cannot afford the time it takes to build up a film with publicity and ads.

The producer-director, who has helmed some 35 films, admitted that it was desirable to be able to give the public what is promised on the marquee, but pointed to recent intended blockbusters which are not recovering negative costs. He also pointed to an $80,000-budgeter, "Macabre," which he said appears headed toward the $1,000,000-gross mark almost entirely because of an imaginative sales gimmick—a $1,000 insurance policy to survivors of "shock victims." He thinks the lesson should be sobering.

Koch, who recently completed "Andy Hardy Comes Home" at Metro, moves soon to Warner Bros. to start his first high-budgeted pic, "Up Periscope," starring Tab Hunter and James Garner. "There's nothing wrong with high budgets as such," he declared, "but I wouldn't touch one that didn't have a good selling angle—in this case it's the stars."

Bring Your Fright Wig

Chicago, June 10.

Starlite Drive-In, which often pulls out the stops, via Stan Kohlberg showmanship, blurbed in the Chi gazettes last week that it doesn't dare offer even $5,000 in case of death by fright from seeing its horror bill. The figure, natch, was in biggest type atop ad, and an obvious rejoinder to "Macabre," the new shocker day-and-dating here with thousand buck insurance policies for all comers.

Suburban ozoner also called attention to piped "Danse Macabre" music at intermissions—another gimmick for scaring up trade.

Cue to 'Revival' Spirit

Perhaps the best barometer of the industry's new optimism and renewed hope of future prosperity is the revival of party-giving in some form or other by the film companies for the promotion of specific pictures. Although there haven't been any recent junkets of the scale long associated with the film trade, there nevertheless has been a noticeable pickup in various affairs intended to entertain and, at the same time, influence the press and sundry opinion makers.

Following a period of what seemed like mourning for the good old days, during which there was a substantial cutback in expenditures and wholesale dismissals of publicity staffers, the film companies are apparently donning their glad rags again and are starting to whoop it up in some fashion. The result is a new round of cocktail parties, luncheons and "junketettes."

Paramount, for example, flew a group of Coast newsmen to San Francisco for the opening of Alfred Hitchcock's "Vertigo." For the N. Y. bally of the picture, it held a unique cocktail party on the top floor of an unfinished skyscraper at 200 E. 42d St. The turnout was one of the largest for any recent industry shindig. Apparently all the stops were pulled out in assembling the invitation list, the invitees including newsmen, radio-tv reps, exhibitors and others associated in some way or other with spreading of news about the picture. In addition, Par brought newsmen to N. Y. from various eastern cities and entertained them at dinner at the new Sardi's East restaurant after the lofty drinking session.

Universal invited newsmen to take a cruise for several hours aboard a 117-foot brigantine, the Albatros, skippered by Ernest Gann, author of "Twilight For the Gods," the novel on which the new Rock Hudson starrer is based. With the ship well supplied with liquid and solid refreshments, the ship pulled out of the 79th St. boat basin Friday, Saturday, Sunday and Monday (26) with newspaper and radio-tv reps. Gann, who also wrote "The High and The Mighty," is heading for Europe aboard the Albatros.

In addition, Universal held a "bloody Mary" session following the press preview of "Horror of Dracula" last week at the RKO 86th St. Theatre. The company also hosted a lunch for "Dracula" producers James Carreras and Tony Hinds and actor Peter Cushing yesterday (Tues.). U has also been staging a number of other activities for thesps who come to Gotham to help bally pictures in which they appear.

United Artists has been on a nautical kick in recent weeks. First it held a cocktail reception aboard the Ile de France for Bob Hope's "Paris Holiday." On Monday, (2) it has invited the press to partake in a "smorgasbord Viking lunch" aboard the Norwegian-American liner, Oslofjord, to promote, naturally, a picture called "The Vikings," starring Kirk Douglas.

Metro has scheduled a press junket to Atlantic City over the Memorial Day weekend for the opening of "High School Confidential" in producer Albert Zugsmith's home town. Metro also held a film critics' luncheon for Andrew and Virginia Stone prior to the opening of the husband-and-wife producing team's "Cry Terror."

Week-Ends-Only Operations And Holdover Psychology Significant

New operational pattern in the field, with many houses switching from fulltime to weekend operation, is forcing a reevaluation of the companies' sales potential. Fact is that the mere number of theatres in existence no longer gives the old clue to a film's total possibilities.

There have been other gradual changes. Exhibitors now have a tendency to cling to holdovers on good pictures, their reasoning being that it's safer to pay a possibly higher percentage on a winner than take a chance on the new film, even though the terms may be better.

Also, distribution executives say the income ratio of the firstruns vs. the subsequents continues to favor the former, with quite a number of releases doing well in their big first time out and falling down in the smaller situations.

Theatres' tendency to open from Friday night to Sunday night only naturally has cut down on their need for film. Whereas in the past a house may have had need for four changes a week, it now may use only two changes. Thus, while the U. S. potential for a picture may still be 13,000 or 14,000 situations on paper, it actually has shrunk in the light of the restricted operation.

This has put additional pressure on the sales departments from the top, since the normal, wide playoff has been impaired. Also, companies are finding themselves in bitter competition for the limited time these part-time operations now have available.

To make things worse, whereas the drive-ins would normally take up this slack, ozoners have their own very specific ideas as to the kind of pix their (family) audiences will enjoy; and the drive-ins don't necessarily catch up on the releases they've missed out on during the winter season.

"What we now have to figure on is the potential of bookings rather than of theatres operating," commneted a distribution exec this week. He added that most of the houses switching to weekned operations aren't firstruns and their importance may well be secondary. At the same time, the industry still is geared to volume performance, and despite repeated assertions to the contrary, the coin from the subruns still is sought as part of the overall take.

Some feel that, under present conditions, the U.S. is overseated anyway, and that the gradual shrinkage may well be desirable. There's long been a theory that, in the long run, thousands of situations will have to close, and that producers inevitably will get their win-or-lose decisions from a comparative handful of perhaps 4,000 to 6,000 houses.

L.A. Lagging; 'Thunder' Light $10,000; 'Pacific' Sultry 25G, 'Kwai' Rugged 18G in 3d; 'Acre' Lofty 16G, 4th

Los Angeles, June 10.

Lack of high-grossing newcomers, fine weather and closing of the school year will reduce first-run outlook here this week to dim proportions. Only three incoming bills which are headed by "Thunder Road," looking for light $10,000 in two theatres. "Bolshoi Ballet" shapes big $6,000 at 631-seat Fine Arts.

"South Pacific," in third frame at Egyptian and leading the city on hard-tix engagement, is heading for handsome $25,000. "River Kwai" looks solid $18,000 in third round in three houses.

"God's Little Acre" looms lofty $16,000 or better in fourth lap in three first-runs and second at Loyola. "Vertigo" is holding at good $13,300 in second stanza at Hollywood Par. "Sheepman" is firm $11,400 in second in three sites.

"Young Lions" is shaping to get modest $7,000 or less in two locations also in second session. "Marjorie Morningstar" also is mild in three houses, second round.

Estimates for This Week

Orpheum, Vogue (Metropolitan-FWC) (2,213; 825; 90-$1.50)—"Thunder Road" (UA) and "Ride Out for Revenge" (UA). Light $10,000. Last week, Orpheum, "Macabre" (AA), "Hell's Five Hours" (AA) (2d wk), $4,000. Vogue with Los Angeles, Uptown, "Young Lions" (20th) (8th wk, Vogue; 1st wk, others), "Count Five and Die" (20th), $14,500.

Fine Arts (FWC) (631; $1.50-$2.50)—"Bolshoi Ballet" (Rank). Sock $9,000. Last week, "Goddess" (Col) (5th wk), $1,300.

Hillstreet (RKO) (2,752; 90-$1.50)—"Carib Gold" (Fav) and "Rockin' Blues" (Fav). Poor $1,300. Last week, "King Solomon's Mines" (M-G) and "Rogue Cop" (M-G) (reissues), $4,100.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Vertigo" (Par) (2d wk). Good $13,300. Last week, $16,000.

Hawaii, State, Ritz (G&S-UATC-FWC) (1,106; 2,404; 1,320; 90-$1.50)—"Sheepman" (M-G) and "Cry Terror" (M-G) (2d wk). Firm $11,400. Last week, $22,100.

Downtown Paramount, New Fox, Fox Beverly (ABPT-FWC) (3,300; 765; 1,170; $1.50)—"Marjorie Morningstar" (WB) (2d wk) and "Chase Crooked Shadow" (WB), Downtown Par, "Maracaibo" (Par), New Fox; "Merry Andrew" (M-G) Fox Beverly. Soft $10.000. Last week, $16,300.

Los Angeles, Uptown (FWC) (2,097; 1,715; 90-$1.50) — "Young Lions" (20th) and "Count Five and Die" (20th) (2d wk). Tepid $6,800. Last week, $14,500.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (3d wk). Handsome $25,000 or close. Last week, $27,100.

Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; $1.25-$1.50)—"Bridge on River Kwai" (Col) (3d wk). Solid $18,000 or near. Last week, $28,800.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Spanish Gardener" (Rank) (2d wk). Slim $2,200. Last week, $2,300.

Fox Wilshire, Iris, Loyola, Rialto (FWC-Metropolitan) (2,296; 825; 1,248; 839; 90-$1.50)—"God's Little Acre" (UA) (4th wk). Lofty $16,000 or over. Last week, $22,300.

El Rey (FWC) (861; 90-$1.50)—"Teacher's Pet" (Par) and "Bonjour Tristesse" (Col) (m.o.) (4th wk). Oke $2,100. Last week, $3,200.

Pantages (RKO) (2,815; 90-$1.80)—"10 North Frederick" (20th) (5th wk). Pale $3,700. Last week, $3,100.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (9th wk). Robust $16,000. Last week, $21,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 53d week Sunday (8) after sturdy $12,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (77th wk). Holding at $14,500. Last week, $14,800.

Four Star (UATC) (868; 90-$1.50)—"Red and Black" (DCA) (2d wk). Slow $2,900. Last week, $3,500.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Affair Kamakura" (Ind) and "Scarlet Week" (Ind) (2d wk). Mild $3,000. Last week, $5,300.

Broadway Grosses

Estimated Total Gross
This Week $504,800
(Based on 22 theatres)
Last Year $520,100
(Based on 25 theatres)

'Acre' Wham 15G, Philly; 'Feeling' 5G

Philadelphio, June 10.

Philly film biz continues soft this stanza in most spots, with good weather, other interests and newspaper strike all playing a big role in the decline. Only about three pix are doing real biz. Exhibs are turning to radio to plug their product as result of newspaper strike, now in its second week. "God's Little Acre" in second round at the Viking looms great while "South Pacific," via group bookings, is fine in 11th stanza. "Vertigo" is rated sturdy in second Stanley session. "High School Confidential" looms only so-so at Stanton.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Too Much, Too Soon" (WB) (3d wk). Sad $4,500. Last week $5,000.

Boyd (SW) (1,430; 75-$1.80) — "This Happy Feeling" (U) (2d wk). Slow $5,000. Last week, $5,000.

Fox (National) (2,250; 65-$1.25)—"10 North Frederick" (20th) (2d wk). Okay $13,000. Last week, $17,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Hot Spell" (Par) (2d wk). Fair $6,000. Last week, $6,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (11th wk). Fine $12,000. Last week, $12,000.

Randolph (Goldman) (1,250; 65-$1.25) — "Bridge on River Kwai" (Col) (13th wk). Dull $6,500. Last week, $7,500.

Stanley (SW) (2,900; 99-$1.80)—"Vertigo" (Par) (2d wk). Okay $12,000. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.49)—"High School Confidential" (M-G). So-so $7,000. Last week, "Thunder Road" (M-G), $8,000.

Studio (Goldberg) (385; 90-$1.89)—"Adam and Eve" (Indie) (2d wk). Oke $3,000. Last week, $4,000 or near.

Trans-Lux (T-L) (500; 99-$1.80)—"Desire Under Elms" (Par) (2d wk). Trim $3,800. Last week, $4,300.

Viking (Sley) (1,000; 99-$1.49) — "God's Little Acre" (UA) (2d wk). Great $15,000. Last week, $23,000.

World (Pathe) (500; 99-$1.89) — "There's Always a Price Tag" (Indie). Satisfactory $2,000. Last week, "Night Ambush" (Rank), $2,000.

'Feeling' Bright $14,000, Denver; 'Hell' Good 12G

Denver, June 10.

"This Happy Feeling" here this session, being socko at Paramount is best bet. It stays on. "South Pacific" looks fast at Tabor for seventh round, with eighth week set. "Young Lions" still is fine in sixth Centre stanza. "Girls on Loose" looms fair at two ozoners.

Estimates for This Week

Center (Fox) (1,247; 90-$1.50)—"Young Lions" (20th) (6th wk). Fine $7,500. Last week, $8,000.

Denver (Fox) (2,586; 70-90)—"From Hell to Texas" (20th) and "Count 5 and Live" (20th). Good $12,000 or near. Last week, "10 North Frederick" (20th) and "Escape from Redrock" (20th), $9,000.

East Drive-In (Wolfberg) (750 cars; 75c)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Fair $4,000. Last week, on subsequents.

Lake Shore Drive-In (Monarch) (1,000 cars, 75c)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Fair $5,000. Last week, "Machine-Gun Kelly" (AI) and "Bonnie Parker Story" (AI), $6,500.

Orpheum (RKO) (2,596; 70-90)—"Haunted Strangler" (M-G) and "Fiend Without a Face" (M-G). Mild $7,000. Last week, "Too Much, Too Soon" (WB) and "Manhunt in Jungle" (WB), ditto.

Paramount (Wolfberg) (2,200; 70-90)—"This Happy Feeling" (U) and "Across the Bridge" (RFDA). Fancy $14,000. Last week, "God's Little Acre" (UA) (2d wk), $10,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (7th wk). Fine $7,500. Last week, $8,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"08/15" (Indie). Nice $1,800. Last week, "Sins of Casanova" (Times), $1,000.

'Dracula' Big 10G, L'ville; 'Acre' 11G

Louisville, June 10.

"South Pacific" still is strong at the Brown and holds for a fifth round. Wicket pace for this one seems to grow stronger as the run progresses. Horror combo of "House Of Dracula" and "Thing That Couldn't Die" at Rialto is garnering a hefty take. Second round of "God's Little Acre" at United Artists is just okay.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (5th wk). Exceeding expectations with big $11,000, after fourth week's $10,500.

Kentucky (Switow) (900; 50-85)—"Hot Spell" (Par). Mild $4,000. Last week, "This Happy Feeling" (U), $8,000.

Mary Anderson (People's) (1,000; 50-85)—"The Goddess" (Col). Moderate $4,000. Last week, "Too Much, Too Soon" (WB), same.

Rialto (Fourth Ave.) (3,000; 50-85)—"Horror of Dracula" (U) and "Things That Couldn't Die" (U). Fast $10,000. Last week, "10 North Frederick" (20th), $8,000.

United Artists (UA) (3,000; 55-82)—"God's Little Acre" (UA) (2d wk). Aiming for medium $7,000 after first week's solid $12,000.

'Feeling' Socko $13,000, K.C.; 'Gun' Fast 8G, 'Steady' Hot 10G, 'Acre' 6G

Kansas City, June 10.

End of school year and influx of several new pix, designed to attract juve trade, is having a salutary effect on biz here, which is holding average or better. That's considered good in light of recent let-downs. "This Happy Feeling" in three Fox Midwest first-runs shapes socko. "Left Handed Gun" at Paramount is nice, and "Going Steady" in the Dickinson combo is fairly good. "The Goddess" at Midland looks drab. "God's Little Acre" continues strong in third week at the Roxy, and "God Created Woman" rolls steadily on in 18th week at the Kimo.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Going Steady" (Col) and "The Hard Man" (Col). Moderately good at $10,000. Last week, "War of Satellites" (AA) and "Attack of 50-Foot Woman" (AA), $13,000.

Kimon (Dickinson) (504; 90-$1.25) — "God Created Woman" (Kings) (18th wk). Bright $1,500. Last week, same.

Midland (Loew) (3,500; 75-90)—"Goddess" (Col) and "This Angry Age" (Col). Drab $5,000. Last week, "Sheepman" (M-G) and "High Cost of Loving" (M-G), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (7th wk). Oke $10,000. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"Left-Handed Gun" (WB). Behind heavy advertising as part of area saturation preems. Fine $8,000 or near; could hold. Last week, "Too Much, Too Soon" (WB), $4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Mam'zelle Pigalle" (Indie). Medium $1,500. Last week, "Lost Horizon" (Col) (reissue), $1,600.

Roxy (Durwood) (879; 90-$1.25)—"God's Little Acre" (UA) (3d wk). Pleasant $6,000. Last week, $8,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"This Happy Feeling" (U) and "Young and Dangerous" (20th). Off to happy start, with personal by John Saxon. Socko $13,000. Last week, Uptown, "10 North Frederick" (20th) (2d wk), $5,000; Fairway and Granada, combined with Apollo (1,050) and Vista (750), usually sub-runs, on "Adventures of Tom Sawyer" (Selznick) (reissue), $15,000.

Free Arts Fest Hobbles Hub Albeit 'Acre' Slick $10,000, 2d; 'Vertigo' 12G

Key City Grosses

Estimated Total Gross
This Week $2,286,100
(Based on 25 cities and 257 theatres, chiefly first runs, including N. Y.)
Last Year $2,486,600
(Based on 24 cities and 262 theatres.)

'Snow White' Boff $12,000 in Cincy

Cincinnati, June 10.

Cincy's major houses rate moderate to great returns this frame. "Sheepman" looms good at the Albee. "Thunder Road" also in first at the Palace is fair while "Maracaibo" at Grand looms okay. Romping in front is "Snow White" on return visit to Keith's for a great session, aided by vacation start of parochial schools, a week ahead of public schools. Long-runs "Search for Paradise" and "South Pacific" continue in winning form, former again pushing ahead of previous week in current round.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Sheepman" (M-G). Good $9,500. Last week, "Desire Under Elms" (Par), $8,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (27th wk). Boff $18,000 on stepup for third successive canto. Last week, $16,000.

Keith's (Shor) (1,500; 90-$1.25)—"Snow White" (BV) (reissue). Great $12,000. Holds. Juve rush through 50-cent gate. Last week, "God's Little Acre" (UA) (2d wk), $7,000.

Palace (RKO) (2,600; 90-$1.25)—"Thunder Road" (UA). Fair $7,500. Last week, "Too Much, Too Soon" (WB), $7,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (7th wk). Sturdy $12,000 after $12,500 sixth stanza.

'CONFIDENTIAL' BRISK 12G, DET.; 'ACRE' 20G

Detroit, June 10.

Cautious optimism prevails at downtown deluxe houses this week. Two newcomers, "From Hell to Texas," slow at Fox and "High School Confidential" good at the Adams are not much help. But the holdovers are doing fine. "God's Little Acre" is wham in second round at Palms 'South Pacific" in ninth week at United Artists and "Search for Paradise" in 18th week at Music Hall continue smash gaits.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"From Hell to Texas" (20th) and "Count Five and Die" (20th). Slow $14,000. Last week, "10 North Frederick" (20th) and "Blood Arrow" (20th) (2d wk), $13,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"Happy Feeling" (U) and "I Married a Woman" (U). Begins today (Tues.). Last week, "Vertigo" (Par) and "High Flight" (Col), neat $16,500.

Palms (UD) (2,961; 90-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (2d wk). Wham $20,000. Last week, $27,500.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (14th-final wk). Swell $10,000. Last week, $9,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Return of Dracula" (UA) and "Flame Barrier" (UA). Begins today (Tues.). Last week, "Pagans" (AA) and "Hong Kong Affair" (AA), okay $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (9th wk). Sensational $16,500. Last week, $16,700.

Adams (Balaban) (1,700; 90-$1.25) — "High School Confidential" (M-G). Good $12,000. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G), $7,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (18th wk). Great $17,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Desire Under Elms" (Par) (2d wk). Oke $6,500. Last week, $7,500.

Boston, June 10.

New lows were hit this week by Hub deluxers, with goodly share of blame for dull tone pitched at cuffo cultural Boston Arts Fest. This opened 17-day stand with 8,000 people and nightly crowds going higher over weekend. "Fraulein" is slim at Paramount and Fenway combo. "God's Little Acre" leads holdovers in second week at State, being rated fancy. "Vertigo" is good in second at the Metropolitan.

"10 North Frederick St." looms disappointing at the Astor and "Horror of Dracula" nice at Memorial, both in second weeks. Hardticket shows are doing allright with "South Pacific" strong in 20th week at the Saxon. "Search for Paradise" is stout in 29th at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"10 North Frederick St." (20th) (2d wk). Solid $7,000. Last week, $9,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Last Paradise" (Indie) and "Sins of Borgias" (Indie) (2d wk). Good $5,000. Last week, $8,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (29th wk). Fine $16,000. Last week, $16,500.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (7th wk). Bright $8,500. Last week, same.

Exeter (Indie) (1,300; 75-$1.25)—"Rouge et Noir" (Indie) (5th wk). Fourth week ended Saturday, oke $5,000. Last week, $6,500.

Fenway (NET) (1,373; 60-$1.10)—"Fraulein" (AA) and "Showdown At Boot Hill" (20th). Mild $3,500. Last week, "Too Much, Too Soon" (WB) and "Chase Crooked Shadow" (WB), $3,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (7th wk). Good $11,000. Last week, $12,000.

Kenmore (Indie) (700; 85-$1.25)—"Smiles Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (4th wk). Neat $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 60-$1.10)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d wk). Nice $9,000 or near. Last week, $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Vertigo" (Par) (2d wk). Hotsy $12,000. Last week, $17,000.

Paramount (NET) (2,357; 70-$1.10) — "Fraulein" (AA) and "Showdown At Boot Hill" (20th). Mild $7,500. Last week, "Too Much, Too Soon" (WB) "Chase Crooked Shadow" (WB), $6,500.

Pilgrim (NET) (1,000; 60-$1.10)—"Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB). Oke $4,000. Last week, "Cry Terror" (M-G) and "Handle With Care" (M-G), $3,000.

Saxon (Sack) (1,000; $1.50-$3.30)—"South Pacific" (20th) (9th wk). Hot $20,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)—"The Mistress" (Indie) and "The Surf" (Indie). Good $3,000. Last week, "Desert Warrior" (Indie) and "Vicious Breed" (Indie), same.

Orpheum (Loew) (2,900; 75-$1.25)—"Sheepman" (M-G) and "Ft. Bowie" (UA) (2d wk). Mild $6,500. Last week, $9,000.

State (Loew) (3,600; 75-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (2d wk). Slick $10,000. Last week, $12,000.

'Frederick' Good 6G, 2d, Prov.; 'Wind' NG 7G

Providence, June 10.

"10 North Frederick" in second week at Majestic is about the best of a very light session here. State's "Saddle the Wind" is dull. Albee, with "Stage Struck" looms mild. "Hot Spell at Strand shapes drab.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Stage Struck" (BV) and "Cole Younger, Gunfighter" (AA). Mild $4,500. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $4,800.

Majestic (SW) (2,200; 65-80)—"10 North Frederick" (20th) and "Diamond Safari" (20th) (2d wk). Good $6,000. First was $8,500.

State (Loew) (3,200; 65-80)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Dull $7,000 or less. Last week, "Paris Holiday" (UA) and "Steel Bayonet" (UA), $8,500.

Strand (National Realty) (2,200; 65-80)—"Hot Spell" (Par) and "Country Music Holiday" (Par). Drab $3,000. Last week, "Desire Under Elms" (Par), same.

Chi Better; 'Too Much' Dull $14,500, 'Rebel' Boffo 13G, 'Spell' Robust 10G, 'Feeling' Nice 18G, 'Vertigo' 26G, 2d

Chicago, June 10.

While unexciting, current session discloses some upbeat signs for Loop boxoffices. The Chicago's first week of "Too Much, Too Soon" eyes just okay $27,000. "Proud Rebel" in preem Garrick round rates a big $12,500. "Hot Spell" is fine $10,800 at Esquire.

"Vertigo" is heading for a sockeroo at Woods in second. "This Happy Feeling" looks very happy in second week at Oriental. "Haunted Strangler" looks nice in second term at the Loop.

"10 North Frederick" is a disappointment in third week at Roosevelt. "God's Little Acre" still is solid at United Artists in fourth. "Bridge on River Kwai" looks solid in 13th session at State-Lake.

Of the roadshows, "Search for Paradise" is fine in eighth Palace round. "South Pacific" looks shipshape in 11th McVickers stanza. "Around World in 80 Days" is fine in 62d session at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"M'mzelle Pigalle" (Indie) (4th wk). Okay $2,800. Last week, $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"Too Much, Too Soon" (WB). Very dull $14,500. Last week, "Marjorie Morningstar" (WB) (5th wk), $14,500.

Esquire (H&E Balaban) (1,350; $1.50)—"Hot Spell" (Par). Warm $10,000. Last week, "Cry Terror" (M-G) (2d wk), $6,000.

Garrick (B&K) (850; 90-$1.25)—"Proud Rebel" (BV). Sock $13,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), $11,500.

Loop (Telem't) (606; 90-$1.50)—"Haunted Strangler" (M-G) and "Fiend Without a Face" (M-G) (2d wk). Good $9,000. Last week, $9,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (11th wk). Strong $27,000. Last week, $27,300.

Monroe (Jovan) (1,000; 65-79)—"Last Paradise" (UA) and "Lost Lagoon" (UA). Good $5,500. Last week, "Juvenile Jungle" (Rep) and "Young and Wild," (Rep) $5,200.

Oriental (Indie) (3,400; 90-$1.50)—"This Happy Feeling" (U) (2d wk). Nice $18,000. Last week, $21,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search For Para-

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'Elms' Moderate $9,000, St. Loo; 'Acre' Sock 11G, 'Dracula' Torrid 9G, 2d

St. Louis, June 10.

Only new pic in town this week is "Desire Under the Elms" at the St. Louis. It is routine. In the holdover department, "God's Little Acre" continues sock in a second week at Loew's. "South Pacific" is steady at the Pageant in eighth "Horror of Dracula" is rated nice in second Fox round. "Around World in 80 Days" looms big on return date at the Esquire.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50)—"Around World in 80 Days" (UA). Big $15,000. Last week, "Bridge on River Kwai" (Col) (12th wk), $9,500.

Fox (Arthur) (5,000; 60-75)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d wk). Nice $9,000. Last week, $12,000.

Loew's (Loew) (3,200; 60-90)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (2d wk). Great $11,000. Last week, $14,500.

Orpheum (Loew) (1,900; 60-90)—"Snow White" (BV) (reissue). Okay $6,000. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues), $6,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (8th wk). Big $10,000. Last week, $10,000.

Richmond (Arthur) (1,000; $1.25)—"Mam'zelle Pigalle" (Indie), (2d wk). Oke $1,800. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90)—"Desire Under Elms" (Par) and "Another Time, Another Place" (Par). Mild $9,000. Last week, "10 North Frederick" (20th) (2d wk), $8,500.

Shady Oak (Arthur) (500; $1.25)—"Mam'zelle Pigalle" (Indie) (2d wk). Nice $2,500. Last week, $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Too Much' 10G, Cleve.; 'Acre' 9G

Cleveland, June 10.

Most first-run biz is in average bracket here this stanza. However, "Adam and Eve" is rated lusty at the Hipp to pace newcomers. And "Vertigo" still is sturdy in second round at State. 'God's Little Acre" looms good, too, in second at Stillman while "Too Much, Too Soon" is just oke at Allen opening stanza.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.25)—"Too Much, Too Soon" (WB). Just okay $10,000. Last week, "This Happy Feeling" (U), $11,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Confessions of Felix Krull" (Indie). Thin $1,800. Last week, "Adultress" (Indie), $1,700.

Embassy (Community) (1,700; 70-90)—"Chase Crooked Shadow" (WB) and "Stakeout on Dope Street" (WB). Routine $4,000. Last week, "Fort Massacre" (UA) and "Last Paradise" (UA), $3,800.

Heights Art (Art Theatre Guild) (925; $1.25)—"Novel Affair" (Indie). Weak $1,800. Last week, "Stella" (Indie), $2,600.

Hippodrome (Telem't) (3,700; 75-$1)—"Adam and Eve" (Indie) and "Line-Up" (Col). Lusty $15,000. Last week, "Machine-Gun Kelly" (Indie) and "Bonnie Parker Story" (Indie), $13,000.

Lower Mall (Community) (500; 70-90)—"Witch" (Indie) and "Angelika" (Indie) (2d wk). Oke $3,000. Last week, $4,100.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (10th wk). Perking to nice $8,000. Last week, $8,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (19th wk). Big $12,000 after $11,500 last week.

State (Loew) (3,500; 75-90)—"Vertigo" (Par) (2d wk). Nice $10,000 after $12,000 opener.

Stillman (Loew) (2,700; 75-90)—"God's Little Acre" (UA) (2d wk). Okay $9,000 or near. Last week, $10,000.

Indpls. Uneven; 'Pacific' Pushes To Sockeroo 12G, 'Acre' Nifty $7,000, 2d

Indianapolis, June 10.

Biz still is largely quiet at first-runs here this stanza. "South Pacific," in eighth week at Lyric, spurted again to lead town by wide margin. "God's Little Acre" at Loew's shapes trim in second. "Vertigo" at Circle looms nice in second stanza. "Too Much, Too Soon" is drab at the Indiana. "10 North Frederick," in holdover week at Keith's, is only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Vertigo" (Par) (2d wk). Nice $7,000. Last week, $8,500.

Indiana (C-D) (3,200; 75-90)—"Too Much, Too Soon" (WB) and "Affair in Havana" (AA). Drab $5,000. Last week, "Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB), same.

Keith's (C-D) (1,200; 90-$1.25)—"10 North Frederick" (20th) (2d wk). Fair $5,000. Last week, $7,000.

Loew's (Loew) (2,427; 75-90)—"God's Little Acre" (UA) and "Affair in Havana" (AA) (2d wk). Nifty $7,000. Last week, $10,900.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (8th wk). Socko $12,000. Last week, $9,500.

'VERTIGO' FAST 19G, D. C.; 'ACRE' $8,000

Washington, June 10.

Looks like another dull session here this week. Two newcomers, "High School Confidential" at Capitol and "Law and Jake Wade" at Palace, opened last Saturday, with the former shaping best. "Vertigo" looks big in second round at two houses. Even "Bridge on River Kwai" in 13th stanza at Trans-Lux is off currently. "God's Little Acre," looks okay in third at Keith's.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Vertigo" (Par) (2d wk). Smash $19,000. Last week, $23,000.

Capitol (Loew) (3,434; 85-$1.25)—"High School Confidential" (M-G). Opened Saturday (7). Last week, "This Happy Feeling" (U), $13,000 for 8 days.

Keith's (RKO) (1,850; 85-$1.25)—"God's Little Acre" (UA) (3d wk). Oke $8,000 after $11,000 in second.

Palace (Loew) (2,350; 85-$1.25)—"Law and Jake Wade" (M-G). Opened Saturday (7). Last week, "10 North Frederick Street" (20th) (2d wk), fancy $12,000 for 8 days.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (31st wk). Tapering off to $3,000 after $3,500 last week, but still in black for small-seater. Stays on.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (13th wk). Pleasing $8,500 after $9,000 last round. Holds again.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (10th wk). Strong $11,000. Last week, $12,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (23d wk). Off to $8,500. Last week, good $10,000. Holding.

'Acre' Great 15G, Pitt; 'Dracula' 5G

Pittsburgh, June 10.

The Penn is getting the bulk of the downtown trade this week with "God's Little Acre," which looks like the best thing here in some time, and should hold. Fulton's picking up a bit, too, with "Horror of Dracula." "This Angry Age" shapes thin at the Harris. "Paths of Glory," which was pushed around for months before finally getting a first-run playdate at the Stanley, looms dismal. Nixon is holding well with "South Pacific."

Estimates for This Week

Fulton (Shea) (1,700; 85-$1.25)—"Horror of Darcula" (U) and "Thing That Wouldn't Die" (U). Okay $5,000, and better than house has been doing lately. Last week, "10 North Frederick" (20th) (2d wk), $3,500.

Guild (Green) (500; 99-$1.25)—"Last Bridge" (Union). Good $2,000 or near. Last week, "Paradise Lagoon" (Col) (2d wk), $1,100.

Harris (Harris) (2,165; 85-$1.25)—"This Angry Age" (Col). Nothing at all for this down-beater, thin $4,000. Last week, "From Hell to Texas" (20th), $4,200.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (10th wk). No complaints at all in face of biz generally. Looks hep $10,400. Last week, $10,200.

Penn (UA) (3,300; 85-$1.25)—"God's Little Acre" (UA). Will be very big at $15,000 or more. Naturally holds. Last week, "Vertigo" (Par), $13,000 in 9 days.

Squirrel Hill (SW) (900; 90-$1.25)—"Goddess" (Col) (3d wk). Drifting but still in money at $2,300; will stay again. Last week, $3,000.

Stanley (SW) (3,800; 85-$1.25)—"Paths of Glory" (UA). Unanimous raves but they're no help. Sad $5,500. Last week, "Too Much, Too Soon" (WB), $5,000.

'Pacific' Solid $10,000, Seattle; 'Spell' OK 5G

Seattle, June 10.

"South Pacific" shapes sockeroo in second round at Blue Mouse to pace field currently. "Thunder Road" is rated nice at Coliseum. The Music Hall held "This Happy Feeling" for second round. "God's Little Acre" looms good in second Orpheum round. But elsewhere the takings are mainly slim.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (2d wk). Great $10,000. Last week, $11,300.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50) — "Thunder Road" (UA) and "Toughest Gun in Tombstone" (UA). Big $8,000. Last week, "Sheepman" (M-G) and "Back from Dead" (20th), $7,800.

Fifth Avenue (Fox-Evergreen)

(Continued on page 18)

Post-Holiday Hits B'way But 'Sgts.' Fine $135,000, 'Vertigo' Slick 37G, Both H.O.s; 'Dracula' 18G, 'H.S.' 19G

It's a post-holiday week on Broadway and biz at the deluxers reflects it. With only one new bill and outdoors-type weather as downbeat factors, trade is markedly spotty in current session. Lone newcomer, "The Law and Jake Wade," is heading for a barely okay $9,000 at the Odeon.

Money champion again is "No Time For Sergeants" with stage-show at the Music Hall, with a fine $135,000 in prospect for second stanza. It will stay at least two weeks longer.

Best straight film continues to be "Vertigo," which is likely to hit a lively $37,000 in first holdover round at the Capitol. "Horror of Dracula" looks like fancy $18,000 in second week at the Mayfair.

"High School Confidential" is heading for a smooth $19,000 in second session at the State. "Windjammer" looms nice $43,000 in ninth stanza at the Roxy.

"10 North Frederick" looks stout $39,000 in current (3d wk) at the Paramount, and stays on. "The Bravados" is due in the night of June 25. "Paris Holiday" is heading for fair $12,000 in fifth and final frame at the Astor, cut to six days because of preem of "The Vikings" tomorrow (Thurs.). "Cry Terror" is dragging bottom in final six days of fourth round at the Victoria where "Vikings" opens day-date with Astor on Thursday.

"Blue Murder at St. Trinians" continued smash with $11,400 in second week at the arty Baronet. "Peter Pan," out on reissue, is rugged $7,500 for fourth round at the tiny Guild, where "Happy Feeling" opens on June 18.

Hard-ticket pix are all off this week as compared with Memorial Day session because of fewer performances. "Bridge on River Kwai" still was socko at $27,800 in 25th week at the Palace, now being in 26th stanza. "South Pacific" was solid $34,100 in 11th session at the Criterion, pic now being in 12th.

"Around World in 80 Days" held with smash $29,000 in 86th week, amazing for length of run, at the Rivoli where it opened the 87th frame today (Wed.). "Gigi" looks capacity $19,300 in fourth round at Royale. "This Is Cinerama" also was off in fifth week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Paris Holiday" (UA) (5th-final wk). Current round ending today (Wed.) looks like fair $12,000 for 6 days since "The Vikings" (UA) opens tomorrow (Thurs.). Fourth full week was $16,000.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (3d wk). Initial holdover session finishing Sunday (8) was smash $11,400. First was $13,400.

Capitol (Loew) (4,820; $1-$2.50)—"Vertigo" (Par) (3d wk). First holdover round ended yesterday (Tues.) held with lively $37,000 or near. Initial week was $46,000.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (12th wk). The 11th round finished Sunday (8) was sturdy $34,100, for usual 11 performances. The 10th week was $48,867 for 13 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Follies Bergere" (Indie) (3d wk). Second stanza ended Monday (9) was fine $8,000. First, $10,500.

Guild (Guild) (450; $1-$1.75)—"Peter Pan" (BV) (reissue) (5th-final wk). Fourth round concluded yesterday (Tues.) was rousing $7,500. Third was $9,000. "Happy Feeling" (U) opens June 18.

Mayfair (Maurer) (1,736; 79-$1.80)—"Horror of Dracula" (U) (3d wk). Initial holdover round ended yesterday (Tues.) was fancy $18,000. First was $25,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Poor But Beautiful" (T-L). Opened yesterday (Tues.). In ahead, "Stage Struck" (BV) (7th wk-6 days), mild $2,700 after $4,400 for sixth full week.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (26th wk). The 25th session completed yesterday (Tues.) was socko $27,800 for 10 performances. The 24th was $31,400 for 11 shows.

Odeon (Rank) (854; 90-$1.80)—"Law and Jake Wade" (M-G). First stanza ending tomorrow (Thurs.) looks like barely okay $9,000. Holds. In ahead, "Too Much, Too Soon" (WB) (4th wk), $5,500.

Paramount (AB-PT) (3,665; $1-$2)—"10 North Frederick" (20th) (3d wk). Current round finishing up today (Wed.) is heading for stout $39,000. Second was $45,000. Stays on, with "The Bravados" (20th) opening the night of June 25.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (34th wk). The 33d frame ended Sunday (8) was fine $6,500. The 32d was $6,800. Stays on with "Man in Raincoat" (Kings) due in within the next few weeks.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"No Time for Sergeants" (WB) with stage-show (2d wk). This session ending today (Wed.) likely will hold with fine $135,000. First week was $152,000. Stays on for at least two more weeks, with "Indiscreet" (WB) due in next.

Rivoli (UAT) (1,545; $1.25-$3.50) "Around World in 80 Days" (UA) (87th wk). The 86th session ended yesterday (Tues.) was smash $29,000 for 11 performances. The 85th week was $35,000 for 12 shows.

Plaza (Lopert) (525; $1.50-$2) — "Witness For Prosecution" (UA) (18th wk). This week ending tomorrow (Thurs.) looks like big $7,500. The 17th frame was $8,000. Stays on.

Royale (Loew) (934; $1.50-$3) — "Gigi" (M-G) (4th wk). This round winding up tomorrow (Thurs.) is heading for capacity $19,300. The third was $22,300, with one extra show helping.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50) — "Windjammer" (NT) (9th wk). Current round winding up today (Wed.) looks to hit fine $43,000. The eighth was $49,000 for 14 shows. Continues.

State (Loew) (3,450; 50-$1.75) — "High School Confidential" (M-G) (2d wk). This stanza finishing up tomorrow (Thurs.) is heading for smooth $19,000. First was $22,500.

Sutton (R&B) (561; 95-$1.75) — "Rooney" (Rank). First session ending today (Wed.) looks to hit a good $8,700. In ahead, "Too Much, Too Soon" (WB) (4th wk), $3,500.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (10th wk). The ninth week ended Monday (9) was socko $7,400, same as eighth round. "Case of Dr. Laurent" (T-L) is due in on June 25.

Victoria (City Inv.) (1,060; 50-$2)—"Cry Terror" (M-G) (4th wk). This frame ending today (Wed.) is heading for slow $5,000 or near in 6 days. "The Vikings" (UA) opens tomorrow (Thurs.), playing day-date with Astor. Third was $6,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "This Is Cinerama" (Cinerama) (6th wk). Fifth session completed Saturday (7) was good $17,900 for 12 performances. The fourth was $21,000 on same number of shows. "South Sea Adventure" (Cinerama) opens July 15.

'Peter Pan' Oke $7,000 In Mols.; 'Search' Fancy 10G, 'Acre' Stout 8G

Minneapolis, June 10.

Numerically the holdovers hold a slight edge currently, there being five of them as compared to four new bills. The lone fresh entries of boxoffice importance seem to be "This Angry Age" and "Peter Pan." Former is slow but "Peter Pan" shapes big at State for an oldie. Otherwise it's the 48th and 15th weeks, respectively, for the two hard-ticket pix, "Around World in 80 Days" and "Search for Paradise." Second round for "God's Little Acre" looks strong at Orpheum. "Too Much, Too Soon" and "The Sheepman" are not doing much.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (48th wk). Last two weeks for this barnburner. Fancy $6,000. Last week, same.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (15th wk). Convention delegates helping this one. Nice $10,000. Last week, $10,200.

Gopher (Berger) (1,000; 85-90)—"Sheepman" (M-G) (2d wk). Called "Stranger With a Gun" here. Praise on every hand for this one, but boxoffice is mild at $4,000. Last week, $4,500.

Lyric (Par) (1,000; 85-90)—"Too Much, Too Soon" (WB) (2d wk). Slow $3,800. Last week, $5,000.

Radio City (Par) (4,100; 85-90)—"This Angry Age" (Col). Mixed opinions on this one and so the going is tough. Helped by Friday night sneak preview of "The Key" (Col). Poor $6,000. Last week,

(Continued on page 18)

TONY CURTIS as BRITT HARRIS

in "KINGS GO FORTH"

SOON

GALA WORLD PREMIERE

AUSTRIA'S ONLY PROBLEM: U.S.

Mixed-European Enalpa Staff Shooting All-Negro 'Calypso' in Puerto Rico

San Juan, June 10.

An all-Negro full-length feature tentatively titled "Calypso" encompassing many Caribbean high spots is being shot here by Enalpa Films, Italian film company with a $500,000 budget.

Staff of 11, mostly Italians, is headed by Golfiero Colonna, executive producer. Francisco Balcazar, co-producer, is from Spain. A French company, Films Sonor, is also associated in this venture. Other Enalpa staffers include: Leo Benvenuti, scripter; Luciano Ercoli, production manager; Francisco Rossi, director; Pierre Lazarry, production manager; Vito Pavoni, cameraman, and Alexander Whitelaw of London, asst. cameraman.

Story line treats one year in the life of a West Indian Negro family. Cast has seven principals and includes: Louise Bennett Coverley of Jamaica, who has appeared in London legit productions of "Deep Are the Roots" and "Little Foxes" and New York's Village Vanguard (she's here from the Trinidad Festival); Sally Neal, who left the cast of "Jamaica" Broadway musical, for this assignment; Paul Savain of Haiti; Cy Grant, well known in England for his BBC television singing; Carlton Gumbs, the "Mighty Spitfire" from Trinidad; Ewart Washington Minto, a nine-year-old discovery from Jamaica, B. W. I.; Didier Petrus, 11-year-old Haitian, and two East Indian boys, aged two and 14 from Trinidad.

Although other members of the cast are on salary, a usually reliable source states that folklorist and featured actress Louise Bennett is on paid leave from her government job as top echelon exec in Jamaican Social Welfare and receives no salary from Enalpa Films. Jamaican Dancer Minto, aged nine, is under four months' salary, reportedly totalling $250.

Film's sequences include Jamaican, Trinidadian, Cuban and Puerto Rican music. An authentic Voodoo ceremony shot in Haiti runs 1,000 feet. Some 2,000 people are shown in sugar cane sequences.

'Ben Hur' Chariot Race With Hosses & Extras Draws VIP's in Rome

Rome, June 10.

A VIP gathering, including Italian ministers, members of Rome's diplomatic corps, pix stars and officials, this week attended the shooting start of the "Ben Hur" chariot race sequence, slated to last several weeks. Event took place in the huge arena built by Metro at Cinecitta Studios, and featured the first use of some 6,000 extras in the stands, plus the much-heralded teams of chariot-drawing horses trained by a US crew during the past few months. Four cameras simultaneously caught the scene.

Presiding over proceedings were producer Sam Zimbalist, director William Wyler, second unit director Andrew Marton, third unit director Mario Soldati, and a busy Metro press corps led by Morgan Hudgins. Some of film's stars were in the foreground, including Charlton Heston, Haya Harareet and Sam Jaffe, while the invitee stand featured among others Richard Basehart, Agnes Moorehead, Mrs. James Zellerbach, wife of US Ambassador to Italy; ex-U.S. Ambassador James Dunn and Mrs. Dunn, members of various foreign embassies in Rome, Italian Finance Minister Giulio Andreotti, exhib topper Italo Gemini and many other picture officials; Valentina Cortese, Susan Kohner, the entire Rome press corps, newsreels, television lensers, etc.

The "over $10,000,000" production, which will be shooting at Cinecitta for the remainder of this year, will probably be released in the U.S. in August of 1959.

Irish Want New Film Censoring; Grade Pix

Dublin, June 3.

Two strong women's groups, Irish Housewives Assn. and Irish Countrywomen's Assn., are both putting pressure on the government to introduce film censorship changes. They want pictures to be graded "adult" or "general" audience, following the demand by National Film Institute which currently issues its own moral ratings of pictures.

Small town and rural exhibs are against the rating system because they say they can't operate on a two-house system. Recent censor slap-downs here have included "Bonjour Tristesse" (Col) and "Desire Under Elms" (Par). Appeals Board upheld the censor's view in "Elms" and has yet to hand down decision on "Tristesse."

Arg. Exhibs Vexed By Admish Hassle As Gov't Reneges

Buenos Aires, June 3.

Argentine exhibitors are disconcerted by an explosive reversal of the new Frondizi Government's attitude on film admission prices. Two weeks ago, at the very highest government levels, they found an attitude of complete understanding of their problems, and promises of a free enterprise policy in the future. Relying on these promises, they went ahead, made a wage increase settlement with operators whose strike had shuttered the theatres, and opened for business charging the increased prices. Objections from the public were only isolated. First-runs were sold out for Saturday and Sunday, when there was a dramatic change in the situation.

The Under-Secretary of Commerce, Dr. J. C. Orfila, possibly feeling that the exhibs had gone over his head to higher levels, exerted his authority, denying any authorization to ignore ceiling prices. He ordered exhibitors to resume the low prices pronto. As all stubs had been sold for two days, exhibs were able to obtain a reprieve, and resume lower prices the following Monday.

At the same time all the Exhibitor Federations threatened to shutter rather than continue to lose money, particularly as a massive 60% wage increase, meantime granted by President Frondizi, further boosted their overheads. Secretary of Commerce Orfila countered by threatening to charge exhibitors with illicit association and rebellion against authority if they dared shutter. This was an implied threat of government seizure of the cinemas, which are private property.

In the meantime, President Frondizi continued expressing his firm belief in free enterprise and a determination to re-establish it in the country.

After protracted meetings, the exhibitors decided to continue operating at low admissions until a government decision is reached. Government inspectors have been examining the Metro (Loew) books to determine costs, but always basing their investigations on false premises. The government now is believed contemplating price scales varying according to the amenities and product each theatre offers.

The exhibs appealed for examination of their problems in the light of facts, stressing that 20 or 30 first-runs are in exceptional condition because they are almost invariably sold out, whereas the neighborhood and provincial houses are not so fortunate.

'SELF-CONTROL' BIT REDUNDANT

By EMIL MAAS

Vienna, June 10.

Censorship powers of the individual provincial authorities in Austria promise to wreck, or at least render largely ineffective, a proposal for film "self-control" in this country.

The proposal, which would parallel the West German setup, is being considered with some misgivings also by the American distributors, who have communicated their thoughts along that line to the sponsors of the idea, the Ministry of Education and Culture.

The Americans point out, logically, that a film coming into Austria already has passed three quasi-censorship bodies, i.e. the Hollywood code, the West German self-sensorship body, and the Vienna City Hall Youth Commission. Why, the question is asked, is there need for a fourth reviewer?

Furthermore, the Americans have their doubts that the system as applied in Austria would be truly voluntary. They note that, whereas in Germany the self-censorship group is "neutral," the one proposed in Austria could be hardly that since it would consist of three men from the production-distribution end and three exhibitors. These board members would make the decisions, with four additional reps from the various ministries having an advisory voice only.

Putting it plainly: The only real "problem" pictures in Austria are those imported from Hollywood, and the blueprinted setup would in effect allow the Austrian industry to pass on the fate of the imported product.

The U.S. distributors on the whole accept the principle of self-control, which the American industry does, after all, exercise itself. On the other hand, they are aware that the provinces have no intention whatever of giving up their right to pass on films before they are shown. The picture "Story of Jesse James" (20th-Fox) couldn't get into the Tyrol and Voralberg even though it had no trouble with either the Code, the West Germans or the Vienna Youth Commission. It was made plain that the provincial governments would continue to exercise their censorship prerogatives even if self-censorship in Austria came into being.

The Roman Catholic Film Com of 500 films imported were judged mission stresses that only 5% out "not permissible" by its reviewers. The influence of the Commission isn't very big in the key cities. Naturally, the group wants a seat on any self-control body.

The Austrian government originally planned to put its project on the active list immediately. However, it was persuaded to hold off pending another meeting June 15.

Int'l Pix Prods. Group To Review Restrictions Vs. Free Film Trade

By HAROLD MYERS

Brussels, June 10.

A full review of restrictions which hamper free international trading in motion pictures is being undertaken here this week by the general assembly of the International Federation of Film Producers Assns. The meet opened yesterday (Mon.) and the confabs will continue until the end of the week.

The general assembly session, being held alongside the Brussels Film Festival, is to examine every form of restrictive practice which hurts the motion picture industry. For example, there is concern at import quota restrictions in such countries as France, Germany, Italy and Japan, currency problems in Austria, Turkey, Switzerland, etc. and the various forms of taxation that are operated in different countries.

In some territories, for example, the producer is obliged to pay a royalty tax, is levied with an import tax and, finally, has to pay a dubbing tax. And when all these charges have been met, he sometimes finds that because of restrictions on remittances he's unable to get his money out of the territory.

(IFPA group, huddling at Cannes recently suggested possible boycott action by the Federation against non-producing countries with arbitrary restriction. U. S. was cool to the notion.—Ed.)

The United Kingdom, which has a protective quota for its native product, and has a remittance ceiling so far as the U. S. is concerned, is not considered a problem market. It's explained that there is complete freedom to import into Britain without any restrictions on numbers and there's no problem so far as remittances are concerned for any product other than American.

And payments for American films are governed by a $17,000,000 a year agreement between the Board of Trade and the Motion Picture Assn. with provisos for bonuses when a U. S. distrib buys a British pic for release in America or when he invests in British production.

Burl Ives Invited To Int'l Edinburgh Fest

Edinburgh, June 10.

Burl Ives, U. S. folk singer, has been asked to appear at this year's International Edinburgh Festival in place of Louis Armstrong. Whether he will accept will be known shortly.

Armstrong and his jazz group were invited to perform a series of late-night shows in the Lyceum Theatre. The approach to Burl Ives is for a similar engagement. Because of a prior commitment in America, Armstrong had to nix the offer made to him.

V'couver Symph Feels 'Used' By Arts Cavalcade

Vancouver, June 10.

Vancouver Symphony feels peevish about city's $400,000 "international festival," which kicks off its initial arts cavalcade July 19 and runs four weeks. Chief plaint is "Loss of work," and there's pique that the fest is to bankroll its pre-junket fete-concert "using the union's music performance recording trust fund," the AFM free-concert kitty, according to a high echelon spokesman. Prior-to-fest is also partly resented in that it's for patrons and prominent citizens, by invite only.

Orch is fingering "artistic" director, Nicolas Goldschmidt, says he recommended that British Columbia electric utility slash annual Stanley Park concerts down to two from five, which has occurred, also short-circuited several other performances, out of equity with any deployment of symph members in the fest's longhair performances.

Festival on other hand, points to "lifetime chance" of some orch members playing under such eminent batons as William Steinberg, Bruno Walter, and insists the symphony society musicians will be in pocket this year by reason of the festival, deriving around $30,000 in paycheques. "We can always do with them as we did with the Jazz Society," an official said, meaning, the jazzbo aggregate has squawked about stateside jazz crews being hired, until local hipsters were included. Presumably the fest would slate more classic performances, pouring oil, though the water's more than choppy over the Petrillo benevolent fund. Hassle has not reached the press.

First Indo-Italo Film Venture Will Poke Fun At International Politics

New Delhi, June 3.

A company to film the first Indo-Italian co-production, titled "The Fool," has been formed by I. S. Johar, Indian actor-director. Kishore Kumar, leading comedian of the Hindi-language screen, playing the lead, will be teamed with a London Indian actress who got her training on the American stage, Hafiza Cseesahal. It will be her first pic.

Johar will direct "The Fool," a satire on international politics. European distribution will be handled by an Italian concern which also will finance filming of the one-third of the pic's footage to be shot on the Continent. Remainder will be photographed in India, at an estimated expenditure of $140,000.

Francoese Durin, Italian actress, will play the vamp in the film. Her dialog will not be dubbed in Hindi, as she will portray an Italian speaking her own tongue. Twenty other Italian men and women will take part. Technicians will be European, except for an Indian cameraman.

Pic will incorporate both Italian folksongs and Indian songs, the latter composed by S. D. Burman, who will accompany Johar to Italy. The Johar unit leaves India for Venice in July, and will visit other European locales later.

"Fool's" footage will be 11,000 for Indian exhibition, slimmed down to 8,000 for showing abroad.

Vancouver On Festival Limb

California Rumors (Rivalry?) Disturb British Columbia Festival—Local Strikes, Dry Spell Hurt

Vancouver, June 10.

Fairly elaborate celebration of this city's 100th anniversary in the shape of an International Arts Festival has the promoters worried. How can Vancouver defeat impression, widespread in California, that there is a lack of adequate hotel, motel and rooming house accommodations? Local boosters speak of "vicious rumors" with a hint that the tourist comeon brethren in Los Angeles and San Francisco are not above fueling false rumors.

Vancouver is out on a limb with a gigantic military tattoo, Edinburgh style, set for July 1 and the festival events tumbling in come July 19. It's been expecting to sell $500,000 in tickets.

Greater Vancouver can draw on around 750,000 population and no more. Advance sales for the arts cavalcade top $50,000 to date, against a nut of roughly $425,000, and money is coming in at a rate of $800 a day.

Area has more to worry about than tourist response. Plumbers and electricians lockouts followed a Teamsters' job dispute; striking appears imminent by milkmen and theatre boothmen. The woods, the B.C. primary industry, are dry as tinder due to continuing hot days and are likely to stop all logging through fires. These factors can give all b.o. the kayo.

it will scare the wits out of you!

its 20th's surprise-plus-showmanship shock show!

Tebaldi Ducks La Scala; Fears Hint Of Herself as Callas' 'Replacement'

Milan, June 3.

A curious situation prevails at La Scala here because of Maria Callas "walking out" and Renata Tebaldi declining to be considered a "substitute." Italy's—and the world's—leading opera house is thus left without a single high potency boxoffice soprano.

As is usual with backstage strategies at La Scala the facts are not always subject to certification. Mme. Callas says only that her dignity was affronted by the management (new) of the house. Echoes of her own cancellation of the Edinburgh Festival last summer and of her recent singing of the rare Bellini opera, "Pirata" are involved. Callas felt that a shifting of the date of the "Pirata" performance by La Scala, in deference to the presence of Italy's president was an unpleasant reflex of the Callas' "bad night" at the Rome Opera when the president was in a box.

"Pirata" when performed here was converted into a sentimental and emotional occasion with audience shouts to Callas, *"Don't leave us, come back."* That the Greek-American soprano had many sincere admirers present is not doubted but in the terms of Italian opera suspicion that a claque was also in operation was inevitable.

The piquancy factor is Tebaldi saying she would sign for La Scala only if Callas was on roster, too, as she would not find herself considered or classified as a "replacement." Issue of co-equality among these two divas has long been a delicate one.

Other singer upsets backstage are reported. Cesari Siepi withdrew from the basso role in "Nabucco" at dress rehearsal, ostensibly for reasons of appendicitis, though stagehands, practicing medicine, were unconvinced. "Nabucco" was staged as scheduled and went well with new soprano Anita Cerquetti's debut a success.

Opera buffs feel this woman's voice has what it takes but there is uncertainty whether the La Scala management will give her the necessary full support. She is only 25—and has been heard in N. Y. only once last winter as a last-minute casting by the American Opera Society in concert presentation.

U.S. Film Tuner Laggard in Paris

Paris, June 10.

American film tuners are still hard-sell items here, with even an ordinary western or gangster pic usually more fruitful at the boxoffice. This is due primarily to the lagging legit and film musical tastes prevalent in France today. The average entry is in the operetta category while book musicals play second fiddle on the screen.

The Chatelet Theatre recently came-a-cropper with the stage musical, "Maria Flora," with Lilo, which, though oldhat in American terms, was almost a step forward as far as the French are concerned. Show ran only five months while a year is considered par at this house.

An attempt to take a giant stride via "L'Apprenti Sorcier," of Jean Marais and Yanks' George Reich and Jeff Davis, also failed this season. Plans to import Yank musicals from London for limited runs to perk up jaded musical tastes here fell through. It looks like the musical still needs a jolt or France will go on with its present musical tastes for a few more decades.

The only film musicals which have made real dents here have been "An American in Paris" (M-G), "Seven Brides for Seven Brothers" (M-G) and "King And I" (20th). But all had many numbers cut out in transposing them for French screens.

However, the response to "Gigi" (M-G) at the recent Cannes Film Fest was good and this might well prove the needed opening wedge in the drive to bring around French tastes.

Zanuck, Huston Wind Up 12 Weeks of Exteriors In Africa on 'Roots'

Paris, June 10.

After 12 weeks of exteriors in French Equatorial Africa, Darryl Zanuck's "The Roots of Heaven" (20th) company is now here winding five weeks of interior shooting at the Boulogne Studios. In spite of the sickness which hit most of the crew, the film is on time. Zanuck told VARIETY that the locations in Africa were the roughest he has experienced in his 35 years of filmmaking. Zanuck and director John Huston worked closely on the filmization of this prizewinning French novel by Romain Gary.

Getting the 125 man crew installed in the primitive selections around the Lake Tchad area in Africa was a difficult logistical problem. The outfit utilized planes, trucks and cars to build and service the two temporary towns created in the Afro wilds as the film's sites, called, appropriately enough, Zanuckville and Hustonville.

The company had all its drinking water sent from France in special sealed containers every day and used 30 tons of camping plus 35 tons of operating equipment. To fight the blinding heat, they had 12 refrigerators, an ice-making and a special icing cabinet. Despite this, heat prostration, sun stroke, malaria and dysentery were rampant.

The pic has an international cast with the French chantoosy Juliette Greco; the Anglo actor Trevor Howard; Errol Flynn and American Eddie Albert, with a host of other nationalities in supporting roles.

Zanuck pointed out that the natives, not understanding what a film was, took these men to be some sort of unworldly creatures who could make rain, when they used their pumps, and also brought their own suns (the arc lights). Some material was given to a local hospital and the remainder sold to various companies in Africa.

Early in July, Huston and Zanuck go back to Africa for one needed scene, an elephant stampede. They already have a unique shot of 600 pachyderms gathered together at a water hole. Pic might come in at $3,000,000 and is in CinemaScope and color.

Richmond Brit. Lion's New Publicity Chief

London, June 10.

Theo Richmond has been named publicity reorganization, British Films, succeeding Edward Jarratt who is resigning. He will be in charge of ad-publicity on all films distributed by the company. Kenneth Green, who has been associated with the organization for some time, has been upped to studio publicity controller at Shepperton Studios. Additionally, he will be responsible for contract artists' publicity.

As a further development in its publicity re-organization, British Lion has appointed Colman, Prentis & Varley and their associated outfit, Voice and Vision, as advertising agents and public relations consultants. Sydney E. R. Wynne, longtime press chief of the Rank Organization, is a director of C.P.&V. and managing director of Voice and Vision.

BCFC SETS JAPAN OPERATION

London, June 10.

The British Commonwealth Film Corp., a company which reps the interests of member outfits in the British Film Producers Assn. in Japan, has appointed Lion International Films as manager of the corporation's operations. Ralph S. Bromhead has been named director of BCFC and is leaving for Tokyo for confabs with Nagamasa Kawakita, chairman and managing director of Towa Films, who are the Japanese associates of the corporation.

Bromhead will also have confabs with F. T. Kennedy, who is the corporation's acting rep in Japan.

No Tax on 'Isle of Man'

Isle of Man, U.K., June 3.

No entertainment duty is operating on this holiday island. The tax officially remains on seats costing $2 and more, but such admission prices do not obtain on the Isle of Man. This means that all entertainment will be duty free.

Resolution that the new duty would apply was moved in the Tynwald (island parliament) by G. E. Moore, Attorney-General.

The Entertainment Duty Act came into operation in the Isle of Man in 1954. The island has 13 cinemas and two liv. shows, with a large number of Sunday night performances featuring name acts. It is a popular summer vacation center with holiday visitors from all parts of Britain.

New Try for An Israeli Opera

Tel Aviv, June 3.

In the presence of the President of the State of Israel, ministers, members of the diplomatic corps, and an invited audience, the 'Israel National Opera' reopened with a performance of "Faust" by Gounod, in Hebrew. Used the Kessem Building (800 seats only) which formerly served as Israel's first Parliament and later as a cinema.

Opera is not new to Israel, since in 1923, a first Hebrew Opera was opened in Tel Aviv, and since then many attempts have been made to create a permanent troupe for the country.

Present venture is directed by Edis de Philippe, whose previous company broke up five years ago. Many of the present troupe's singers and musicians are newcomers to the country.

DIETERLE TO DIRECT ITALO-YUGOSLAV PIC

Rome, June 3.

William Dieterle has been signed to direct an Italian film, "Il Vendicatore" (The Avenger), drawn from Pushkin's "Dubrowski." Director returned to Germany after recent talks here with producer Luigi Rovere, whose Intergloria Company is doing the financing item. It will be co-produced with Yugoslavia's Vardar Film.

Talks are in progress with Stewart Granger, Glenn Ford, and Don Murray for the leading role, while Rossana Schiaffino is likely to be the co-star. U. S. and German money is also said to be involved in this international, production, which would be shot in Yugoslavia starting the middle of July.

CDC Chief on Horns of Dilemma; Producers Oppose His License Plan

Paris, June 10.

Jacques Flaud, head of the government pic administrative body, The Centre Du Cinema, is on the horns of a dilemma. His determination to give out 40 of the yearly 110 Yank dubbing visas (licenses) to American majors who have done the most for French films (by investing in production, or taking French pix for distribution) is not supported either by the French producers or the Motion Picture Export Assn. Latter feels the CNC would be encroaching on internal Yank film biz methods.

Flaud says that he made it clear to MPEA heads in the U. S. on his last trip that he would be doing this. However, this new setup would not be due until January since the MPEA has enough, out of the other 70 visas to keep going till then.

French producers are against the plan because they feel that Flaud would have to set up an arbitrary ruling in deciding which French producers had been helped. For example, some Yank majors take films for other foreign territories but do not do any actual home help for the French pix. Is that worth a special license for the U. S. company in question? Yes, say the producers in question, but Flaud might possibly insist on those who have done more tangible things nearer home.

Although the Yanks are noncommittal, some French filmakers feel that this sort of French interference could lead to a hiatus among American majors and take away the growing investments in French production. The problem stands there. However, informed sources feel strongly that Flaud might call off his one-man crusade to apportion part of the U. S. quota and let the MPEA continue splitting of the licenses in its own way.

Flaud made it clear to VARIETY that he would go ahead with his intention of giving out those 40 licenses and claimed that the French producers would be behind him come next January. The U. S. companies which would feel the pinch probably would be Paramount and Universal which have not done much in backing French pix or taking them on for distrib. RKO would be out since it is practically an non-producing company.

Polish Ballet 'No Shows'; Booking Made by Phone Costs Promoters $3,000

Edinburgh, June 10.

Playgoers who arrived at the Lyceum Theatre here for the Monday (June 2) opening of the Polish Ballet found notices outside the theatre reading "Show Cancelled." When the curtain should have been going up on the performance, the 26 dancers in the ballet were still at sea, two days out from Gdynia on the liner Batory.

Situation will now cost the British promoters of the tour over $3,000. Company was not expected to appear at the theatre until Friday evening (6), giving only three shows.

A bad telephone line is thought to have caused the misunderstanding, plus two similar-sounding Polish words.

According to Mrs. Caitlin Cobel, wife of Jan Cobel, who is promoting the tour for the Continental Opera & Ballet Entertainments Ltd., arrangements were completed by telephone.

It was possible, she said, that the Polish words for "day" and "hour"—"dzien" and "godzina"—might have been misinterpreted over a telephone line jammed by interference. If this theory was the right one, then the Poles had assumed they had four days for rehearsals in Edinburgh, and did not therefore sail until Sunday (1), confident that their opening night was Friday (June 6).

Mrs. Cobel telephoned the British Embassy in Warsaw in a bid to trace the company, but without success. Company was expected to arrive in London, Eng., June 1. They are now due in today (5) in Southampton.

Mix-up has deprived Edinburgh theatre-goers of four evening shows. Disappointed ticket-holders were given alternative of a refund of coin or a ticket for one of the three shows remaining.

Par Takes Japanese Pic

Tokyo, June 3.

Paramount Japan will distribute a Japanese film for the first time in postwar history. "Across the Andes," a feature-length documentary, produced by Mainichi Eigasha is the pic.

It tells of Japanese emigrants in Peru, Bolivia, Uruguay, Argentina and Brazil and was filmed on the anniversary of 50 years since the beginning of the Japanese emigration to Brazil.

Hollywood Musicals Remain Dubious Items For Parisian Taste

Tokyo, June 3.

Hits Incorporated of Hollywood and Japan's Toei Motion Picture Co. has signed a three-year working agreement for co-production of three feature-length animated cartoons and two shorts. The subsidiary of Harmon-Ising Productions will supply the know-how, experience and story boards while the Japanese unit will furnish craftsmanship. Hits Inc. will send a crew of 15 or 20 to supervise the Toei cartoon department which will be increased to a force of about 250.

Harmon-Ising topper Hugh Harmon spent about a month in Japan before signing pact with Toei prez Hiroshi Okawa. Films made under pact will be international in subject and international in release. Three slated feature cartoon pix are to be picked from "Arabian Nights," "Ali Baba and 40 Thieves," "Court of King Arthur" and "Joy To World."

Toei will retain sales and copyright of finished product for Japan and Okinawa while Hits will distribute throughout the remainder of the world, utilizing channels of a major picture company. Also under consideration is the co-production of telefilm series, educationals, business films and tv spots. In the case of tv production, contract calls for the sponsor or sponsor's agency to advance the costs.

In recent years Toei started the serious study of the animated cartoon field, embarking on own production in this field last spring when the Toei Animated Cartoon Film Company was established, absorbing the Nichi-Do studio.

It produced a feature-length cartoon, "Hakujaden" (Story of a White Snake) which took 18 months to make.

B.A.'s Colon Marks Half-Century

Will Top Job Go to a Woman?—Some Employes Served Full 50 Years—Other Angles

By NID EMBER

Buenos Aires, June 3.

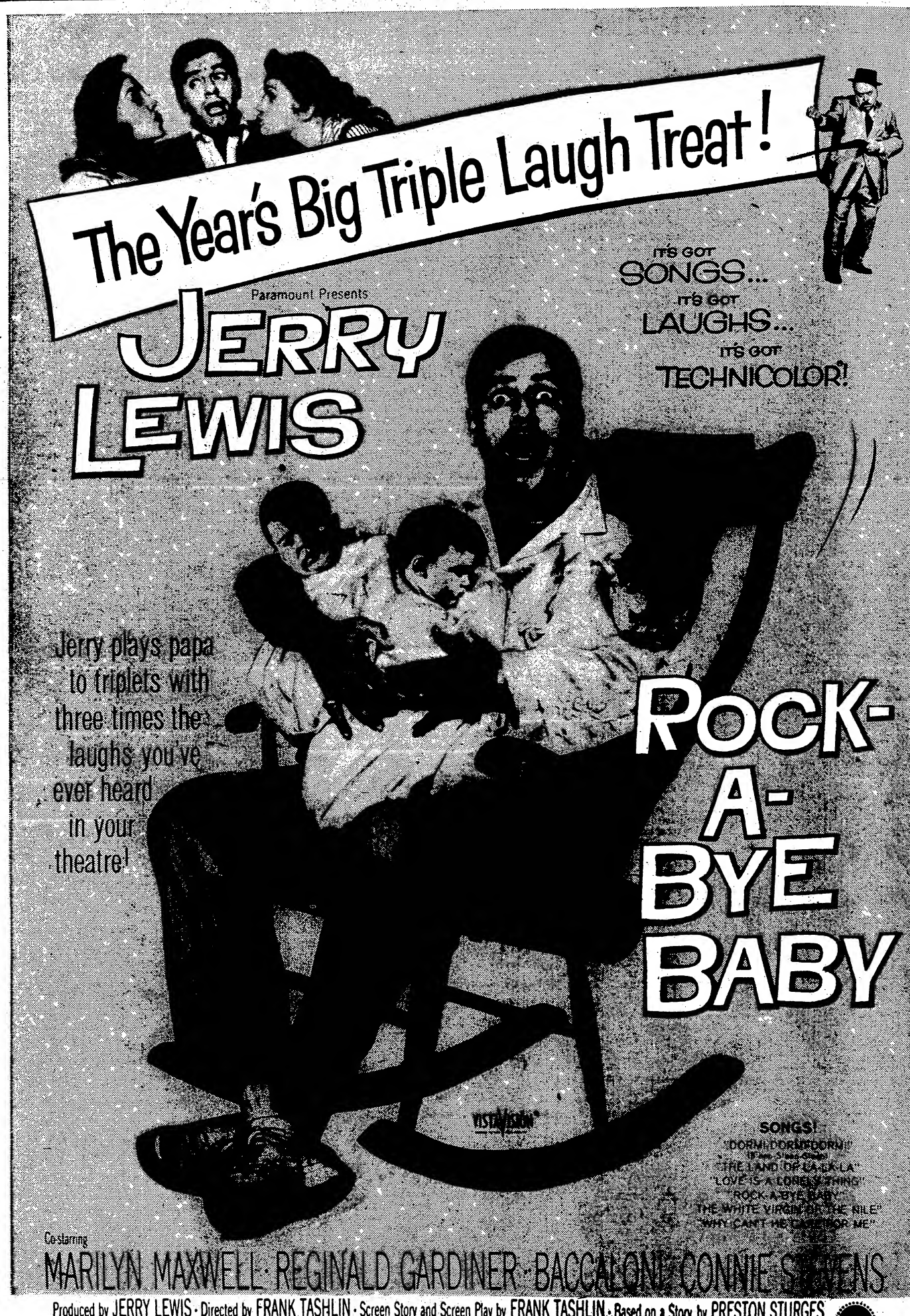
Colon Opera's 50th anniversary was celebrated on May 25, with a gala performance of Puccini's opera "Turandot," attended by President Arturo Frondizi and his Cabinet. Although the new administration has been in office almost a month, nothing is yet known as to who will now take over the Colon management. Ernesto Goldenstein, for many years on the theatre staff, is acting-manager, and as such welcomed the President on his arrival with an escort of Grenadiers in colorful uniform.

There's speculation that the Colon appointment will go to a woman. Once before it was held by writer Victoria Ocampo.

Some of the 1,000 staff members of the theatre have served all of its 50 years, notably usher Fricant. Miguel Magnifico, prop-room chief, has been with the theatre 33 years. Singers Emma Brizzio and Amanda Cetera have 26 and 22 years to their credit respectively. As municipal employees, they qualify for old-age pensions, but most are in love with their work or afraid to retire, as pensions become inadequate under inflation.

The "Turandot" performance was conducted by Maestro Calusio. Soprano Inge Borkh, making her bow here, disappointed due to lack of volume for a theatre of this kind. Tenor Flaviano Labe, also new to the Colon, made a fine impression as a singer, though lacking "experience." Mexican soprano Irma Gonzalez, here two years ago, sang the role of Liu with greater resonance than on previous visits. Stage management was a bit shaky.

U.S. conductor, Jacques Singer, engaged by the Colon for a nine-month period to train the City of Buenos Aires Symphony Orchestra (not to be confused with the Colon Symphony) though it also performs at the theatre, has worked miracles in a few weeks disciplining the group, mainly comprising young musicians who needed a long session with a determined conductor. Most of these musicos graduated from a Youth Symphony Orchestra, originally started by Radio Mundo around 1946. Visiting conductors are invariably impressed by the excellence of local musicos, but baffled by weakness in the wind section.



ROCK TOP JULY RECORDS–WITH THIS BLOCKBUSTER FROM PARAMOUNT!

Amusement Stock Quotations

Week Ended Tuesday (10)
N. Y. Stock Exchange

1958 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	31	18¾	18¼	18⅜	— ¼
18	13	Am Br-Par Th	181	17⅝	17¼	17¾	+ ⅜
32	24½	CBS "A"	89	31¾	30½	30½	+ ⅛
31¾	24⅛	CBS "B"	44	30½	30	29⅝	—1⅜
18	12½	Col Pix	43	17	16¼	17⅛	+ ⅝
16¼	13⅞	Decca	88	15½	15⅜	15⅜	— ⅛
24⅞	14	Disney	150	24⅝	24⅛	24	— ½
109½	97⅛	Eastman Kdk.	108	109½	104¾	109½	+5
5¼	3¾	EMI	142	5	4⅞	4⅞	—
7⅞	6¾	List Ind.	148	7¼	7	7	— ⅛
17½	12⅞	Loew's	417	16¾	15⅝	16¾	+ ¾
9¼	7⅜	Nat. Thea	66	9	8⅝	8¼	— ⅝
39⅛	30⅝	Paramount	192	39⅛	37¼	39	+1⅜
17⅛	12⅜	Philco	123	15⅜	15	15⅛	— ⅜
69¼	43½	Polaroid	374	60⅝	56¾	57¼	+ ⅜
35¼	30¼	RCA	336	34⅞	34⅛	34½	— ⅛
7⅛	5	Republic	85	6⅞	6⅝	6⅞	— ⅛
12⅝	9½	Rep., pfd	16	12⅝	12⅛	12½	+ ⅛
18	14½	Stanley War.	196	17¼	16⅞	17⅞	+ ¾
25⅜	20	Storer	33	24½	24⅛	24	— ½
31½	21¾	20th-Fox	237	31⅛	30⅜	30⅞	—
23½	15¼	United Artists	72	23½	23⅛	21¾	—1⅜
22⅝	19	Univ. Pix	5	20⅜	20¼	20¼	— ⅛
71	58½	Univ., pfd	*330	60¼	59½	60	+ ½
19½	16⅞	Warner Bros	258	19⅝	19	20¼	+1¼
60½	67½	Zenith	74	80¾	78½	78¼	—1⅛

American Stock Exchange

4⅛	2⅞	Allied Artists	37	4	3⅞	3⅞	— ⅛
10	8⅜	Assoc. Artists	29	9⅜	9¼	9¼	— ⅛
1⅛	⅜	C. & C. Tele.	518	15/16	⅞	15/16	—
5⅝	3	DuMont Lab.	544	4⅜	4	4¼	— ¼
3⅞	2½	Guild Films	323	3⅝	3¼	3⅜	— ⅜
9¼	5⅝	Nat'l Telefilm.	209	8½	7⅞	8⅛	— ½
6	3⅝	Skiatron	21	4⅛	3⅞	3⅞	— ⅛
5⅜	3½	Technicolor	99	5	4¾	4¾	— ⅜
4½	3½	Trans-Lux	11	4¼	4	4¼	— ¼

Over-the-Counter Securities

	Bid	Ask	
Ampex	67	70½	+ ¾
Chesapeake Industries	2⅛	2½	—
Cinerama Prod.	1⅞	2⅛	—
Magna Theatre	1⅝	1¾	+ ⅜
Official Films	⅞	1¼	— ⅛
Teleprompter	5¾	6⅝	+ ⅛
U. A. Theatres	47⅞	53⅜	+ ⅜

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

All-Over-Greater-New York-Map Shots Set for Ponti-Girosi-Par 'Woman'

Sophia Loren and key members of the production staff for Paramount's "That Kind of Woman" have arrived in Manhattan in advance of the shooting target-date of June 23. Principals in support will include Tab Hunter, Shirley MacLaine, George Sanders, Keenan Wynn and Jack Warden.

Picture is being co-produced by Miss Loren's spouse, Carlo Ponti, and Marcell Girosi for Paramount with Sidney Lumet directing. Film will roll first for two weeks at the Gold Medal studios in Bronx but will finish at Fox Movietone. Intervening will be location shooting on Staten Island, Long Island, Fifth Avenue, Mulberry Street, the two big railroad terminals, Central Park, Sutton Place and elsewhere.

Although budget is under wraps, this may be the most costly picture shot in Gotham in memory. Company will be working about two months. On the camera will be Boris Kaufman who copped an Oscar for his last job in Manhattan, "On the Waterfront."

Hollywood unit comprises C. O. (Doc) Erickson as production manager, Richard Caffey as assistant director, Bud Brill as second assistant director, Roland Anderson as art director, Grace Gregory as set decorator, and Jerry Cook, construction supervisor. Greta Wootten is along as bilingual aid to Ponti. New York technical crew, which is now being assembled, will number about 50 persons.

Representing Paramount and handling liaison in the east are Hiller Innes, assistant to Russell Holman, and Edgar Fay, acting as first assistant director. Halsey Raines has been engaged by Jerry Pickman, Paramount ad-pub head, to act as publicity representative on the picture, reporting to Martin Davis.

The story, by Walter Bernstein, deals with a kept woman who falls in love with a soldier enjoying a Manhattan furlough.

Glasgow Press

Continued from page 2

the Duke of Edinburgh will attend the show at 9 p.m. July 3, their first official visit to a Scot variety performance.

The show will have mainly a Scottish flavoring, with some leading English disk names among the cast. The lineup:

Frankie Vaughan, pop singer; Lonnie Donegan, skiffle star; Alicia Markova, the ballerina; an Auld Lang Syne comedy contingent including Jack Radcliffe, Jimmy Logan, Alec Finlay, Tommy Morgan, Rikki Fulton, and Clark & Murray; Stanley Baxter, young Scot comedian; impressionist Margo Henderson, soubrette Fay Lenore.

Among the ballad singers will be Robert Wilson, Kenneth McKellar and David Hughes. Jimmy Shand band, Geraldo concert orch and teenage artiste Sally Logan are also tapped. The Clyde Valley Stompers, local outfit, are the only jazz offering.

Egypt Eases $

Continued from page 1

the dollar part of the film earnings accrued through July, 1956, had been thawed by tapping the Egyptians' frozen dollar assets in the States. However, the Bank of England never went for such an arrangement. Thus the Americans have both the sterling part of their earnings up to Suez, and the combined earnings since then, still blocked.

While the Cairo government told Gervasi is isn't sure of its availabilities at the moment, it indicated willingness to include the film industry in the export account, which means remittance at the official rate, plus the tax and bank charges. This would eliminate the sterling remittance requirement under the old arrangement and would bring the companies more or less up-to-date.

Paris Tourism

Continued from page 1

lonesome in some of them, with the exception of Le Lido.

While things are fairly quiet, the police vans are noticeably parked all over the Champs-Elysees and at strategic spots around the Assembly.

Paradoxically, the Algerian bellydance joints were the quietest in all of Paris.

More From the Paris Front

Continuing communiques from the Champs-Elysees tourist front, with a show biz vantage, including Jack Forrester's communique:

"For the umpteenth time France has again straightened out its troubles. For a few days it looked like we might have some real trouble. DeGaulle did not get in with many votes to spare, and if the politicians had not voted him in, I think we should have had civil war because the Army would certainly have tried to impose him on the French Parliament. There have been a few manifestations, but nothing of importance. Thank goodness, the Communists have no stock of arms and the CRS (Compagnie Republicaine de Securite) are on the side of the Army. However, everything is quiet now."

Sol Hurok's Paris rep, Wolfe Kaufman, onetime VARIETY staffer, reports:

"It did look very bad here . . . I am still astonished over the fact that they seem to have managed to work out a deal for DeGaulle without the spilling of blood. For the time being, it is a "droll de revolution."

"I wish I knew where this country is headed. My personal opinion is that DeGaulle hasn't got a chance and, after six months or a year of frustration (it may be less, of course) the door will be left wide open for the Communists. Last two weeks here have been terrible. Peace and quiet on the surface, as far as streets and cafes are concerned—but terrific tension. The extreme lefts have been fantastically quiet and peaceful. Why? Either because they know they haven't got a chance just now . . . the Rightists are too strong . . . or because they think the Rightists are going to flop shortly after getting in, which will give them, the Leftists, their chance. I'm inclined to agree with this latter view. One thing is sure, Democracy is dead in France. At least for the time being.

"Hotels (de luxe) have been hurt some, I gather, by people who cancelled reservations, but not too seriously. Concert business is off about 40% from the peak . . . but how much of this is seasonal and normal? Yehudi and Shostakowitch both gave concerts last week, in the worst days of the "trouble"—and were absolute capacity. The Bolshoi Ballet at the Opera House, is playing to capacity despite lukewarm notices and extremely tepid opening night reception. The Folies Bergere is in trouble—playing to about 80% of capacity, despite having a new show. That's probably the best proof that biz is off, at this time of year."

'Frigidity' Theme

Continued from page 3

er on the current UA distribution schedule.

Story of "Mountain" centers on a British couple in Nepal, she a writer who becomes a lecturer in local school and he a retired civil servant from Calcutta. The marriage is on the rocks because of what's believed to be her frigidity.

As new characters are introduced, there's much development in the romance department, on both sides. Adultery is clearly suggested as new and old friends come on the scene. Prominently included is a doctor who left his wife some years before and comes to be an intimate of femme of the pair.

The doctor's wife shows up unexpectedly to become a participant in the morally downbeat passings. The local Nepalese, to add to the tone, are suspected of being a lascivious lot.

Par has assigned neither producer nor adapter to the "Mountain" production. But arrangements already have been made to do the lensing in Nepal.

Culver City Idle Now But Metro Releases Under Way Overseas; Recent Minor Outsiders Okay

Although there is presently a lull in production activities at Metro's Culver City studio, the company is associated with a variety of projects that are currently being filmed abroad. The films being made in Europe involve co-production deals with various independents, some of which M-G has financed completely.

In addition to "Ben Hur," an all-Metro picture, the company is connected with "The Angry Hills," being filmed in Greece and England; "The Scapegoat," England; "The Doctor's Dilemma," also England, and "The Journey," Vienna. Metro also has a partial interest in "The Naked Maja," a three-way project involving M-G, Titanus of Italy and United Artists.

The indie pictures being made abroad are separate from the independent deals finalized on the Coast by production chief Sol C. Siegel. Arrangements for these co-productions were made in New York prior to Siegel's assumption of the top production post.

In the past two years, Metro has been associated with some dozen co-productions with indies, with the majority being modest budget entries in the $500,000 to $800,000 category. Surprising aspect of this program is the fact that the company has emerged with a neat profit from these films although not all of them received critical acclaim. This is in sharp contrast to the company's studio operation which has continued to show a loss—estimated at $5,000,000 for the past six months—because of the tremendous overhead. The comparison of the black figures chalked up by the non-studio product as compared with the red ones resulting from the studio operation may provide food for thought by the company's economy-conscious board of directors.

It's understood that Metro will continue to seek outside deals for productions abroad and possibly in New York. Maurice Silverstein, a v.p. of Loew's International, has been in charge of the program of assembling outside packages. His activities have been separate and apart from the studio operation up to now. However, with Siegel's takeover of the production post, it's felt that he will be consulted on all outside deals, although Silverstein will continue to initiate many of the outside-of-Hollywood arrangements.

Since Siegel has taken firm command of Metro's production operation, there's been a noticeable pickup in important agreements with independents. Within a week after signing Frank Sinatra's Hobart Productions to a multiple picture deal, Siegel concluded a deal with Julian Blaustein who will operate at the Culver City lot under his own production banner. He joins the Metro roster at the end of this month, at which time he will discuss production plans with Siegel.

• ASK FEES' EXEMPTION

Franklin, N. H., Regal Fears Possible Shuttering

Franklin, N.H., June 10.

Franklin City Council has been asked to relieve the Regal Theatre from local exhibition charges to prevent the possible closing of the city's only film house. The theatre, owned by the Graphic Theatre circuit, pays $466 yearly in fees—$3 for every Sunday and $1 daily for each weekday it operates.

Several councilmen reportedly were in sympathy with the theatre's request and the matter was referred to the council's ordinance committee for further study.

Yank-Soviet Film Talks Ice-Boxed

Pending some final agreement, or a return to the status quo, there cannot—and should not—be any individual company film deals with the Russians, a source close to the Soviet-American cultural exchange talks confirmed last week.

These talks are currently considered "in suspension," and the clear implication is that the Soviets themselves wouldn't negotiate deals with anyone outside Motion Picture Export Assn. until there is clarification of where matters stand. This, of course, automatically leaves out independents who, on paper at least, aren't bound by any MPEA affiliation.

Under the original arrangements, the Soviets were to have gotten in touch with MPEA within 30 days of their departure from the States, i.e. the end of May. However, it's considered unlikely that there will be any resumption of negotiations now till the fall.

At that time, if it's clear that there is no deal, the field will be thrown open to the individual companies. It was that way originally, but the distributors ended up assigning their rights to MPEA to carry on the discussions.

While it is not in any position to lay down the law, the U.S. State Dept., i.e. the film section of the U.S. Information Agency under Turner Shelton, has made it plain that it doesn't favor any deals with the Soviets that aren't cleared under the provisions of the cultural exchange pact.

Sig Kusiel Exits Col, J. E. McConville Upped

Two importantly-placed execs with Columbia International exited the company this week in a shakeup that saw the replacements quick in coming.

Out as v.p. and Latin America supervisor is Sigwart Kusiel. Succeeding him as supervisor (but not with v.p. chevrons) is Joseph E. McConville, son of Joseph A. McConville, boardchairman of Col Int'l. Younger McConville had been assistant supervisor.

Departing the post of managing director of Australia and New Zealand is Leroy Brauer, and taking over is Colin Jones, who had been sales manager.

This territorial division, which had been operated on an individual basis, also now has become under the supervision of Michael Bergher, supervisor of Japan and the Far East.

STROSS TEES PIC IN GREECE

London, June 10.

Production starts today (Tues.) in Greece on "The Angry Hills," which Raymond Stross is making for world release by Metro. Robert Mitchum heads the cast, which will include Elizabeth Mueller, Stanley Baker and Gia Scala.

The film, based on a novel by Leon Uris, is to be directed by Robert Aldrich. Location lensing will continue in Greece until late in July, when the unit will start filming interiors at the Metro studios at Elstree.

Carnies Long For

Continued from page 1

ty. However, the grosses aren't as big as they used to be. During that era of the bigtime strip, deals were made on the basis of guarantees and percentages. There were times when the clothes-droppers refused nitery and theatre engagements because the coin was too big in tents.

Since the Misses Lee and Rand have deserted that form of show biz, a new crop of burley names have come up, and it's felt that they could be made to stir the b.o. of the rural routes. For example, an engagement in Las Vegas would be considered good enough reference for work along the canvas route. With Haro'd Minsky shows predominating at the Dunes Hotel, Las Vegas, at least a format and a crop of performers have become eligible for development along the carny time.

Johnnie M. Graham, formerly a projectionist at Wichita Falls, Tex., has entered the Will Rogers Memorial Hospital at Saranac Lake, N.Y., as a patient.

40 Nations at Berlin Film Fest; Iran First-Timer; USSR Uncertain

Berlin, June 10.

Some 40 nations, Soviet Russia not yet committed, will be repped at the eighth International Film Festival which will be held here June 27 to July 8.

This year's feature film jury will consist of 11 members. They include Frank Capra (U. S.), Jean Marais (France), Isa Miranda (Italy), actress Michi Tanaka (Japanese wife of local actor Victor de Kowa), Joaquin Novais Teixeira (film critic from Brazil), German pic director Gerhard Lamprecht, film critic Willy Haas and screenwriter Gerhard T. Buchholz. Reps from Great Britain and India as well as a fourth German jury member still are to be named.

The U. S. contributions to Berlin will include Paramount's "Wild Is the Wind," Stanley Kramer's "The Defiant Ones" (world preem), Disney's full-length documentary "Perri" and the shorts "The Whetback Hound" and "Look, That's Berlin."

Great Britain sole feature will be "Ice Cold in Alex" which J. Lee Thompson directed with John Mills, Harry Andrews and Sylvia Syms in the leads.

All four Scandinavian countries will show films: Sweden comes along with Ingmar Bergman's latest opus, "Smultronstallet," whose German title reads "At the End of the Day." Pic stars Folke Sundquist, Victor Sjoestroem and Bibi Andersson. Also on the Svensk list is a colored cultural film about the botanist Linne.

Denmark's official entry is "Gul og gronne Skove" (Golden Mountains), a colored comedy starring Axel Bang and Henny Lindorff. In addition to this feature, country will show the short subjects "The Cyclists" and "Forars-Frederik" (Spring-Fritzel). Latter is a cartoon.

Norway has set a feature "Ut av Moerket" (Out of the Dark). Finland's entry is "Miriam" which William Markus shot after a novel by Walentin Chorell.

For the first time, Iran will participate in an international film festival. Country is sending "Schab Neschini das Djajannam" (A Night in Hell) in Berlin. Samuel Khotschikian directed this one in Teheran.

The German entries have not been chosen as yet. A special committee is making the picks in Wiesbaden this week.

Local organizers are trying to get as many foreign name stars as possible to Berlin. Word goes that Clark Gable, Montgomery Clift and Gregory Peck will show up but this is unconfirmed. Paul Douglas, Stanley Kramer and Robert Cummings are among those called for certain. Same goes for Italy's Gina Lollobrigida and Giulietta Massina, Britain's John Mills and Sylvia Syms as well as Spain's Carmen Sevilla and Faten Hamama. Latter reps the United Arabian Republic and was in Berlin five years ago.

British TV Curbs

Continued from page 5

the British industry has supplemented its plan by notifying American distributors that they will not play any pictures of U. S. distribs who sell to tv unless the British tv rights are excluded from the sale. According to Levy, he was told in London that Paramount, in its pre-1948 sale to tv, has complied with that demand "at least temporarily" and that United Artists excluded the United Kingdom tv rights in its recent sale of a group of post-1948 pictures.

Puerto Rico Playoff

Continued from page 3

been invited and opening will be a gala affair.

For the first time a film will be shown in Puerto Rico in 10 houses simultaneously. Because of the fact that O'Dell's is a new firm, films will be admitted tax free under Puerto Rican exemption. Otherwise, each print shipped by United Artists from the States would be taxed at the rate of two cents a foot.

O'Dell has discussed future local films with United Artists.

TRAILER SHOT IN THEATRE

Exploitation Pair Booking Advanced—Ballyhoo Faces Crisis

San Antonio, June 10.

An emergency tv trailer was obtained for Allied Artists' "War of the Satellites" and "Attack of the 50-Foot Woman" by filming the regular theatre trailers with a newsreel camera as they were being shown on the screen of a theatre.

The AA pictures had been booked at the Texas Theatre, operated by the Cinema Art Theatres chain, but the distributor, due to an advance in the release date, had failed to provide a tv trailer, considered essential for the promotion of the exploitation-type pictures.

The tv schedule had been set by the circuit's ad agency, but no tv trailer arrived from AA. As a result, KONO-TV's newsreel cameraman was called in and he shot the trailer in the theatre with a 16m Auricon camera.

AA Buys Up 13,000 Mirisch Shares

A group of top Allied Artists executives have acquired the remaining stock—a total of 13,000 shares—owned by the Mirisch brothers following the exit of Harold, Walter and Marvin Mirisch from AA to organize their own independent theatrical film production company, it's reported by the Securities & Exchange Commission.

The AA execs buying the Mirisch stock were prexy Steve Broidy, exec v.p. George Burrows, secretary Sam Wolf, board member Sherrill Corwin, sales v.p. Morey Goldstein and v.p. Ed Morey. It's reported in financial circles that negotiations have been concluded by the same AA group for the purchase of a block in excess of 40,000 shares owned by the estate of G. Ralph Branton, who had been an AA v.p.

Columbia Sues Glenn Ford On 'Angry Man' Refusal; Star Had No Script Veto

Los Angeles, June 10.

Columbia Pictures has slapped $676,876 breach-of-contract suit against Glenn Ford for actor having assertedly nixed appearance in "The Last Angry Man."

Film company contends in complaint that Ford has no contractual right to either approve or choose a script for his one-picture-a-year commitment, under a four-year pact signed March 20, 1955.

According to studio, after agreeing to play in picturization of the best-seller last January, actor in May notified the company he was dissatisfied with script and didn't want to do picture. Col claims it already had spent considerable coin and committed other players to film, which was skedded to start July 14.

'Anatomy of Murder'

Continued from page 4

undertake to give you . . . first refusal of the film rights arising from the novel alone . . ."

The "other contracting parties" alluded to were apparently Michigan Supreme Court Justice John D. Voelker, whose pen name is Robert Traver; John van Druten who did the stage adaptation of the book and Theatre 200 which was to co-produce the Broadway play with Stark. The involved arrangement fell into controversy when van Druten died on Dec. 19, 1957, before he had signed the contract. St. Martin's published the book on Jan. 7, 1958, and it became a best-seller. Van Druten's estate signed the original contract with Stark in behalf of the deceased playwright, but St. Martin's claims that the pix rights—tied in with the stage rights in the contract with Van Druten—reverted to them (St. Martin's) on van Druten's death.

Preminger's Carlyle Productions is reported to have offered $350,000 for film rights to the novel, not involving the van Druten dramatization. Stark's agreement with Van Druten, St. Martin's et al, calls for a $100,000 payment on the film rights to the play plus $50,000 or one-tenth of one per cent of the gross for each week the play runs on Broadway whichever is greater.

Both Stark and Perminger have filed "Anatomy of a Murder" as title with the MPAA's registration bureau and a contest is in progress in this area. Stark has agreements with United Artists for distribution and with Gregory Peck as the star. Preminger would release through Columbia.

State Dept. May

Continued from page 2

cially been approved, prospects for its launching this summer are good. State Dept. has already circularized its cultural attaches abroad for reaction to tour. And USO is definitely interested in bringing such surefire entertainment to troops based in Europe. So, too, is Professional Entertainment Branch of Armed Services, which would arrange for transportation if show gets State and USO nod.

Names of d.j.'s and "east" of show are not yet firmed up, though such names as Dick Clark, Ira Cook, Eddie Fisher and Debbie Reynolds, and Nat King Cole, have been suggested. Most likely formula, according to one Government spokesman, will be to organize unit of d.j.'s, plus orch and some singers, and to add name talent recruited from the many currently touring Europe. Troupe might even distribute platters, contributed by record companies for promotion, and is considering bringing films of toprated d.j. shows.

There is no question of b.o. appeal of such a show in Commie countries, where r 'n' r has been bootlegged and jam sessions are openly held. State Dept. has received assurances of good taste, proper presentation, etc., and is said to be about ready to give approval.

Kirk Douglas has been awarded an honorary degree of Doctor of Fine Arts from his alma mater, U. of St. Lawrence, Canton, N. Y.

Big 20th Radio Jingle for 'Bravados'

Einfeld Bypasses CBS in Saturation Deal As "Too Difficult to Deal With'

Having fashioned a catchy jingle to plug its "The Bravados" in a pre-release saturation radio campaign, 20th-Fox plans to translate it into various languages for use on radio abroad.

According to Charles Einfeld, 20th ad-pub v.p., this is the first time a U.S. plug is being converted for use overseas. In fact, says 20th, this is one of the rare instances in which a jingle has been used in the first place to sell a picture on the air.

Radio campaign is one of the biggest 20th has ever bought. It'll go out over the NBC, ABC and Mutual radio webs on the weekends of June 21-22 and June 28-29. Gregory Peck starrer is due for release July 4.

Asked why 20th didn't include CBS in its spot buy, Einfeld said the network was "too difficult to deal with. They don't seem to care whether we buy time or not."

According to 20th, its "Bravados" radio campaign will reach over 80,000,000 listeners each weekend over both the network and independent stations. Tune of the jingle is fashioned after the title tune of the film.

More Like Maine Than Maine

Connecticut Selected for Columbia's Tale of Pet Lobster, 'Miss Casey Jones'

Hartford, June 10.

Location shooting of "Miss Casey Jones" started at nearby Chester early last week. Picture to be released under the Columbia banner, is in technicolor. Skedded for fall of '58 showings.

Plot of the picture is set in a Maine hamlet. However, according to studio execs, town of Chester more resembles a Maine town than does anything they could find in that state. Other twist is that comedy revolves about a pet lobser. Connecticut shore lobster found to be more suitable than any from Maine. So impressed was one local rag—New Britain Herald—by use of Connecticut shore product that it editorialized in favor of more commercial use of the Connecticut water product.

Exec producer of the film is Martin Melcher. Richard Quine is producer-director. Featured are Doris Day, Jack Lemmon and Ernie Kovaks. Carter DeHaven is assistant director. Unit publicist is Robert Yeager.

Columbia technicians were imported and heavy equipment caravan trucked from coast. Technicians are being housed at Statler-Hilton in Hartford. IATSE personnel from the area are augmenting Columbia grips, electricians, carpenters, etc.

PAR SCRAM OF FILM ROW

Office Space Nearer Chi's Loop To Save $50,000

Chicago, June 10.

Paramount may be the first major to defect from Chicago's Film Row. It's believed near forsaking the near south side next fall for less expensive space closer to the Loop, most likely either the new Prudential skyscraper, or the Palmolive building on upper Michigan ave. It's estimated such a move could effect a yearly savings of some $70,000. Lease on present quarters, once owned by Par, expires next October. Branch and district offices currently occupy less than a third of available space.

60 Domestic Keys For 'So. Pacific'

Prediction that the Rodgers & Hammerstein filmusical, "South Pacific," will be playing in 60 cities in the U. S. and Canada and in 50 keys abroad was made in New York yesterday (Tues.) by George Skouras, prez of Magna Theatre Corp., the distributor. He said 140 installations would be involved by Oct. 1.

Picture to date has grossed $2,300,000 in 23 domestic dates on a 10 shows-a-week sked and during the generally slack season. Big boost is hoped for during the summer, when several of the "South Pacific" houses will switch to a two-a-day policy to accommodate the family trade.

Allied Artists Loss Down; Federal Refund Of $673,000 Sweetens

Hollywood, June 10.

Allied Artists and its wholly owned subsids, which for corresponding period last year showed a net loss of $2,052,478, came through the 39 weeks ended March 29, 1958, with a net loss of $201,980, before Federal income taxes and without audit.

A credit of $673,000 was provided for estimated refund of Federal income taxes, in 39 weeks ended March 30, 1957, which reduced the net loss, after this income tax credit, to $1,379,478. No such credit was provided in current period of 1958, according to prexy Steve Broidy.

Company's gross income for 39 weeks ended March 29, 1958, was $12,248,336, as against $14,090,737 for same period in previous year.

UA: Risks & Profits

Continued from page 4

sharing of the profits with the indies—"in many cases a substantial sharing"—and one of the results is the accumulation of enough pictures in the "A" category in definite preparation to support the release program through 1961. Specifically, there are more than 75 productions now being readied.

UA as of present has a backlog of 35 pictures, which was termed the biggest in history.

UA's program will continue at a releasing pace of 40 to 48 features a year, many of them "A's" but still with the small ones that continue to make money for the company. As for the bigtime, Krim revealed UA will place tradepaper ads in October listing 24 "important" releases for 1959.

Stockholder meeting, which took place at the Rivoli Theatre, was informed by Krim that the first quarter of 1958 meant a jump in net profits to $636,000, or 59c per common share, on a gross of $16,485,000. Corresponding period of a year ago brought a net of $569,000, or 53c per share, on a gross of $14,389,000.

All directors were reelected at the session and the previously-reported stock option plan for execs who are not already substantial owners of the company was approved.

TENT 25 TAKES SPACE IN MASQUERS' CLUB

Hollywood, June 10.

Southern California Variety Club Tent 25, which since 1941 has headquartered at Ambassador Hotel, has made an arrangement with the Masquers Club to share its clubhouse for tent's future home.

Tent 25 takes 350 members to its new home. Masquers has turned over three rooms upstairs to showmen.

Unreel Cop-Nixed 'Nana' At Chi Bar Assn's HQ

Chicago, June 10.

Challenged to uphold the city's obscenity laws, the Chicago cops last week turned the other cheek.

They'd been told beforehand that the American Civil Liberties Union; Illinois Division, planned a private showing of the French "Nana," which the police-controlled censors here have banned. No gendarmes appeared, however.

The pic, incidentally, was screened at Chicago Bar Assn. quarters.

Knights of Columbus Rap

Fairbault, Minn., June 10.

Echoing similar sentiments of other Catholic lodges, the Minnesota Knights of Columbus, meeting here, condemned "moral laxness among some persons high in the field of motion pictures and television."

The resolution, one of 30 adopted, deplored anonymously "failure to maintain decent moral standards in their public and private lives."

TV: Global Cloud

Continued from page 5

outfit in order to restrict its competitive operations isn't as strange as it might sound in the U.S. The European (and British) argument in this respect always tends to amaze American unaccustomed to the continental way of doing business.

American observers in Europe say it'll be years before television will really hit there. They don't look for as devastating a pattern as the one that sledgehammered the U.S. trade. Few question the fact that the American films will suffer with the rest once people start staying in their livingrooms. At a time when Hollywood depends more than ever on its overseas revenue, the prospects for such a decline are of no small concern.

"No. 1 Boxoffice Champion!"

-VARIETY

RODGERS & HAMMERSTEIN'S

SOUTH PACIFIC

The Greatest Show IN TODD-AO!

Has grossed to date

$2,297,340.25

In only 23 engagements, playing only 10 shows per week!

And this is only the beginning!

12th week **New York** • 11th week **Miami Beach, Chicago, Philadelphia**
10th week **Washington, Baltimore** • 9th week **Cleveland** • 8th week **Pittsburgh, Boston, Detroit** • 7th week **Dallas, St. Louis** • 6th week **Indianapolis, Cincinnati, Denver** • 5th week **Montreal, New Orleans** • 4th week **Louisville**
3rd week **Buffalo, Los Angeles** • 2nd week **Atlantic City, Seattle, Portland**

And in LONDON & MANCHESTER, England

SOLD OUT SINCE OPENING!

NOTE—'SOUTH PACIFIC' will be shown only in TODD-AO indefinitely!

Picture Grosses

'Dracula' OK 10G, Frisco; 'Acre' 8G

San Francisco, June 10.

First-run biz mainly is mild here currently, with Giants ball team, back in city from first road trip, and fine summer weather eating into attendance. "High School Confidential" looks mild at Warfield while "Dragstrip Riot" is drab at the Fox. "Horror of Dracula" shapes just okay at Golden Gate. "Too Much, Too Soon" is in much same category at St. Francis. "Vertigo" is rated excellent in second Paramount week. "God's Little Acre" looms good in second at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Okay $10,000 or near. Last week, "Hot Spell" (Par) and "Cole Younger, Gunfighter" (AA), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Dragstrip Riot" (AI) and "Cool and Crazy" (AI). Drab $7,500 in 6 days. Last week, "From Hell To Texas" (20th) and "Count 5 and Die" (20th), $10,500.

Warfield (Loew) (2,656; 90-$1.25) — "High School Confidential" (M-G) and "Gunfire At Indian Gap" (Rep). Mild $10,000 or less. Last week, "Sheepman" (M-G) and "Lawless Eighties" (Rep) (3d wk), $7,000.

Paramount (Par) (2,646; 90-$1.25)—"Vertigo" (Par) (2d wk). Excellent $15,000. Last week, $25,000.

St. Francis (Par) (1,400; 90-$1.25)—"Too Much, Too Soon" (WB) and "Manhunt in Jungle" (WB). Okay $9,000 or near. Last week, "Bridge on River Kwai" (Col) (12th wk), $10,000.

Orpheum (SW-Cinerama) "Search For Paradise" (Cinerama) (13th wk). Nice $14,500. Last week, $18,000, with 4 extra shows.

United Artists (No. Coast) (1,207; 90-$1.25) — "God's Little Acre" (UA) (3d wk) and "Island Women" (UA). Good $8,000 or close. Last week, $9,800.

Stagedoor (A-R) (440; $1.25-$1.50)—"Fantasia" (BV) (reissue) (2d wk). Hep $2,000. Last week, $3,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Mam'zelle Pigalle" (Indie) (2d wk). Fine $3,500. Last week, $4,000.

Vogue (S.F. Theatres) (364; $1.25)—"Gate Of Hell" (Indie) and "Umberto D" (Indie) (reissues) (2d wk). Nice $2,300. Last week, $2,700.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (76th wk). Trim $9,000. Last week, $12,000.

'Acre' Bangup $11,000 In Buff.; 'Pacific' 11½G, 3d

Buffalo, June 10.

Local boxoffice biz continues quite well here this stanza though some of newcomers are not doing much. Strength is in the holdovers and longruns. "God's Little Acre" looms potent in second round at the Buffalo while "South Pacific" shapes big in third Century session. "Too Much, Too Soon" is rated fair at Center as is "Machine-Gun Kelly" at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"God's Little Acre" (UA) and "Toughest Guy in Tombstone" (UA) (2d wk). Potent $11,000. Last week, $16,500.

Center (AB-PT) (3,000; 70-90)—"Too Much, Too Soon" (WB) and "Dangerous Youth" (WB). Fair $7,500. Last week, "10 North Frederick" (20th) (2d wk), $6,500.

Century (UATC) (2,700; $1.50-$3)—"South Pacific" (20th) (3d wk). Big $11,500. Last week, $11,500.

Lafayette (Basil) (3,000; 70-90)—"Bullwhip" (AA) and "Hong Kong Affair" (AA). Dull $6,500. Last week, "Horror of Dracula" (U) and "The Thing That Couldn't Die" (U), $8,500.

Paramount (AB-PT) (3,000; 70-90)—"Machine-Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Fair $8,000. Last week, "Vertigo" (Par) and "Hard Man" (Col), $12,400.

Teck (Loew) (1,200; 70-$1.25)—"From Hell to Texas" (20th). Drab $2,500. Last week, "Long, Hot Summer" (20th) (5th wk), $3,000.

'Vertigo' Great $9,000, Balto; 'Pacific' Ditto 10th, 'Acre' Hotsy 8G

Baltimore, June 10.

"God's Little Acre" and "Vertigo" are still way ahead of the pack here this round despite being in second rounds. "Vertigo" is great at Mayfair in second. "Acre" is hotsy at Stanley. Elsewhere, things are not so healthy. "Hot Spell" is just okay at the Five West. "High Cost of Loving" at Film Centre looms slow. "High School Confidential" looks modest at the Hippodrome. "South Pacific" is holding nicely at the New. "This Angry Age" is dull at the Town.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"10 North Frederick" (20th) (2d wk). Fair $5,000 after $7,500 opener.

Cinema (Schwaber) (460; 50-$1.25)—"Mam'zelle Pigalle" (Indie) (3d wk). Fair $2,000 after $2,700 in second.

Film Centre (Rappaport) (890; 50-$1.25)—"High Cost of Loving" (M-G). Slow $3,300. Last week, "Goddess" (Col) (2d wk), $4,000.

Five West (Schwaber) (460; 50-$1.25)—"Hot Spell" (Par). Oke $3,000. Last week, "Rouge et Noir" (DCA) (3d wk), $2,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"High School Confidential" (M-G). Modest $6,500. Last week, "Bridge on River Kwai" (Col) (11th wk), $5,000.

Little (Rappaport) (300; 50-$1.25)—"Marcelino" (Indie). Nice $2,200. Last week, "Black Tent" (Rank), $2,000.

Mayfair (Fruchtman) (900; 50-$1.25)"Vertigo" (Par) (2d wk). Great $9,000 after $10,000 opener.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (10th wk). Holding at $9,000 after near the same in previous week.

Playhouse (Schwaber) (460; 50-$1.25)—"Desire Under Elms" (Par) (2d wk). Nice $3,500 after $3,600 opening week.

Stanley (Fruchtman) (3,200; 50-$1.25)—"God's Little Acre" (UA) (2d wk). Hotsy $8,000 after $16,000 in first.

Town (Rappaport) (1,125; 50-$1.25)—"This Angry Age" (Col). Blah $3,000. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G), $4,700.

'Parents' Good $3,500, San Juan; '10 C's' $4,100

San Juan, June 10.

With improved weather, film grosses continued satisfactory but not sensational in past stanza. "10 Commandments" improved in its 10th week to a good total, bettering the previous week. It nosed out "Sayonara" which had been the leader in recent weeks. Latter still is strong in fifth round, and run has been extended an additional week. "Parents Holiday," good in first stanza, tops the newcomers.

Estimates for This Week

Paramount (Par) (916; $1.50)—"Sayonara" (WB) (5th wk). Strong $3,800. Last week, $4,200.

Metropolitan (Commonwealth) (1,026; $2)—"10 Commandments" (Par) (10th wk). Good $4,100. Last week, $3,200.

Music Hall (Commonwealth) (600; $1)—"Parents Holiday" (UA). Good $3,500. Last week, "Gift of Love" (20th), $3,700.

Lorraine (Commonwealth) (700; $1)—"Quiet American" (UA). Mild $2,400. Last week, "Baby Face Nelson" (UA), $3,500.

Metro (M-G) (1,000; $1)—"I Accuse" (M-G) (2d wk). Drab $2,400. Last week, $4,200.

SEATTLE

(Continued from page 9)

(1,870; 95-$1.50)—"Hot Spell" (Par) and "Maricaibo" (Par). Poor $4,000. Last week, "10 North Frederick" (20th) and "Blood Arrow" (20th) (2d wk-5 days), $4,200.

Music Box (Hamrick) (850; 95-$1.50) — "Stagestruck" (BV). Sad $1,500. Last week, "Desire Under Elms" (Par) (2d wk), $2,000.

Orpheum (Hamrick) (2,700; 95-$1.50)—"God's Little Acre" (UA) and "Island Women" (UA) (2d wk). Good $7,000 or near. Last week, $9,400.

Music Hall (Hamrick) (2,200; 95-$1.50)—"This Happy Feeling" (U) and "Missouri Traveler" (BV) (2d wk). Good $5,000 in 5 days. Last week, $6,400.

Paramount (Fox - Evergreen) (3,107; 95-$1.50) — "River Kwai" (Col). (12th wk). Swell $6,000. Stays. Last week, $6,800.

'MOUNTIES' SHARP 6G, OMAHA; 'FLIGHT' 3½G

Omaha, June 10.

Biz is holding up well this week at the downtown first-runs although far from sensational. "Susannah of Mounties" is sharp at the State while "10 North Frederick" is nicer at the Orpheum in its second stanza than in opener. "Hot Spell" is only fair at Brandeis. "High Flight" looks mild at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Hot Spell" (Par) and "Plunder Road" (Indie). Fair $2,500. Last week, "Too Much Too Soon" (WB) and "Showdown at Boot Hill" (20th), $3,500.

Omaha (Tristates) (2,066; 75-90)—"High Flight" (Col) and "Crash Landing" (Col). Mild $3,500. Last week, "Teacher's Pet" (Par), $5,500.

Orpheum (Tristates) (2,980; 90-$1.25) — "10 North Frederick" (20th) (2d wk). Okay $7,500 after $6,000 last week.

State (Cooper) (850; 70-90)—"Gulliver's Travels" (NTA). Sharp $6,000. Last week, "Hunted Stranger" (M-G) and "Fiend Without Face" (M-G), $4,000.

'Eternity' Okay $6,000, Port.; 'Pacific' 14¼G, 2d

Portland, Ore., June 10.

First-run trade still is unexciting here as new product fails to shape up well. "South Pacific" still is very big in second round at Broadway. "Here To Eternity," out on reissue, looms okay at Orpheum, while "God's Little Acre" is okay in third at Paramount. "Fraulein" looms only mild at the Fox.

Estimates for This Week

Broadway (Parker) (890; $1.50-$3)—"South Pacific" (20th) (2d wk). Hefty $14,500. Last week, $14,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Fraulein" (20th) and "Blood Arrow" (20th). Mild $6,500. Last week, "10 North Frederick" (20th) and "Thundering Jets" (20th), $6,400.

Liberty (Hamrick) ($1-$1.50)—"War of Satellites" (AA) and "Attack of 50 Ft. Woman" (AA). Slim $5,000. Last week, "This Happy Feeling" (U) and "Reach For Sky" (Rank), $6,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Here To Eternity" (Col) (reissue) and "Decision At Sundown" (Col). Okay $6,000. Last week, "Too Much, Too Soon" (WB) and "Stakeout Dope Street" (WB), $5,900.

Paramount (Port-Par) (3,400; $1-$1.50)—"God's Little Acre" (UA) and "Island Women" (UA) (3d wk). Nice $6,000. Last week, $6,800.

MINNEAPOLIS

(Continued from page 9)

"10 North Frederick" (20th) (2d wk), $7,000.

RKO Orpheum (RKO) (2,800; 75-90)—"God's Little Acre" (UA) (2d wk). Has proved to be this theatre's biggest winner in months. Strong $8,000. Last week, $12,500.

RKO Pan (RKO) (1,800; 75-85)—"Decision at Sundown" (Col) and "High Flight" (Col). Slow $3,000. Last week, "Touch of Evil" (U) and "I Married Woman" (U), $3,000.

State (Par) (2,200; 85-90)—"Peter Pan" (BV) (reissue). This oldie still a magnet at oke $7,000. Last week, "From Hell to Texas" (20th), $5,000.

Suburban World (Mann) (700; 85)—"Raintree County" (M-G) (2d run). Good $2,500. Last week, "Smiles Summer Night" (Indie) (2d wk), $1,600.

CHICAGO

(Continued from page 9)

dise" (Cinerama) (8th wk). Good $23,000. Last week, $24,300.

Roosevelt (B&K) (1,400; 90-$1.80)—"10 North Frederick" (20th) (3d wk). Slow $11,000. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (13th wk). Exciting $15,500. Last week, $17,000.

Surf (H&E Balaban) (685; $1.50)—"Rouge et Noir" (DCA) (2d wk). Slow $3,000. Last week, $4,500.

Todd's Cinestage (Todd) (1,038; $1.75-$3.30) — "Around World" (UA) (62d wk). Bright $16,000, with extra shows. Last week, $17,500.

United Artists (B&K) (1,700; 90-$1.50)—"God's Little Acre" (UA) (4th wk). Fancy $16,000. Last week, $19,000.

Woods (Essaness) (1,200; 90-$1.50)—"Vertigo" (Par) (2d wk). Sock $26,000. Last week, $35,000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (5th wk). Sparkling $4,700. Last week, $5,000.

Ziegfeld (Dowd) (585; $1.25)—"Razzia" (Kassler) (2d wk). Okay $4,000. Last week, $6,900.

Heat Hits Toronto But 'Vertigo' Brisk $18,000; 'Lions' Fine 8G in 9th

Toronto, June 10.

Despite a general biz falloff, mainly because of warm weather, "Vertigo" still is smash to pace the city with weekend and night lines. "God Created Woman" is quite disappointing. "Woman" was badly chopped by the Board of Censors, with all nude scenes scissored. "Fraulein" looms okay. Of holdovers, "Brothers Karamazov" is still leader in third stanza. "Young Lions," in ninth final frame, is showing an upsurge.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"God Created Woman" (Kings). Mild $10,000. Last week, "Paris Holiday" (UA) (2d wk), $8,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro State (Taylor) (1338; 1,058; 995; 1,089; 1,393; 752; 684; 694; 50-75)—"Gunman's Walk" (Col) and "True Story Lynn Stuart" (Col). Good $25,000. Last week, "Stakeout Dope Street" (WB) and "Violent Road" (WB), $9,000 at Downtown, Glendale, Scarboro, State only.

Eglington, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Missouri Traveler" (BV). Poor $8,000. Last week, "St. Louis Blues" (Par) and "Maracaibo" (Par), $11,500.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (9th wk). Fine $8,000. Last week, $7,000.

Hyland (Rank) (1,357; $1)—"Fraulein" (20th). Satisfactory $6,000. Last week, "All at Sea" (M-G) (5th wk), $4,500.

Imperial (FP) (3,344; 75-$1.50)—"Vertigo" (Par). Swell $18,000. Last week, "Long, Hot Summer" (20th) (3d wk), $11,000.

Loew's (Loew) (2,098; 75-$1.25)—"Run Silent, Run Deep" (UA) (3d wk). Slipping to $6,000 in 4 days. Last week, $9,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (44th wk). Holding good at $5,500, same as last week.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (10th wk). Okay $10,500. Last week, $12,000.

Uptown (Loew) (2,075 60-$1)—"Brothers Karamazov" (M-G) (3d wk). Hep $12,000. Last week, $15,000.

SECRECY CLOAKS TERM OF TROY BOOTH 'PACT'

Albany, June 10.

A threatened strike of projectionists and stage hands at Fabian-owned Proctor's and Stanley Warner-operated Troy, in Troy, did not materialize Memorial Day. A last-minute agreement between representatives of the IATSE locals and of the managements—the exact terms were hush-hushed—avoided the possibility of picketing.

One source described them as a "compromise"—to be the subject of re-discussion when business "improved."

The unions sought higher wages and better working conditions; the managements, a curtailment of rising costs in operation. Some reports here pictured the goal of the latter as one-man- in the-booth, but this was subsequently denied. The elimination of one stage hand at both large first-runs was said to be another management objective. Among those representing management in the prolonged negotiations—the contracts had expired sometime ago, but were verbally "extended"—were: Attorney Philip F. Harling, of New York, and Division Manager Elias Schlenger, of Albany—for Fabian; Zone Manager Harry Feinstein and Contact Manager James Bracken, of New Haven, Conn.—for Stanley Warner.

J. E. Kelly, an operator who heads both the boothmen and the stage workers—the two groups are said to have different business agents—was one of those speaking for the card-holders.

Film Man Heads Muny Aud

Austin, June 10.

Francis Vickers, manager of the Paramount Theatre, operated by the Interstate Theatre Circuit, has resigned to take over duties as manager of the new $3 million dollar Municipal Auditorium.

Vickers will have a department head status in the city's organization in his supervision of the combined operations of the Auditorium and the City Coliseum. He will receive an annual salary of $8,000.

Gal Alderman Hits Vancouver's Archaic Sunday

Vancouver, June 10.

Vancouver's motion picture circuits and exhibs "seem to lack courage" to show films for paid admish on Sundays, states Evelyn Caldwell, city alderman, who wants theatres to cash in on precedents lately set by the baseball club, jazz society and the symphony orch. She feels the area's blue laws should be fought.

City's two major circuits, Odeon and Famous Players, show no sign of exhibiting on the Sabbath, and Odeon's spokesman has stated that his chain "won't be breaking laws," though citizenry wants Sunday flickers, already packs several theatres which open post-midnight on the seventh day.

Miss Caldwell, veteran columnist Penny Wise with Vancouver Sun daily, scorns statutes that keep British Columbia film situations dark on the Sabbath, and asserts that Lord's Day Act and the Sunday Observance Act "contradict one another," and also are archaic, impose fines in terms of "two and fourpence," not Canadian currency. Maverick alderman, albeit champion of exhibs, has thrice proposed motion in council (put aside sans vote) that city request fiat to prosecute the offending ball team, as test case. Not that femme's against Sunday sport. "I'm in favor. But not of silly laws that can't be enforced," reveals her gambit. Code in question is so musty it deals with bull-baiting, forbids "omnibus riding" on a Sunday.

Rest of council feels it's the sole affair of solons in the capital, Victoria, and predict "stirring up a lot of trouble," precisely what's wanted by the distaffer in hope that when the smoke clears, Vancouver's sport and theatrical turnstiles will be clicking seven days a week.

Vancouver International Arts Festival has scheduled concerts at the Orpheum Theatre here on Sundays, July 27, Aug. 3 and Aug. 10. Thereby hangs a question since this is a sabbatarian burg, along with many another in puritanical Canada. Eccentricity of the situation lies in the requirement that tickets (i.e. the transaction of the business) must be purchased on a weekday for Sunday use.

Vancouver Mounties, baseball club, has lately been playing on the Sabbath, defying the blue law and the local symphony has musicalized on the biblical seventh day, without prosecution.

The law (Lord's Day Act) stands on the books but there is small inclination to jug any offenders, though theatres and cafes have not yet attempted to operate, which might bring an acute angle.

City Prosecutor Stewart McCorran quite frankly admits there seems no reason why every boxoffice can't get into this act, and laughs, "Frankly, I can't see any distinction between baseball, symphony or theatrical performances. Lots of people would rather go to a theatre than a ball game."

'Insider' Stocks

Hollywood, June 10.

Fabian Enterprises has purchased 45,300 shares of Stanley-Warner common stock, making total company holdings 373,394. According to May summary of securities and exchanges "insider" transactions. Report also shows trading in Loew's stock continues lively, with following officers or directors making purchases:—Charles Barry, 100 shares making total 200; Louis Green, representing Stryker & Brown, 1,500, making 144,035 total; Jerome Newman, for Graham-Newman, 680, making total holdings 12,135; Joseph Tomlinson, 21,600, totalling 16,000.

Matthew Fox bought 1,400 shares and later sold 1,700 shares for holdings of 615,300, of which 605,300 are held as collateral against loans. Columbia Broadcasting shares bought by Henry Bonfig amount to 200, and President Louis G. Cowan acquired 100 shares.

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Frisco Embassy Case Drones On

Eddie Zabel's 1957 Deposition Before Court in Gabby Antitrust Trial

By WILLIAM STEIF

San Francisco, June 10.

Echoes of an old Joe Blumenfeld-Charles Skouras tussle reverberated in Federal Judge Edward P. Murphy's court last week as the lawyers trying and defending the Embassy Theatre's $8-million antitrust suit against eight major producer-distributors and Fox plodded on into the summer.

The whole of the last shortened week was devoted to reading portions of Eddie Zabel's long 1957 deposition—Zabel worked for Fox from 1926 to 1956, principally as a film buyer, and now is an independent producer in Hollywood.

Robert Raven, lawyer for plaintiffs Doud Dibble and Dan McLean, summed up what he is trying to prove in the midst of one of the many arguments in court. The topic at the moment was sliding scales, but it might just as well have been any of the other technical aspects of Fox film-buying deals. Said Raven:

"The fact that we are interested in is that these sliding scales were the central part of the licensing and they were all negotiated far from San Francisco."

The Blumenfeld-Skouras dispute centered on David O. Selznick product and is being dragged into this case presumably because Dibble and McLean feel that Fox pressure prevented the Embassy from getting Selznick's "Duel in the Sun" first-run Frisco in 1946.

Raven steered Zabel into testimony about Selznick's "Spellbound" and then introduced into evidence two telegrams of June 5, 1945. The first was from Skouras to Selznick and read:

"Dear Dave. Following article appeared in Tuesday DAILY VARIETY quote Joe Blumenfeld has made formal application for right to play 'Spellbound,' David O. Selznick picture, at his United Artists Theatre San Francisco. Application was made to United Artists local branch office and is move by exhibitor to prevent selling away of the picture to Fox West Coast or any other circuit for its first-run playdate here unquote. Would you please be kind enough to hold this picture in abeyance until your general manager, Neil Agnew, returns to this country; as you know, I have gentleman's agreement with him concerning Selznick pictures first-run, San Francisco. We will make available to you any date you desire in the Fox or Paramount or Warfield Theatre. Kindest personal regards. Charles P. Skouras."

The second wire was from Zabel to Neil Agnew and read:

"Blumenfeld announces today's VARIETY he is requesting 'Spellbound' for San Francisco run stop Looks like the boys are working. Think you should clear this up immediately. Regards. Eddie Zabel."

Argue 'Collusion'

It was argued that implication of these two wires was that:

(1) Skouras and Selznick were in collusion ("gentleman's agreement") with Skouras offering Selznick any of the three top Frisco theatres, all Fox West Coast-operated at the time, in return for top-drawer Selznick product;

(2) Skouras and Zabel ("looks like the boys are working") were upset by the Blumenfeld and UA invasion of Southern California.

Zabel made the second point more explicit in his testimony.

He said that Blumenfeld and Dennis J. McNerney, the Frisco branch manager for UA, "took the lease from one of Fox West Coast's subsidiaries in Los Angeles on a theatre (the Downtown)." As culprits he named "the United Artists group, Sears and Lesserman" and then made his feelings even more explicit by saying, "they stole the lease."

Q.—So you were taking his (Blumenfeld's) pictures?

A.—No, not necessarily . . .

But Zabel couldn't recall if this was Fox's first stab at a Selznick film.

Q.—Do you recall whether or not at (this) time . . . Mr. Blumenfeld contended that he had a contractual right to have such picture ("Spellbound") exhibited in theatres operated by Blumenfeld in San Francisco?

A.—Knowing Mr. Selznick, I doubt very much that he ever let his pictures be sold on a franchise.

Legal Angles

In the light of subsequent developments—when Skouras and Selznick split bitterly in a torrent of recriminations—the idea that these two film giants would consider lying down in the same bed to crowd out the Blumenfelds seems pretty preposterous. Nevertheless, it's quite evident that this was precisely the idea, for these wires were dispatched more than a year before the key Paramount case decree.

As for the effect on the Embassy case, this appears highly questionable unless Raven introduces similar evidence tying up Fox and "Duel in the Sun." The Zabel deposition—so far, at least—barely mentions "Duel," though Zabel did give some testimony about buying Sam Goldwyn product. He testified Fox had purchased several Goldwyn films, up through "The Bishop's Wife," on overall or key deal bases but then advised RKO's Bob Mochrie:

"We felt it was more or less illegal to buy pictures on an overall basis."

(This, of course, was *AFTER* the Paramount decree.)

Earlier testimony and evidence showed all the majors had long-term franchises and master agreements with Fox West Coast assuring first-run Frisco houses of a continuous flow of product. Zabel said he helped buy film for various Fox subsidiaries, sometimes renegotiated rents and testified certain distributors preferred certain theatres.

Zabel said Pete Lundgren's sliding scale had started with Loew's in 1936 and spread to all the other majors by 1950, with the exception of Warner's. The defense lawyers insisted on trying to get a full explanation of the sliding scale method into the record, which consumed an unholy amount of time and nearly bored the pants off Judge Murphy. Raven used this to attack the whole sliding scale and especially the 5¼ per cent "negotiated expense" factor which, Zabel explained, National Theatres and Fox West Coast "charged (each) theatre of the gross toward administration . . . salaries of the executives and any office overhead . . . if there was an excess, then the cost of this administration was kicked back."

Zabel pointed out there were many variations in sliding scale and percentage deals and also discussed at great length key or formula deals.

Raven and the lawyers assisting him haven't finished reading Zabel's deposition into the record yet and as of now it looks like the dozen or so attorneys working on this case might just as well resign themselves to spending the summer in Judge Murphy's court.

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Julian Blaustein

Continued from page 5

partnership with Taradash in Phoenix Productions, which has turned out a number of films for Columbia, has been dissolved and pair will operate henceforth as single agents. Prior to "Bell," Blaustein produced "Cowboy" for Col under the Phoenix banner.

Siegel's first indie signaturing was Frank Sinatra, who has a three-pix deal with Metro.

Taradash, who has been scripting "Andersonville" at Columbia as a future George Sidney production, may remain at this studio under a new contract. Discussions are now underway.

Side-Money to Par

Paramount has a couple of deals on the fire that will bring the company $2,900,000.

Set for closing is sale of the newsreel laboratory, reportedly to Consolidated Film Industries, at $1,200,000. Second, it's understood all rights to the Par shorts and cartoons are going to Harvey Publications, publishers of comic books, at $1,700,000.

H-H-L Publicists World-Around Under Kamber

Hollywood, June 10.

Hecht-Hill-Lancaster will become the first Hollywood independent producing company to establish worldwide publicity-promotion offices in order to increase exploitation penetration on its forthcoming product. Move follows a realistic view toward foreign exploitation demands and the feeling that its films require more vigorous selling than its distributor, United Artists, can give them.

In conjunction with the pub-ad offices, there is a possibility that sales reps also will be stationed in markets outside the United States.

Company prexy Harold Hecht revealed last week that publicity-promotion representatives will be headquartered in Paris, London, Rome, Berlin and Tokyo and that these offices may do some selling as well as exploiting the H-H-L product under the probable supervision of N.Y.-based pub-ad chief Bernie Kamber. This is an extension of the pattern set some months ago, when H-H-L appointed Marc Spiegel, who had been continental manager for the Motion Picture Export Assn., as its Paris rep. It's not definite as yet, however, whether Spiegel also will head up the publicity-exploitation setup in Paris.

With "Separate Tables" to be released in November and with other important properties to roll this year and next, H-H-L feels these films require intensive exploitation of four to five months before being released. UA, because of its heavy load, usually can't give more than three or four weeks of heavy penetration before pic openings, according to Hecht.

With 14 properties currently being prepared and with four productions set to roll this summer, H-H-L stands as Hollywood's most prolific indie company. Hecht left over the weekend for Paris, where he will check into a co-production deal with a French film company, then moves to London to prep start of "The Devil's Disciple," which rolls there July 15. James Hill leaves for London July 9, with Burt Lancaster, third principal in the firm, to be in London for a starring role with Laurence Olivier and Kirk Douglas in "Disciple."

Moving to London during production of the Shaw work will be five writers currently prepping H-H-L properties. To work in the British city will be John Dighton ("Summer of the 17th Doll"), John Twist and Marvin Borowsky ("The Way West"), Ben Maddow ("The Unforgiven") and Bill Bowers ("Ballad of Cat Ballou"). While in London, Hecht also will survey British facilities for production of two medium-budgeted pix, "Tall Dark Man" and "Catbird Seat."

Banking on the success of "Marty" (which cost $350,000 and so far has grossed $5,600,000) and the belief that there is an audience for the medium-budget film if the story is good enough, H-H-L will put three films, each under $500,000 budget, into production this summer. Trio includes "Take a Giant Step," "Rabbit Trap" and "Cry Tough." A by-product of the medium-budgeted pix, according to Hecht, will be the building of new talent. With Millie Gusse heading H-H-L's casting department, company hopes to find a number of potential stars.

Rounding out H-H-L's 14-property list are "Kimberley," "The Hitchhiker," Ray Bradbury's "The Dreamers" and an untitled original by Carol Reed.

Public Flunks Title Pronunciation

Emerling's Defeat on 'Loew's'—Many Examples of Habit and Ignorance on Obscure Names

Loew's Theatres' pub-ad chief Ernie Emerling has been fighting a losing battle to get the public to pronounce "Loew's" correctly. Despite such slogans as "Say Loew's for good shows" and "For the high in entertainment—go Loew," the company's theatres are still frequently referred to as "Low-ees."

This constant battle has made Emerling and his staffers pronunciation conscious and, as a result, they have assembled their own guide to the pronunciation of several pictures currently making the rounds. Their efforts are being sent to film editors with the hope that the newsmen will serve as the intermediaries in enlightening the public on the correct pronunciation of some current film titles and stars names.

For example, take "Gigi." It's not "Gig-y" or "Gee-Gee." Emerling and his boys will have you know, but "Zhee-Zhee" as in "Zsa-Zsa." And then there's "Fraulein"—"mitout die umlaut uber die 'u.'" People are saying "Frow-line," "Fraw-line" and "Frah-leen." "Besser und rechtig," say Emerling's linguists, is "Froy-line."

"Maracaibo" is another of the tricky June time titles which Emerling's boys insist should be pronounced "Mahr-ah-ky-bo." In referring to Alfred Hitchcock's "Vertigo," the accent should be on the first syllable and should not be referred to as "Vair-tee-go," say the Loew's Theatres experts.

Other phonetic doodling by Emerling's staff includes: "St. Louis Blues" (St. Louis not St. Looey)..."Barbarian and the Geisha" (gay-sha not geesha)...Moerees Shev-ahl-yay not Morris Shevaleer...Lou-ee Schoor-dahn not Lewis Jordan...Her-my-o-nee Gingold, both hard g's..."Bridge of the River Kwai" "Kwai" as in eye, not "Kway.").

But what about "The Brothers Karamazov?"

WB's Albany Service

Albany, June 10.

The relighted Warner exchange has three veterans handling the streamlined operation. Ray Smith continues as branch manager, while Harry Aranove is back as booker and Mrs. Nancy De Sorrento is serving as secretary.

Aranove has been affiliated with Warners and its predecessors for 36 years. Mrs. De Sorrento worked as contract clerk and switchboard operator seven and one-half years. Smith is a longtime Warner employee.

Jim Evans, who functioned alongside Aranove as a date-setter for four years and who previously had been head shipper for Paramount more than 25 years, went over to Clark Film Service Monday (9). Clark ships and inspects for WB.

Billings are conducted from New York.

18 Releases Due From MGM, 1958

Metro will release 18 pictures for the balance of 1958, giving the company a total of 31 for the year. Release slate, issued by sales chief Jack Byrne, was set after talks with production topper Sol C. Siegel. At the same time, Siegel is accelerating production plans for the studio's 1959 program. The 18 pix, available for the rest of this year, gives assurance of an uninterrupted flow of M-G product, according to the company.

During June, Metro will issue "High School Confidential," "The Law and Jake Wade" and a double feature package consisting of "The Haunted Strangler" and "Fiend Without a Face." Latter two are Amalgated Productions which M-G picked up for release.

July entries include "Imitation General" and "Tarzan's Fight for Life." The three August releases are "The Badlanders," "The Reluctant Deb" and "Andy Hardy Comes Home." "Cat on a Hot Tin Roof," rated as one of Metro's biggies of the year, will be released in September. For the remainder of 1958, the company will issue "Dunkirk," "Terror at Sea," "The Tunnel of Love," "End of the World," "The Journey," "Party Girl" and "Torpedo Run."

PRODUCT AVAILABLE, RELIGHT TOWER, K.C.

Kansas City, June 10.

Fox Midwest Theatres is relighting its downtown Tower Theatre June 11 when it brings in "Snow White and the Seven Dwarfs." The big theatre was closed April 29 when the product situation went sour, taking the circuit out of the downtown loop entirely.

An upbeat in available pictures is causing the circuit to resume the four-theatre unit which had been more or less standard for some time before the closing of the Tower. It will rejoin the Uptown, Fairway and Granada in the regular first run unit, all playing day-and-date.

Other films lined up include "Proud Rebel," "Hell To Texas" and "The Bravados," which should insure satisfactory operation for several weeks, according to Leon Robertson, city district manager. Roy Hill, who had been manager of the Tower and who had been handling first run advertising and exploitation in the interim, continues at the helm.

Admission policy of 75c matinees, 90c evenings, and 25c children's fee at all times, will resume at the Tower, as it is in effect at sister houses.

Depinet Heads Pioneers

Ned E. Depinet has been reelected president of the Motion Picture Pioneers, which post he took over upon the death of Columbia exec v.p. Jack Cohn.

Also re-named were Marvin Kirsch, v.p.; William J. German, treasurer, and George Dembow, treasurer.

Film Biz Presses Cut of 10% Tax

Despite Washington's stated objections to any cut in the excise taxes, the Council of Motion Picture Organizations is still pressing for elimination of the 10% levy on theatre admissions costing over 90c.

Robert W. Coyne, special counsel for COMPO, was in Washington from his New York headquarters last week seeking to enlist additional support from Congressmen for a bill that would wipe out the impost entirely.

It was pointed out that past efforts to obtain tax relief for the picture industry always had looked doubtful but eventually proved successful. The successes include the halving of the tax from 20% and then erasure of the 10% bite on tickets pegged at 90c and lower. It's with these advances in mind that Coyne is looking for still another victory.

Aligned with COMPO in its fight for the elimination of the remaining tax is Sen. Robert S. Kerr, D., Okla. He's a key figure in the Senate Finance Committee and expectedly will prove a strong ally for COMPO.

Chi B.O. Tax Figures

Chicago, June 10.

Spring falloff shows up in Chicago filmery tax collections for April. The 3% admission impost gave the city $80,874 for the month, against the $88,088 of March. April figure, however, is ahead of the same month a year ago, when the city's take was $77,840.

Total amusement taxes in April came to $144,752, compared with previous month's $161,801, and down from the $145,422 of April a year ago.

Pathe News Library Inc. has been authorized to conduct a motion pictures and theatrical business in New York, with capital stock of 200 shares, no par value. Fliashnick & Liberman, were filing attorneys at Albany.

TELE'S 'NO CASTING' BLIGHT

The Raiding Season Is On

It's been quite a few years since the tv networks have engaged in such wholesale raiding of programs. Last season, for example, there was but one major defection to another web—which incidentally paid off handsomely for its sponsor, General Foods. That, of course, was CBS-TV's acquisition of the Danny Thomas show which had been going nowhere for several seasons on ABC. Within a short span on Columbia, it was riding the Top 10 Nielsen crest.

The list for the upcoming season is quite impressive.

CBS gets "Hit Parade" from NBC (see separate story).

CBS also inherits "Father Knows Best" from NBC.

Just when it looked as though CBS would clinch a longterm pact with Bing Crosby, along came ABC to pull off one of the major coups, snaring Crosby to a five-year pact as both performer and producer.

Despite the fact that "Dotto" has been a solidly-entrenched daytime entry on CBS, NBC succeeded in snaring from Colgate a nighttime version of the highrated game show.

And, in a sense, Oscar Katz's acquisition of the "I Love Lucy" reruns for daytime tv on CBS adds up to a "raid." Leslie Harris, of CBS Film Sales, tried desperately to maneuver the half-hour film skein into syndication. Katz won.

Exploring the Mysteries of %; Or: Why a Half-Hr. Show Costs 50G

Hollywood, June 10.

What makes television programming, and particularly vidpix, so expensive? One factor, generally overlooked, is the "hidden costs," which in the form of three varieties of agency commissions, comprise a substantial part of the cost to the sponsor but never show up in the results on the homescreen.

Commissions can and frequently do, comprise as much as 23% of the total gross package price which the advertiser pays. That's 23% that never gets on the screen in terms of scripts, stars, direction, production knowhow or the other factors that go into qualitative production.

Taking a show with a negative cost of $30,000, the final price to the sponsor, gross, may come to over $39,000; on a $40,000 production, final gross price may come to some $52,200. Conversely, on a package priced out at $52,200, all that's gone into the final finished product seen on the homescreen is $40,000.

While the pros and cons of the commission system are and no doubt will continue to be hotly debated, fact is that they account for a substantial portion of the costs. And perhaps more important, since they consist of percentages "off the top," they increase proportionately as regular production costs rise and thereby compound the price spiral in television production.

For example, commissions on that $30,000-budget series would total an additional $9,100. On a $40,000 package, the tab would come to $12,200. Since below and above-the-line costs are increasing every year due to escalator clauses and new contracts with the various crafts guilds, the commission plays an increasingly important role in pricing.

Three types of commissions are the "packager's commission," "sales commission" and "agency commission." First two are generally interchangeable—that is, one

(Continued on page 42)

$2,500,000 WIP Sale Seen on Tap

Washington, June 10.

Report here is that the Gimbel interests have completed a deal to sell radio station WIP for a fat $2,500,000. Reported purchaser is Todd chain of discount stores which operate from the New York area down to Florida. WIP-FM is included in the deal.

WIP is a 5,000 watt affiliate of Mutual web. It is one of the nation's oldest stations, having been established in 1922. Benedict Gimbel Jr., is president and general manager and has headed the operation for many years. Stock is held by Pennsylvania Broadcasting Co., controlled by Gimbel Bros.

'Steve Canyon' to Sat. In L&M Switcheroo

Liggett & Myers is doing some show switching for next season. Originally it had pacted for "Steve Canyon" to go into the Thursday night at 9 slot on NBC-TV (being vacated by "People's Choice"), but instead "Canyon" goes to Saturday at 9, same network, replacing "Club Oasis" in the fall. Thus far L & M has the show solo; probability is that a co-sponsor will be sought.

Show for Thursday at 9 has yet to be selected. Sharing the time period with L & M will be Whitehall.

NBC-TV's Plight On 'Tallahassee,' 'Cimarron City'

After trying unsuccessfully to get sponsor nibbles on its hourlong "Cimarron City" western series as a Monday night 10 to 11 attraction (opposite CBS' Westinghouse-sponsored "Desilu Playhouse" powerhouse), NBC-TV has decided to shift the show over to Saturday night 9:30 to 10:30. Whether that eases the competitive rap is something else again, for that means "Cimarron" will be slugging it out with "Have Gun" and "Gunsmoke."

Originally scheduled for the NBC Saturday time slot was the sheriff series called "Tallahassee" (out of the Ziv shop), which will now be moved into the Monday night hour slot. Like "Cimarron," "Tallahassee" is thus far bereft of sponsorship.

All of which accents the continued plight of the westerns. They're still hot as a program commodity insofar as ratings are concerned. But the clients have been running away from them.

"Cimarron," to which NBC is committed for a full season, represents a $3,500,000 production outlay. As for "Tallahasses," it's considered likely that if NBC can wrap up a half hour (10 to 10:30) sponsorship for the Monday time, the Ziv entry could go by the boards. There was some talk of shifting "M Squad" out of Friday at 9 into Monday at 10 to permit Lou Edelman's "Love and Marriage" to take over the Friday spot on behalf of American Tobacco and General Foods, but this hasn't been resolved as yet.

Bankers to NBC Board

Andre Meyer, senior partner of Lazard Freres & Co., and Paul M. Mazur, partner, Lehman Bros., were elected to the NBC board of directors last Friday (6).

DEARTH OF LIVE SHOWS BLAMED

The boom in boloney consumption is due largely to unemployed tv actors who can't afford a better comestible, according to Gotham's delicatessen store proprietors. This is also borne out vividly by the currently empty seats on the third floor of NBC's Studios where video thesps formerly sat around and chewed the fat gleaned from the hides of sundry producers and directors.

This is the toughest time in 10 years for job opportunities in live tv for actors, in the opinion of video's major casting directors. Martin Begley, veteran casting chief at NBC, says he hasn't seen it so tough in a decade. Robert Dale Martin, who holds a similar job at CBS, is of the same opinion.

Actors making the rounds of tv job sources are as grim as Russian scientists. "I've never seen it so bad," Begley said.

NBC's casting chief observed that many a toprated actor who could once afford to pick and choose now comes into a casting office with a hammered countenance. This is what the actor blurts out: "I'm willing to take an under five-line part, things are so rugged." A couple of years ago Begley couldn't buy this actor for double scale.

Currently scale on an over five-line part in a one-hour show is $210. Scale on an under five-line part in a one-hour production is $93. In fact, it is common knowledge among the casting directors that well-established supporting players, who formerly would consider only over five-line parts now are ready and eager to take walk-ons in hour-long shows. A walk-on now pays $55.

Furthermore, many thesps today are accosting casting directors with the urgent plea: "I'll do anything you've got. I need two more weeks to be eligible for unemployment insurance."

When word spread around Gotham that Begley was casting a United Jewish Appeal dramatic show—a production calling for 27 actors—Begley's office took on the appearance of Klein's bargain basement. Like a prairie wildfire, the grapevine let it be known that Begley was seeking actors. The result was near bedlam in the rush for jobs.

Begley is deeply moved by the plight of the currently unemployed actor. "It breaks my heart to see the talent going waste," he said. He blames a great deal of job scarcity in live tv to quiz and panel shows. The audience participation programs knocked the dramatic

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CBS-TV Sets Brace Of Science-Fantasy Segs To Counter 'Disneyland'

CBS-TV's programmers are confident they have come up with the solar plexus blow to ABC-TV "Disneyland." Network now feels that it can woo the moppets, and their elders, as well, from the tough opposition posed by "Disneyland" and NBC's "Wagon Train" by presenting a couple of super-science-fiction - fantasy productions this fall.

Idea is to start at 7:30 p.m. with "The Invisible Man," the Official Films production made in association with CBS. (Hubbell Robinson, CBS program chief, is currently in London huddling over details of series.)

The 8 to 8:30 p.m. slot would be super-charged with a space-aged fantasy-fiction series, "World of the Giants" made by Ziv.

Previous attempts on the part of CBS-TV to crack the "Disneyland" stronghold were not too successful but with this super-science-fiction array, it is opined that the kids and their parents may switch.

Guedel & Co. Grossing $15,000,000; Everything From Cattle to Groucho

Guedel's 'Mistakes'

Hollywood, June 10.

Missing the boat on the way to the bank, or how John Guedel, on his 20th anni in the packaging biz, recalls some nifty program ideas he overlooked.

Guedel did the following on "People Are Funny," and didn't recognize them as worthy of full shows by themselves prior to their becoming full shows by other alert-minded showmen: "What's My Line," "$64,000 Question," "To Tell the Truth," "I've Got a Secret," and "Bride and Groom." He also includes the upcoming "ESP," should it become successful.

He made the first adult western, "Frontier Town," with Randolph Scott and Claire Trevor, but in his opinion it was too much ahead of the trend. Both the nets and sponsors said it was "too adult." This was four years before the influx of "adult" westerns.

Hollywood, June 10.

John Guedel is chalking up his 20th anni in the packaging biz with a list of firsts as tall as a transmitter tower and a staggering bank account. John Guedel Productions is grossing $15,000,000 a year and has four network series going, plus numerous tv and radio productions overseas, owns a 10,000 watter in Tucson and raises cattle. Beyond that, it coasts on its laurels.

Guedel's big properties, of course, are "People Are Funny" with Art Linkletter, which first got rolling in 1938 on the West Coast under the title of "Pull Over Neighbor" and four years later decided to change the title of its present billing; "House Party," the longest-running daytime audience participation show (14 years without a break of a single day) and "You Bet Your Life" with Groucho Marx.

The three longest-running series are also on radio as simulcasts. It's Guedel's theory that radio can survive economically only by taking advantage of the big budgets of tv shows, and running simulcasts whenever possible, as he finds they are not really competitive media. The producer points out that he makes special sections of about 25% of each of the tv shows for the radio version, cutting the visual-only material.

When the folklore of the singing commercial of this country is written, Guedel will head the list inasmuch as his outfit was reportedly the first to manufacture a singing spot announcement. It was for a West Coast account, Bireley's Orange Drink. He got the idea for the singing spot by listening to the Phil Baker show which had a quartet that closed the regular straight commercial with spelling the name of the sponsor in song: D-O-L-E. Guedel figured that singing was just the thing to attract attention between programs. "Up to that time, nothing but the spoken word had been used in commercials," Guedel said, recounting his frenzied experiences in the past 20 years. "Soon after the Bireley singing spot announcement, others were doing it, notably Pepsi-Cola." He said he made $600 on the first batch of singing spots for Bireley.

As for "People Are Funny," it hasn't missed a week on the air for the past 16 years, thus making it the longest running night show in broadcasting without a break. "You Bet Your Life," now in its 12th year, has been in the Top 10 more time than any other show which gives the Guedel outfit the

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CBS Strikes It Lucky, Woos Over NBC 'Hit Parade'

CBS-TV pulled off one of the neatest tricks of the tv season when it saved the longrunning Lucky Strike-sponsored "Hit Parade" from oblivion and maneuvered a switch from NBC to CBS. It was an instance where CBS' building-from-within creative division paid off with handsome dividends, for American Tobacco, which was all set to cancel out on its present 10:30 p.m. Saturday night entry on NBC, after a season of declining ratings, has agreed to take the show out of BBD&O's production hands and permit CBS program staffers to convert the show into a Friday evening 7:30 kid-appeal show.

NBC put up a desperate fight to retain the billings, representing over $2,000,000 for time alone. But CBS, which had been working over a month in hatching the plot to convert it into a teenage-slanted early evening show, came up with the winning presentation. It's a double blow for NBC, since in all probability the 10:30 to 11 option time period will revert back to the stations.

"Hit Parade" for years had a late Saturday night track record on NBC. But when BBD&O overhauled the format and cast last year, the show went into a continuing decline. Toni has cancelled out as alternate-week sponsor and American Tobacco is on the prowl for another skip-week bankroller.

CBS will dress it up with a brand new set of personalities, along with a new format.

'LOVE & MARRIAGE' CO-SPONSOR DEAL

Hollywood, June 10.

"Love and Marriage," new filmed series produced by Louis Edelman, has been bought by General Foods and American Tobacco for next season. It was originally called 'Tin Pan Sally."

Attempts are being made to slot the new entry at 9 p.m. Fridays on NBC-TV, but to do this another spot will have to be found for "M Squad," currently in that niche. Efforts to resolve this are underway.

Bill Demarest, Patricia Barry and Kay Armen star in series. Pilot was sold 48 hours after being seen.

Bannister, Russell Up for Retirement

Two veterans of the broadcasting wars, both wearing the NBC colors, are up for retirement soon. Most imminent of the pair is v.p. Frank M. (Scoop) Russell, with a many-year track record of accomplishment "on the hill" as NBC's Washington man. Russell, although not reaching retirement age until 1960, will officially surrender his stripes next month, when he goes into the consultancy biz, with NBC as his first client under a five-year pact.

Harry Bannister, v.p. at NBC in charge of station relations, comes up for retirement next year. He, too, will enjoy a consultancy status with the network upon achieving 65, in the role of the network's "elder statesman." Both during his longtime tenure as a station operator in Detroit and for the past decade or so he was one of the more outspoken figures in the industry.

His successor will be Tom Knode, the No. 2 man in NBC station relations.

It's Showdown Time on Network Probes; Must Buys & Option Time Seen Destined for a Going-Over

Washington, June 10.

The shadows of things to come grew longer and gloomier for the networks last week. Washington developments appeared to doom such web practices as option time, must buy and program tie-in sales.

A pronouncement by antitrust chief Victor Hansen to the effect that these practices are per se violations of the antitrust laws was followed quickly by a challenge to the FCC by Rep. Emanuel Celler (D., N. Y.) demanding an end of the practices under pain of a probe of the commission. The next development was stringent questioning of FCC chairman John C. Doerfer by Senate Commerce Committee special counsel Kenneth Cox, and a statement by Doerfer to the effect that as soon as Hansen says officially a network practice violates the law, the FCC will dictate that it be stopped.

There was much dust still to be settled. Doerfer, in the next breath, said that Hansen had merely given an opinion. He added that the FCC and Dept. of Justice agreed the end of Barrow report deliberations should be awaited, that the Commission would report to Justice, and that thereafter the Justice Department would make its final decision.

Hansen granted an interview in which he appeared to say that Justice would advise the FCC about the legality of network practices, but would not prosecute in the courts if the FCC failed to move. He was quoted as mentioning the doctrine of an "expert agency," despite the fact that both the FCC and Justice are currently arguing before the Supreme Court in the NBC-Westinghouse saletrade case that the FCC is not an expert body on antitrust laws and its approval can't insulate anybody from antitrust prosecution.

In a later interview, Hansen modified this stand to a considerable extent. He indicated Justice would wait until the FCC ends its deliberations on Barrow report recommendations, among other things, for an end to must-buy, program tie-ins, and option time in its present form. Then, according to Hanson, Justice would renew its opinions about the illegality of the practices and if the FCC didn't end them in line with the Doerfer statement to the Senate Commerce Committee, Justice would definite-

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Bing's ABC Deal Total's $2,000,000

Bing Crosby's five-year exclusive television pact with ABC-TV involves approximately $2,000,000. Crosby and CBS-TV had been in negotiations for a similar deal the past few months, but the CBS board in N. Y. turned down the coin asked by Crosby's agents. CBS made a counter-proposal over the weekend, but it was rejected by the Crosby reps who immediately made the deal with ABC.

Under the terms of the ABC pact, Crosby will star in two 90-minute shows a year and will be partnered with the network in production of two pilot series yearly over the five-year span.

It's understood $150,000 per spec will be paid to Crosby's corporation for his personal services, bringing the specs pay to an overall $1,500,000. In addition, pilots will be budgeted at $50,000 each and any coin derived from series as a result would be split 50-50 between Crosby and the network.

It's reported ABC may co-star Crosby and Frank Sinatra in one or two specs, since Sinatra is under pact to the network, and he and Crosby scored a big hit last season with their Edsel show on CBS-TV Oldsmobile has bought a minimum of two Crosby specs.

Radio-wise, Crosby will do a five-minute weekly strip for ABC, same type of show he now has on CBS.

Six Producer-Director Staffers for Summer 'Studio One' Semester

Hollywood, June 10.

CBS-TV has upped a total of six of its younger creative staffers to director and producer status. All six, formerly assistant directors and assistant or associate producers, will function on "Studio One Summer Theatre."

Ron Winston, James Clark and Russell Stoneham (latter is son of San Francisco Giants prexy Horace Stoneham) will rotate directorial assignments on "Studio One." All were assistant directors on "Playhouse 90." Peter Kortner, formerly associate producer on "Playhouse 90," Dominick Dunne, ex-assistant producer on the same show, and Tony Barr, formerly associate producer on "Climax," become fullblown producers and will alternate on "Studio One" with vet producer Julian Claman.

Promotions are part of a CBS-TV plan to develop new creative talent from the ranks.

Justice Dept. Acts In Miami Scandal

Washington, June 10.

The Justice Department has assigned its antitrust division to participate in the FCC's reconsideration of the Miami channel 10 case, with Attorney General William Rogers expressing many reservations about Justice taking part in view of current grand jury proceedings on the same case.

The channel was awarded to National Airlines subsidiary Public Service Television, and thereafter became the subject of a House Commerce Legislative Oversight subcommittee probe. This led to the resignation of Commissioner Richard A. Mack, an FBI probe, and the Grand Jury investigation of the charges and countercharges of improper and illegal activities.

WKAT, a losing applicant, had appealed to the courts, and the Appeals Court remanded the case to the FCC at the request of the commission for consideration of the allegations. The court asked that the Justice Department take part as amicus curiae.

Rogers told FCC chairman John C. Doerfer that Justice must keep the grand jury case completely separate from the FCC proceedings so that the grand jury will be free to act effectively and so the FCC use of "compulsory process" doesn't interfere with the rights of those involved in the criminal proceedings.

The antitrust department was chosen to take part in the FCC proceedings because it has had no part in the grand jury case, will take no part, and will not be permitted to become familiar with any of the grand jury proceedings.

FOURTH ANNI FOR WELK

Little Did They Reckon When Summer Replacement Came In

As the summer of celluloid rerun approaches, ABC-TV's "The Lawrence Welk Show," which started out as a summer replacement, will celebrate its fourth year on the net on July 5.

About four years ago, Welk and His Champagne Music Makers subbed in the dog days on 116 stations. Catching fire, the show was made a year-round affair, with the current station lineup put at 204 stations. Welk introed his second hour-long show on ABC-TV, "Top Tunes and New Talent" in October, '56. Both shows have their original sponsors, Dodge for the Saturday show and Dodge and Plymouth for the Monday series ("Top Tunes" began a 10-week summer hiatus on June 9, but the Saturday night show continues through the summer).

Allege a Threat To 'Kill' Quizzers In Hub TV Case

Washington, June 10.

Boston industrialist Bernard Goldfine was quoted as threatening to wipe out the House Legislative Oversight Subcommittee, by subcommittee counsel Robert Lishman here yesterday (Mon.). The subcommittee, now back in Washington, was attempting to begin forging links between a Springfield, Ill., tv case in which improper influences are alleged and three St. Louis tv cases, in two of which CBS is involved.

The witness, Harry Tenenbaum, is a major stockholder in KTVI, St. Louis, Channel 2. He acknowledged that he had visited one or more, perhaps all, of the FCC commissioners but could not name definitely any one commissioner to whom he had talked.

Goldfine has been linked to the successful applicant for tv Channel 5 in Boston, the Herald-Traveler, although no proof of such a connection has yet been offered. He is also aliged to have "fixed" cases before other Government agencies, and is quoted as saying he had Presidential Assistant Sherman Adams "in his hip pocket." He has refused to turn over papers subpoenaed by the subcommittee, allegedly prevented a bank from turning over records of his accounts, and is said by the bank to have announced he would have the subcommittee put out business.

Hearings in Boston

Boston, June 10.

Hearings by a special House Subcommittee on Legislative Oversight, held in the Federal building here Thursday and Friday (5-6) regarding an alleged "pattern of influence" in obtaining of channel 5 by the Boston Herald-Traveler, brought a strong opening statement from Chairman Rep. John Bell Williams (D-Miss.) and a blistering denial of pressure from Robert B. Choate, publisher of the Herald-Traveler.

In his opening statement Thursday (5), the Subcommittee chairman said: "With respect to the Subcommittee has issued a subpoena calling for the production of records of the Boston Herald-Traveler

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'Subliminal Radio'?

Engineering faces turned cerise last Wednesday (4) when CBS Radio tried to broadcast its taped version of "Answer, Please," with Doug Edwards and Bob Pfeiffer.

At moment of airtime, engineers discovered they had failed to record the questions and answers during the taping session earlier in the day. A musical program was hurriedly substituted.

In an effort to ease the pain of the engineering boner, Arthur G. Peck, manager of CBS Radio Network Operations, denied the "ugly rumor going around that the network had 'lost' part of the program. Nothing could be further from the truth, he insisted. It was planned, he said, as an advanced piece of 'subliminal broadcasting' with some of the show being taped at above-audible frequencies.

"Just before airtime, however, our night supervisory personnel became worried, and with no thought to the progress that would have been made with what might seem to the non-scientific as a little 'dead air,' a musical program was substituted," Peck said. "Thus, scientific trail-blazing lost out to executive conservatism."

Or, in other words, somebody pulled a blooper.

TV-Radio Production Centres

IN NEW YORK CITY

Marie Janice replaces **Alice Duff** as casting director at Cunningham & Walsh . . . Organist **Billy Nalle** to do piano ghost-playing for cast member in "Member of the Wedding" on duPont Cavalcade tomorrow (Thurs.) . . . **Lee Polk**, who directs "Eye on New York" and "Hickory Dickory Dock" for WCBS-TV, will also direct station's summer session of "Sunrise Semester" starting Monday, June 16 . . . **Paul Gotkin** set to do choreography for last three **Pat Boone** tv shows via ABC-TV . . . **Jo Anne Welch**, CBS-TV and veepee of American Women in Radio and TV, addressed American Assn. of University Women, N.Y. branch, on subject of mass communication last week . . . **Richard Hayes** to sub for **Stan Freeman** on his CBS Radio shows June 28 and July 5 . . . **Raymond Scott** and **Dorothy Collins**, co-stars of CBS-Radio's "Best in Music," are parents of a second daughter, Elizabeth, born June 4 at North Shore Hospital, Manhasset . . . WCBS Radio's **Jack Sterling** and his band will make their first personal appearance of the summer June 27 at Tony Yonadi's Homestead Country Club . . . **Paul Tripp**, who started his fifth year as host and producer of WCBS-TV's "On the Carousel" June 7, will star this summer in two Clinton (Conn.) Playhouse shows, "Boy Friend" and "Visit to a Small Planet." Tripp's wife, **Ruth Enders**, will co-star with him in "Boy Friend." . . . **Sig Mickelson**, veepee of CBS, Inc. and general manager of CBS News, and Public Affairs director **Irving Gitlin** awarded silver cups by Rabbi Emanuel Racham of the N.Y. Board of Rabbis for the pair's "outstanding contributions in the field of religious broadcasting."

David H. Polinger, vet broadcasting exec, has been named sales manager for WNTA and WNTA-FM. His latest post was general manager of WAPA-TV, San Juan, Puerto Rico . . . Mutual's "The World Today" with **Westbrook Van Voorhis** commenting has been slotted by WOR at 8:05 p.m., across the board. Addition of "World Today" extends WOR's nightly news features into a solid two-and-a-half hour bloc, from 6 to 8:30 p.m. . . . Actress-announcer **Zel deCyr** will read stories at the N.Y. Institute for the Education of the Blind on Sunday (16) . . . Deejay **Alan Freed**, now doing a Monday-through-Friday show 7:15-11 p.m. on WABC, has been inked for a Saturday program as well. Show, which preemed Saturday (7) is from 7:30 to 11 p.m. . . . **Orson Bean** returns as a regular panelist on CBS Radio's "Sez Who!" on Sunday (15) . . . **Paul Gotkin** will do the choreography for the last three **Pat Boone** tv shows on ABC-TV . . . "Portrait of a Scientist," story of a cancer research doctor, will be aired by WABC Thursday (19) evening . . . **Kathryn Murray** will be hostess on NBC-TV's "Modern Romances" series for one week beginning Monday (16) . . . "Bandstand, U.S.A." on Mutual had a live jazz concert tribute on Saturday (7) to the American Federation of Musicians, convened in Philadelphia. Concert was staged outside the AFM convention hall there

Sportscaster **Red Barber**, charity worker and lay reader in the Episcopal Church, will be given official recognition Sunday (15) in form of Doctor of Humanities degree from Hobart College, Geneva, N.Y. . . . **Sydney Rubin**, director of CBS-TV Enterprises, to the coast for week's business trip . . . **Ruth Franklin** completed series of tv spots for Pepsodent through Foote, Cone & Belding . . . **Sig Mickelson**, CBS News veep, off on four-weeks tour of Europe for business confabs with CBS News bureaus in England, France, Italy and Germany . . . **Betty Ann Grove** does another shot on Jack Paar Show week of June 23 . . . **Lanny Ross**, WCBS Radio's singing star, flies to Toronto June 18 to promote his new record albums, "Silver Sounds" and "My Fair Lady." . . . **Lowell Thomas** off to Alaska and polar regions for scouting locations for next season's "High Adventure" show on CBS-TV . . . **Arnold Moss** stars on CBS Radio's "FBI in Peace and War," Sunday, June 15 . . . **Charlie Grinker** moves up to the position of a summer producer on NBC Radio's "Monitor" this summer . . . **Charlotte Manson** into cast of CBS Radio's "Second Mrs. Burton" serial . . . **Lionel Kranitz**, Tony Perkins' understudy in "Look Homeward Journal," into CBS-TV soaper "Brighter Day." . . . McGraw-Hill recently published fifth edition of "First Aid for the Ailing House" by **Roger C. Whitman**, host of CBS Radio's "Man Around the House." . . . **Judy Sutherland**, secretary to WRCA-TV's Film Procurement Manager Albert Odeal, engaged last week to Airman 2/c Richard William Brunjes Jr. . . . **Bess Myerson** of "Big Payoff" will play the lead in "Tea and Sympathy" at Somer's Point, N.J., Playhouse week of Aug. 12.

Dave Williams, Eastern Manager of CBS-TV Affiliate Relations off on Southern station tour to Norfolk, Knoxville, Birmingham, Atlanta and Mobile . . . **Bob Wilson**, WRCA-TV news commentator, celebrating eighth consecutive year as co-narrator of NAM "Industry on Parade" syndicated film series . . . **Marcel Hillaire** into this week's episode of Phil Silvers . . . **Dan O'Herlihy** plays a feature role on CBS Radio's "Suspense" Sunday 15) . . . **Elizabeth Lawrence**, currently in Broadway production of "Look Homeward Angel" and regular on "Road to Life" doubles over into one-shots on "True Confessions," "Indictment" and "True Story." . . . **Hubbell Robinson Jr.**, CBS-TV program veep, due back Monday (16) after two-week business confabs in London and Paris . . . CBS maestro **Alfredo Antonini** set for guest conducting stint with N.Y. Philharmonic at Lewisohn Stadium on June 28 with **Licia Albanese** and **Richard Tucker** as soloists.

IN CHICAGO . . .

"Bingo At Home" reportedly drew 71,000 pieces of mail its first two weeks, with 27,266 for the May 29 games alone . . . **Peggy De Lay**, ex-Fred Niles Productions, took over **Elizabeth's Bain's** post as film editor at WBBM-TV . . . WBKB's **Chuck Bill** off to Europe and Russia June 28 as head of a group of 30 American farm Industrialists . . . WMAQ's **Virginia Marmaduke** in England currently and due back June 16 . . . Daily News columnist **Tony Weitzel** doing a half-hour series for Home Builders Assn. on educational station WTTW . . . **Spencer Allen**, former WGN Inc. news director, now at ditto KMOX-TV, St. Louis . . . **Frank De Rosa** upped to WMAQ spot sales replacing **Dick Arbuckle**, who joined Robert E. Eastman reppery . . . Local NBC shop regained **John Brookman** and **Jim McEdwards** from Tatham-Laird ad agency, Brookman to take over network tv advertising promotion, vice **Bill Hohmann**, who's now at CBS here, and McEdwards to work in network tv sales . . . WTTW and WFMT collaborating on twice-weekly series of stereophonic concerts starting June 17.

IN WASHINGTON .

Edmund Taylor, well-known foreign correspondent and expert on French political affairs, assigned to Paris as special reporter for WTOP-CBS, as well as for WMBR-TV. Jacksonville, both owned by Washington Post-Times Herald . . . Program Policy Board of Washington Post Broadcasting Division skedded to hold this month's huddle at Ponte Vedra, Fla. . . . Sen. Wayne Morse (D., Ore.) will be guest speaker at June 19 meeting of Federal Communications Bar Association . . . Four members of the team of 10 U.S. educators recently returned from a tour of Russian schools, plus other leading American educators, will participate in next Sunday's (15) CBS telecast, "The Big Red Schoolhouse," moderated by newsman **George Herman**, and produced by **Bill Kobin** . . . **Joe Phipps**, news director for indie station WWDC, will be

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TAPE'S SYNDICATION HORIZONS

Not Enough Creative Manpower

Hollywood, June 10.

Hollywood's vidfilm industry today is faced with an acute shortage of top echelon creative manpower, mainly because there has been no program for development of top production execs and because the medium itself is one which constantly changes.

The shortage in this critical area isn't a new one, but it's more and more apparent today with the rapid turnover in telepix series and reshuffles at various telefilmeries.

At Metro, for example, there's an extensive search going on now for a production exec to head its telefilm operation. Metro, after a sluggish start in vidpix, is anxious to get off the ground and rank with the top telefilmeries, but thus far hasn't been able to find what it considers a qualified, top exec to braintrust such an operation.

TCF-TV, the 20th-Fox subsid, finally ended a prolonged search by signing CBS' "Playhouse 90" producer Martin Manulis to head its tv operations. There have been a number of changes in production heads during the comparatively brief existence of TCF, and 20th finally ended its search by switching Manulis to tv film although he had originally been signed to head his own indie theatrical film unit at 20th-Fox.

Universal-International, it's understood, would enter telefilm production if it could find the right vidfilm production exec to head such a unit. UI got into tv films several years ago and was burned badly producing a series that never sold, and the studio has been leery of it since.

Hollywood is dotted with vidfilmeries searching for such talent, but they're rare as they are in theatrical films, the top brass admit.

UA's Indie Pattern for TV, As In Features; 16 Projects on Board

United Artists Television is building up for a big '59-'60 splash, with 16 projects currently in various stages of development.

The 16 projects now being mulled are in association with a number of indie theatrical production outfits, some of which are slated to make their telefilm debut. They include Kirk Douglas' Bryna Productions; Marlon Brando's Pennebaker Corp., John Wayne's Batjac; Hecht-Lancaster; Bel-Air Productions, representing Howard Koch and Aubrey Schenck; Danziger Bros. of Britain, Mirisch Bros., and Seven Arts, the principals of the latter being Ray Stark and Eliot Hyman.

Negotiations with each of the above mentioned indie producing companies are in various stages of completion. Some of the projects may not get off the ground while others might be instituted. But the unpublicized talks now well underway are an indication of parent company UA's determination to try to make a big dent in tv.

Subsid United States Television, under aegis of Herbert Golden and Bruce Eells, had a late start this season. It came in with "The Young in Heart" pilot, now being peddled.

Along with the development of national telefilm properties, outfit is prepping the stage to get into syndication in the fall. Plan is to begin with a small selling organization, building up as a catalog is developed, with the eventual goal of having about six properties to introduce, a pace hit currently by Ziv.

United Artists has no target as to the number of pilots it will have for the '59-'60 season. With no big sales organization to feed at this stage, it can concentrate only

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Burns Liquidating McCadden Prods.

Hollywood, June 10.

A plan for the liquidation of George Burns' McCadden Productions Co. has been adopted, following the disposal of the "Burns & Allen" skein to Screen Gems (see separate story).

Only outstanding series by McCadden is a co-production deal with Laurel Productions on the "Bob Cummings Show," which will be worked out on another basis when the liquidation takes place. Reportedly, Burns will organize a new company which will engage in telefilm production.

NTA O'Seas Expansion

National Telefilm Associates' foreign operations have been expanded to include representatives in Japan, Australia and the Philippines.

In Australia, NTA's representative will be David Yaffa; in Tokyo, Akim Shimizu, and Felipe Ysmael, in Manila.

No 'Lock-In' On CBS' Peddling Of Truman-Murrow

It seems that MCA TV, in marketing the Paramount library, on a competitive bidding basis has started something.

CBS Film Sales has sent wire to all N. Y. stations offering the Murrow - Truman telefilm interview, "Precinct to President," on a two-run basis for $5,000. Included in the list was WCBS-TV, which carried the 60-minute network show initially. In a week or so, the show will be offered to other markets in the U. S. in a similar fashion.

Reason that CBS Film Sales' took the task of informing all stations in N. Y. at the same time and quoting the price, is that the net's film subsid wants to keep its skirt clean. Subsid doesn't want to appear to be favoring CBS o&o's, or affiliates, especially not in these times when U. S. agencies are pruning industry trade practices for alleged anti-trust violations.

MCA TV initiated the move of alerting all stations in a given market to the offer, listing all the pictures in the Paramount library, quoting prices and number of runs on each pic. Quite formidable is the MCA TV letter containing all that info on 700 Paramount pix. The one being pitched by CBS Film Sales is a simple operation in comparison.

WOR-TV's Post-'48s

WOR-TV, N. Y., pioneer in the multi-showing concept of feature telecasts, will raise the post-'48 banner high for the fall season.

"Million Dollar Movie," station's cinematic showcase, in the fall will highlight eight pix of recent vintage. They include "Androcles and the Lion," "Clash by Night," "Dangerous Mission," "Godzilla," "Macao," "Never Wave at a WAC," "Underwater," and "White Heat." The pix are among the post-'48 group now being peddled in syndication by RKO Teleradio.

INDUSTRY EYES KTTV'S PATTERN

By BOB CHANDLER

Hollywood, June 10.

Program syndication via videotape is just around the corner, and its imminence opens a vast new source of station programming that will dwarf the product heretofore available for local airing. It won't be long before every imaginative local format will get widespread exposure through tape syndication, and its originators will get monetary rewards far beyond what they've ever been able to garner through local sponsorship.

Candidate for the first taped-syndication property is an hourlong local airer here on KTTV, "Divorce Court." Series is already being prerecorded on tape, and KTTV has 13 complete shows on tape ready to roll out to other stations on a syndicated basis. The Dick Moore-helmed Los Angeles Times indie is already in discussions with several top telefilm distributors who are interested in taking over the property, strictly on a tape (no film) basis.

"Divorce Court" situation spells out the potential of tape syndication in several ways. On the economic side—perhaps the most important—taped programming will be extremely competitive to film, so much so that it could price film right out of business in the syndication field. Reason is that the originating station has already covered all the production costs before it starts selling the series. As with "Divorce Court," for example, sponsorship covers the low live costs of producing, and the syndication returns are all gravy, though of course they open the door to higher budgets locally if syndication can return some of the costs not covered by sponsors.

Any station can do it, and there's no doubt many will. For unlike film, tape doesn't require a broad base of station buyers in order to recover costs. They're recovered already, at the origination point. It only takes a few sales to turn a profit. And stations with hot local programming merely have to take a tape, stick it in the mail and sit back for the checks to come in.

Naturally, it isn't as simple as all that, for syndication requires heavy sales efforts, and that's why KTTV is currently in discussions for an established distributor to take over the show. But on a more limited scale, "trading" of provocative local programming will become far more extensive, and the just-a-phone-call type of transaction will see multi-market spreads on far more local programming than has ever been available.

There are currently upwards of 40 tape-equipped stations, with the list growing every day. These stations are equipped both for origination and playback, which means they can "send," as well as "receive," syndicated programming. Whoever the "Divorce Court" property winds up with, there's no doubt it'll be on the market in a matter of months, and will prove the forerunner of a new and revolutionary programming industry.

ROBT. CINADER TO HAL ROACH STUDIOS

Hollywood, June 10.

Robert A. Cinader has been appointed vp of Hal Roach Studios, to function in areas of program development, production and sales. He checks into new post in July.

Cinader swings over from California National Productions, NBC-TV subsid, where as program vp he created and developed "Boots and Saddles" and "Union Pacific" vidpix series and was exec in charge of production on "Silent Service" for the syndication wing.

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Telefilms Still Playing 'Lower Half of the Double Bill' on TV; See Need for a 'New Excitement'

By MURRAY HOROWITZ

There's a mounting feeling that unless telefilms pull themselves up by their bootstraps—creating a stir that an occasional live drama does, a variety show, or a personality such as Victor Borge—they will be relegated to tv's "B" program status.

Vidpix series, with some notable exceptions, have become the lower half of the double bill on tv, with the glamor, critical acclaim and the excitement, in the main, falling to the live network entries. This is the situation on the network level, in the face of the growing number of prime hours devoted to filmed series.

Next season, like the last, will find Hollywood celluloid dominating the airways. In terms of quantity, the half-hour filmed entries, and the extended 60-minute cousins, have won a singular victory on the webs, replacing week-in-and-week-out live dramas and a variety of other fare. In terms of ratings, ("Gunsmoke," "Maverick," and the "Danny Thomas Show," to name only three) vidpix has shown its strength.

In the area of overall quality, that's something else again—and among those first to admit the quality lag are some vidpix execs themselves. They want vidpix to create excitement; they don't want telefilms on the whole to be on the lower half of tv's programming bill; they look with hope to some deals set for next season to become the showcase for vidfilms; they hope to make a more lustrous mark in the '59-'60 season.

Worried execs, including CBS Film Sales topper Leslie Harris, say with quantity comes a new responsibility. He, like others, are concerned with the "B" tag on vidpix, feeling that such a label mitigates against the sale of a fresh, new idea, a different approach, an offbeat telefilm property. And in the long run, it's argued, vidpix to remain healthy will have to stray out of its formula mold, with the public growing more sophisticated in its entertainment tastes due to the unparalleled exposure offered by the tv medium.

There are some hopeful signs on the horizon. Better writing talent is being attracted to vidpix scripting. Directorial and acting talent take their vidpix work more seriously, with the rerun rewards looming importantly. But, as in

(Continued on page 38)

SG's 'Astronaut'

Hollywood, June 10.

Screen Gems will launch a new science-fiction tele-series, "Astronaut," with Ted Sherdeman to write and produce pilot.

Thirty-minute stanzas will be produced in cooperation with Convair Corp., and will carry a background of rockets travelling to interstellar space.

KNXT Buys 'B&A,' Post-'52 UA Pix & Others; 1,600 Pile

Hollywood, June 10.

KNXT, in splurge of picture buying activity, purchased entire "Burns & Allen" vidpix package of 240 programs; 65 post-'52 United Artists features; 65 first-run-for-tv pix from Screen Gems; eight new "Laurel & Hardy" comedies for first-run-on-tv. New purchases give CBS-owned L. A. station total pic backlog of over 1,600 films, reportedly largest film library of any station outside New York.

KNXT plans to start programming its "Burns & Allen" backlog, purchased through Screen Gems, shortly after Sept. 1. Package of UA features, in direct buy from that company, will also be shown around that time. Screen Gems package of 65 pix, consisting largely of Universal-International and Columbia features, will be aired before Jan. 1. New "Laurel & Hardy" batch was bought specifically for station's Sunday "Cinema Carnival" time slot from Emperor pictures. Purchases are in addition to Paramount package of some 700 pre-1948 pix which KNXT purchased from MCA for $7,500,000 last week.

ABC FILMS & OF'S FULL CUPBOARDS

Official Films and ABC Film Syndication, two companies which had fresh first-run properties for the syndication mart last fall, will take a hiatus comes September.

Both companies are ladened with new off-network properties and ABC Film Syndication, additionally, will have new production on "26 Men" for sale.

For the fall, ABC Film Syndication will have "People's Choice," 104 episodes for October airing; "Jim Bowie," 78 episodes, as well as the previously mentioned new production on "26 Men." Outfit is planning a new first-run product for airing in January.

Official Films will have 100 episodes of "Robin Hood," now making the market-by-market rounds for fall airing, and "The Buccaneers," which goes off its rerun ride on ABC-TV in November.

Marge & Gower Com'ls For Rheingold '59 Gals

Sarra, Inc., has just completed negotiations to shoot the new five-minute Rheingold tv film on the Goldwyn lot in Hollywood. Featuring Marge & Gower Champion and set for September release for net exposure, the film will introduce the six new candidates for Miss Rheingold 1959.

Jack Henderson, producer for Sarra, Bob Jennes, who will direct, and Rob Weenolsen, representing Foote, Cone & Belding, the Rheingold agency, left for the Coast to get the filmed commercial rolling.

Producers, IA Pact Tape Deal

A video tape jurisdiction agreement has been inked by Film Producers Assn. of N. Y. and International Alliance of Theatrical Stage Employees (IATSE).

Pact, inked after a month of negotiations, sets up an experimental period through Dec. 31, 1959, for working out wages and working conditions in video tape production. Contract, which more broadly defines video tape jurisdiction, was ratified by FPA members and will be signed individually by each FPA member company.

FPA's labor committee head, Walter Lowendahl signed on behalf of the association's 35 producer members, while Walter F. Diehl, assistant president of IATSE, signed for the union. Pact is effective as of May 29 and runs through Dec. 31, 1960.

In the wake of successful negotiations, FPA has slated a workshop for tomorrow (Thurs.) at the Avon Theatre for advertising execs. Displayed will be new techniques and a panel discussion on "The Practical Application of Video Tape to TV Commercials."

BIGGEST TWO-MA

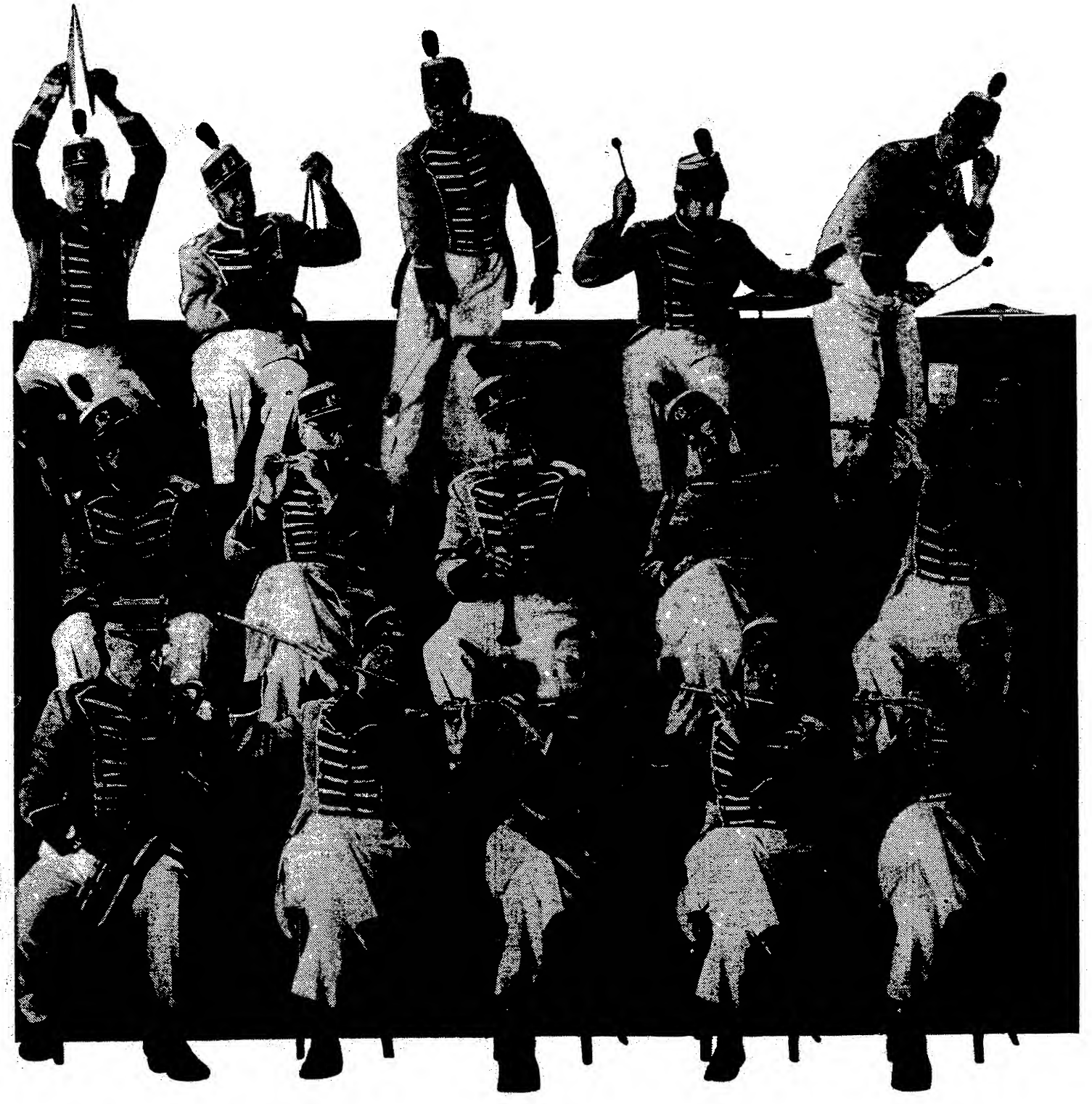
DAVE GARROWAY'S TODAY, 7:00 to 9:00 am (EDT)
MONDAY-FRIDAY

THE JACK PAAR SHOW, 11:30 pm to 12:30 am (EDT)
MONDAY-FRIDAY

All year long Dave Garroway's Today and The Jack Paar Show are network television at its effective, economical best.

And from now to September, NBC's Summer Dividend Plan adds even greater value to your advertising dolla During this period, dividends start with the purchase of few as six participations and multiply rapidly thereaft

For example, you can buy a twelve week saturation sche ule—30 one-minute participations running every oth weekday and alternating between the two shows— $148,000. Actually, you're paying for only 20 partici



BAND IN TOWN!

tions; 10 are dividends. And here's what you get according to estimates based on established Nielsen performances: 55½ million home impressions... 108 million viewer impressions . . at a remarkable $1.37 cost-per-thousand viewer impressions.

Add up *all* the plus values for Today and The Jack Paar Show—personal salesmanship, flexibility, association with two important news-making shows and personalities—and you've got a package that's right in tune with the times.

Your NBC Sales Representative would like to show you his file of success stories which prove how these programs have produced results for advertisers in all fields.

NBC TELEVISION NETWORK

THE INVESTIGATOR
With Lonny Chapman, Howard St. John, Gretchen Wyler, Gene Lyons, Alan Hewitt, John McGiver, Bernard Kates, Marjorie Gateson, Kathleen Comegys
Producer: William M. Altman
Director: William A. Graham
Writer: Henry Kane
60 Mins., Tues., 8 p.m.
LIGGETT & MYERS/RCA/RCA WHIRLPOOL
NBC-TV, from N. Y. (color)
(McCann-Erickson; Kenyon & Eckhardt)

"The Investigator" is a pretty fancy appositive to hang on a commonplace video private eye. Consistent with that extravagance, so is the live production pretentious for a summer entry that is just a cut above the ordinary whodunit. The principal is a McGraw or Mike Hammer with a touch of class, the show itself a "Studio One" or "Kraft Theatre" without it.

This combination of B-grade script and A-grade studio job has an air of baldfaced compromise about it, as if it were meant to attract two kinds of audience, the kind who would watch because it is live drama and the other because it is lightweight, diversionary mystery. From a ratings standpoint, this might prove to be sound thinking; even so, the whole effort seems a lot of pains to take over a mere potboiler.

The Investigator (Lonny Chapman) is as nervy and nondescript-looking as the run of virtuoso hired detectives, but he is distinguished by his ability to play roles. In the premiere play (3) he posed once as a Texas millionaire and later as a tough punk, each bit of play-acting presumably serving his "investigation." Nor is he a lone wolf, and this is another departure from the standard. His father (Howard St. John), a retired newspaperman, works with him.

First script in the series, which is displacing the Eddie Fisher-George Gobel show this summer, was a complicated business that had shallow dramatic pretentions but involved its audience with twists of plot. A man of social position, believing himself blackmailed by an old girl friend, hires Prior, the investigator, to get back some old letters from her. The private eye, running through the confusing mazes of the story, finds out eventually that this client is the victim of an elaborate frameup by his cousin, a twisted disbarred lawyer. It all has to do with a legal technicality about wills, but Prior and his dad get their man, and the girl does gaga for the gumshoe.

Lonny Chapman makes no memorable impression as the detective for whom the nation's viewers are supposed to get the dialing habit. Gretchen Wyler gave a stilted performance as the misunderstood exedysiast, and John McGiver was wasted as a Broadway oddball known as The Totalizer. Howard St. John has the proper gravity as the investigator's father. On the whole, the performances were no improvement on the calibre of those in the ordinary half-hour telefilm series. The direction and camera work were, however.

George Gobel popped in for an RCA blurb. *Les.*

CLUB (SUMMER) OASIS
With Spike Jones Orch, Helen Grayco, Joyce Jameson, Billy Barty, George Rock, Gil Bernal, Carl Fornia, Jad Paul
Producer-Director: Dik Darley
30 Mins.; Alternate Sat., 9 p.m.
LIGGETT & MYERS
NBC-TV, from Hollywood
(McCann-Erickson)

As the closing sequence for this summer series, Spike Jones came up with a spoof on the "Snow White" tale that points the direction this show could profitably take. It was a smartly-written, well-performed skit that was loaded with chuckles. The rest of the show was routine by comparison.

As an overall format, Jones and crew, plus his wife, songstress Helen Grayco, is dishing up a musical session that varies from broad takeoffs to straight vocalizing. Leading off with a straight swinging instrumental, Jones segued into a version of the current hit, "Purple People Eater," that was designed for juve consumption. That was blended with a medley from "South Pacific" as played by a keyboard quartet and a good vocal by Miss Grayco on "I Get a Kick Out of You." The mix of broad musical humor and straight renditions results in some fast jolting transitions. If Jones, however, could sustain the calibre of the "Snow White" sequence, he'd have a firstrate comedy music stanza.

Plugs for the new Oasis cigs hit hard throughout the show with both Jones and Miss Grayco doing their bit in the commercials. *Herm.*

STARS OF JAZZ
With Shorty Rogers and the Giants, June Christy; Bobby Troup, narrator
Executive Producer: Peter Robinson
Producer: Jimmie Baker
Director: Hap Weyman
30 Mins., Mon., 9 p.m.
ABC-TV, from Hollywood

With a string of awards to its credit and touted as "the best local program in Los Angeles" during the last two years, "Stars of Jazz" came to the full ABC-TV web Monday (9) with a package that included Shorty Rogers and the Giants plus vocalist June Christy. Host and narrator for the half-hour session was Bobby Troup.

Theme of the show as outlined by Troup was the "evolution of jazz" and he did a bit of reminiscing to hark back to the heyday of the Dorsey Bros., Fletcher Henderson, Duke Ellington and Jean Goldkette, among others. It was a stirring and nostalgic reprise. But after that buildup it was somewhat of a letdown to hear Rogers' big crew handle "Mountain Greenery" in a conventional manner and toss in a couple of fairish numbers from a Rogers album.

With eight brass, five reed and four rhythm, Rogers' big RCA recording outfit reminded of such large yesteryear combos as Woody Herman's and Will Bradley's. Obviously the talent was there, but the music was curiously restrained and lacked the drive one was led to expect. What was needed was more mood, expression and atmosphere.

Miss Christy, who recently returned from an overseas tour, is a top vocalist with service with Stan Kenton and other bands. Her background and experiences were recalled in a cosy interview with Troup who, incidentally, also engagingly contribbed various other informative tidbits from time to time. Her tunes here were a jivy "I Want to Be Happy"—right in her idiom—and "That's All," a romantic ballad that wasn't quite her cup of vocalistic tea.

"Jazz is fun," Troup observed in the 101st presentation of this layout. Admittedly, it's all of that. However, some of its basic entertainment on Monday's airer may have been lost due to an inordinate emphasis on visual values rather than the aural. Sure, it was a novel approach to use such eye-catching backgrounds on Rogers' "Bluesies" as clock movements, whirling gears, etc., but this seemed overdone and detracted from the music. *Gilb.*

THE REASON WHY
With Ben Grauer, guests
Producer: Bob Ledone
Director: Marshall Stone
30 Mins., alt. Sundays, 12:30 p.m.
WRCA, N.Y.

Ben Grauer, a staple on the networks in virtually any oral situation, has been assigned an interview show in which he attempts to dig beneath the surface in probing the whyfores. In manner and technique, the show falls into the Wallace-Wingate axis, but with a gentler touch and a quest for enlightenment rather than a desire to exhibit the bare bones of a character.

In this initial airer, an every-other-week venture, Grauer's subjects puppeteer Bil (& Cora) Baird and writer Robert Paul Smith was virtually a tour de force on artistic projection. Baird defined his art as an extension of the artists, while Smith went deeply within his own experience to create his art. Baird told of the creation of his puppets to carry out his ideas as well as that of his wife, and among other assertions he made about the delightful antics of some of his characters is that they do some of the things he wouldn't dare do. He claimed that his character creations are part of a reality. A firm philosophy and approach to his art shows in the work of this team.

Smith is the author of a couple of books with possibly the longest titles in the publishing business. "Where Did You Go, Out; What Did You Do, Nothing" and his latest "How to do Nothing with Nobody All By Yourself." He's an amiable gent, described how he became a juvenile expert through his first tome, a runaway best-seller. Smith spoke briefly about the store of memories upon which his book is based, and thence into his ideas-rearing. He believes in a parent being a parent. Most of the kids, he says, like the dad to be pals, but they feel more secure with a parent.

Grauer conducts the interview ably. He doesn't get the depth he aims for, since he has less than 15 minutes with each subject, but if the first show is a criterion, he provides edification and entertainment as well. *Jose.*

SING ALONG
With Jim Lowe, Tina Robin, June Roselle, Somethin' Smith and The Redheads, Harry Sosnik's Orch
Exec Producer: Lester Gottlieb
Producer: Lee Cooley
Director: Mel Ferber
Writers: Norman Barash, Carroll Moore
30 Mins., Wed., 7:30 p.m.
CBS-TV, from New York

"Sing Along" is from cornsville. Not that that rates an indictment in itself (for there's always a place within the entertainment orbit for corn off the qualitative cob), but this 30-minute community sing is unfortunately bereft of any imaginative approaches. It takes up precisely where the old film house community sings left off without lending any new dimension.

There could conceivably be a place for a "Sing Along" on tv if it could establish the necessary rapport between the performers and the viewing audience at home. Establishing such rapport with the studio audience, which to a degree "Sing Along" accomplishes, is something else again. But it would take nothing short of mesmerizing to induce the home viewer to participate.

The average setsider can be excused for sitting back and saying "show me." As a half-hour musical show, "Sing Along" on its first time out failed to "show him." There were some pretty faces and pleasant voices (Tina Robin, June Roselle, et al.), with routine intros by emcee Jim Lowe. But resorting to such timeworn props as scantily clad dolls holding up cards with the lyrics is a throwback to the 10-cent neighborhood vaude days. Mightly slim trimmings for an electronics show biz. *Rose.*

MUSIC BINGO
With Johnny Gilbert, emcee; Harry Salter Orch
Producer: Salter
30 Mins.; Thurs., 10:30 p.m.
HAZEL BISHOP, 5-DAY DEODORANT
NBC-TV, from N.Y.
(Raymond Spector; Grey)

This summer series, filling in "The Jane Wyman Theatre," is blending the new tv bingo fad with some ideas borrowed from "Stop The Music" and "Twenty-One," but the medley doesn't add up to anything significant or durable. Studio contenstants in this song-guessing game compete for relatively modest coin jackpots, while home viewers, who can also play the bingo game set to music, can win all sorts of merchandise giveaways. On show caught last Thursday (5), a French sports car and a kitchen remodeling plan, both top prizes for the home players, were given big fat plugs which even overshadowed those for the regular bank-rollers.

The studio phase of the show has two contenstants playing a rather complicated game of bingo on one electronic board. Two different buzzers, flats, sharps, free squares, magic melodies and fouls are all part of the winning procedure which is based, essentially, on the ability to recall the titles of pop tunes.

For home viewers, the game is played on a chart involving the letters of the word, music, running along one column, and a telephone number down the other. Home viewers have to complete their cards by guessing the titles of songs played on the show. This half of the show, for non-playing viewers, has little interest.

Singer Johnny Gilbert, as emcee, is a nice-looking youngster who engages in the usual introductory chatter with the contestants with the customary synthetic humor and excitemen. He also vocals some singing commercials for Hazel Bishop. *Herm.*

DATELINE BOSTON — JAZZ SCENE
With John McLellan, host; Terry Swope, Lou Magnano Quintet
Producer: McLellan
30 Mins.; Monday (2), 6 p.m.
WHDH-TV, Boston

This is the first in "Dateline Boston" series to hit the jazz front and for the switch, John McLellan, jazz authority, who hosts "Top Shelf," WHDH radio show and pens newspaper jazz column in Boston Traveler, put together a program of adult jazz selections denoting the swing period circa 1935-1945. Throughout the half-hour, the attempt to utilize the flexibility, relaxation and happiness of the swing era jam session with a group of jazzmen of those years who now play mostly for kicks, came through in fine style.

With Lou Magnano on vibes; Joe Viola, clarinet; Lou Carter, 88; Ross Centamore, bass; Joe Cocuzzo, drums; and with Terry Swope, former band singer with Artie Shaw, Benny Goodman and Woody Her-

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Tele Follow-Up Comment

Wide Wide World

For its last show of the season, "Wide Wide World" on NBC-TV Sunday (8) explored the western and its history. It was an ambitious undertaking and, on the whole, a successful one, with plenty of personalities and clips old and new. Out of it emerged the rise of the western as an indelible part of American culture, an expression going way and beyond the screen's aim to entertain with action.

It's one of the oddities of the tv medium that having drawn on Hollywood for some of its best shows, it here tapped Hollywood history for yet another winner. The rundown on westerns covered many areas and ignored some others. It was well arranged and the selection of clips from old and new action westerns was intelligent and well-integrated.

Live part of the show, originating from Gene Autry's Melody Ranch and the western street set there, had as one of its highspots a demonstration of how horses are trained to fall without hurting either themselves or stunt men. It was the kind of behind-the-scenes glance that lifted the show out of the ordinary and turned it into something special.

Tracing the rise of the western, host Dave Garoway presented a table of oldtimers, including Bronco Billy Anderson of "Great Train Robbery" fame, Gabby Hayes, Walter Brennan and Chill Wills. Anderson means little to today's generation, but he was the first and most popular cowboy hero and his inclusion on the program was a treat. There followed clips of William S. Hart and Tom Mix and live interviews with Jack L. Warner and western author Frank Gruber. Warner put an odd accent on "the job the western is doing for us" public relations-wise abroad.

The western parade continued with clips from "The Iron Horse," "Covered Wagon," "Pony Express" and others, and mentions of such western stalwarts as Hoot Gibson, Fred Thompson, Buck Jones, William Boyd, Tim McCoy and, finally, Roy Rogers, Autry and today's favorite cowboys, John Wayne and Gary Cooper. There was an interview with director John Ford, which was extremely well handled, and Wayne expounded on why he liked westerns. This was followed by a lengthy and welcome excerpt from the chase scene of Ford's classic, "Stagecoach."

Final portions of the show introed Cooper and Maria Schell in a runthrough of a scene from "The Hanging Tree," which they'll soon shoot near Yakima, Wash., and a rundown on the tv cowboys, with full credit to rival webs. Finale had a touch of high good humor with the staging of a knockdown, dragout fight on the western set.

Since the show was liberally sprinkled with plugs for upcoming pix ("The Bravados," etc.), the film people should have been happy. Certainly, and despite the occasional and welcome application of the light touch, this tv history of the western treated the medium as a serious art form. It delved into various phases of Western production and tried, at least, to establish some of the roots that anchor this story form so firmly in the consciousness of the American people.

There were some aspects of the western that probably deserved more intensive treatment. "High Noon" was taken up, for instance, as a sample of the "adult" western, but the conditions and demands that created the adult western in the first place were largely ignored. "Red River" was never mentioned, nor the new impact of the wide screen.

For its history of the western, "Wide Wide World" certainly assembled not only a lot of material, but also the right kind of people to tell the story. It was a good, often fascinating reporting job on one of the most durable entertainment forms of our era. It was also a sock bowout for "Wide, Wide World." *Hift.*

Shirley Temple's Storybook

By the simple expedient of relating a fantasy without frills or realism, character study or psychology, Henry Jaffe enterprises and Screen Gems came up with one of the year's better "Shirley Temple's Storybook" shows in "Sleeping Beauty" Sunday (8) on NBC-TV. Letting non-sequiturs fall where they might, adopting all the illogic that lends charm to fairy tales, Margaret Fitt's adaptation retained the breathless charm that proved engrossing and delightful.

Not that "Beauty" was wholly without faults, but these were more technical than creative. Director Mitchell Leisen appears to have an aversion for the closeup or three-quarter shot; everything was filmed in long shots, and bigness of scenes made characters seem isolated. Art director William Flannery's palace sets were so elaborate and busy, it was hard to make out principals from backgrounds at times.

While Jaffe and Screen Gems won the battle for creative simplicity, they lost much of it in photography. But the story and sympathetic acting were enough to carry it in pleasing style. Newcomers Anne Helm and Vernon Gray are both goodlooking youngsters who handled their Princess and Prince roles nicely. Judith Evelyn's Black Witch, was a disarmingly confusing mixture of good and evil; Alexander Scourby's King, Nancy Marchand's Queen, Olive Deering's meddlesome Duchess were played broadly and well. Pernell Roberts, Phillip Pine, Robert Quarvy had some good moments as neighboring kings. Leisen's direction was fine, overcoming his remote camera style. *Chan.*

Playhouse 90

Tad Mosel's "The Innocent Sleep" was an emotion-charged 90 minutes, the story of a young girl wed to an older man, and her involvement with a young lover. Mosel's tale was one of tragedy, and it benefitted from an excellent, touching portrayal of Hope Lange, the central figure of the triangle. Miss Lange, given a difficult role, handled it with depth and perception.

She's wed the old, wealthy man mainly because of a guilt complex in connection with her pop. Her pop was ill and she took care of him—for so long the youth she loved finally went off to sea. Bitterly, she prayed for pop to die, and he obliged. That's how she acquired the guilt feeling and why she marries the older man. But her young lover returns, angry that he's been left at sea, so to speak. There's a midnight tryst wherein the young lovers are reunited. Unfortunately for everyone concerned, this is the night the rejuvenated husband wants to consummate their marriage. His unfaithful wife rejects him. The old man, rebuffed, withers away and dies. The girl, whose lover has returned to his Navy duties, tries to get a mute to kill her, but he won't. At this point the lover comes back, and they're reunited, just the two of them—and the late husband's wealth.

Miss Lange's performance was by far the best, but Dennis King was excellent as the December part of the loveless marriage; John Ericson was very good as the b.f.; Buster Keaton, with nary a line of dialog, was most convincing as the mute with a tragic past. Hope Emerson registered strongly in support. Franklin Schaffner directed skillfully. *Daku.*

Nightbeat

Arthur Kober, Boswell of the Bronx, showed up on John Wingate's "Nightbeat" over WABD (5) to plug his new book, "Ooh, What You Said," but soon veered coastwise and was recounting his experiences in the scenario swamps. Wearing a short beard and heavy glasses, Kober told of his admiration for Ring Lardner and how the short story writer influenced his writings. He said he preferred to think of himself as a writer of New York rather than Bronxiana. He denied that Bronx sketches caricatured Jewish life. "I have an affection for the Bronx," he insisted. He gave examples of local speech patterns plucked from his dictionary of the Bronx. "I never lived so well as when I was in Hollywood in 1930," he told Wingate. He said he returned several years later just to renew hostilities. When Wingate asked him re his experiences scripting Herman Wouk's "City Boy," the latter said he worked on it for 12 weeks but apparently things went from bad to bedlam. "City Boy" dealt with a fat Jewish boy who in the final screen version emerged as a girl played by Margaret O'Brien, and, of course, wasn't dubbed "City Boy." Having worked for Sam Goldwyn, he closed with several of the producer's alleged malapropisms such as "Bullock's Drummond" for "Bulldog Drummond" and "You have to get a disposition from the Pope." It wasn't deeply significant interviewing on Wingate's part.

On Wednesday (4) one of Wingate's interviewees was Reuben Hecht, New York cab driver with a hankering to write about his experiences. Like James V. Maresca, the Gotham taxi man who penned "My Flag Is Down" and "Mr. Taxicab," Hecht has a number of yarns

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TOUGH TO SELL HOUR SHOWS

Is There a Doctor In the House?

The "TV doctor" is assuming greater importance in the business. He's the consultant who's called in to render aid to both agency and client patients.

Gen. Motors Morp. is still on the prowl for a topflight consultant. Last April the nation's fifth largest network advertiser, Lever Bros. announced that it had appointed A. E. Hamilton, former Desilu veepee, as its tv consultant. Sylvester "Pat" Weaver is Kaiser's tv consultant and coordinates activities between its agencies Young & Rubicam and Norman Craig & Kummel.

More than 125 firms in all specialize in giving all kinds of advice which includes consulting in the fields of marketing research, and tackling overall agency problems.

Agencymen say the hiring of radio-tv consultants by multi-product corporations is on the increase and attribute it to the fact that brand divisions with as many agencies in some cases as there are brands, need an overseer to prevent product conflict and to maintain the interest of the corp.

The tv consultant's job can and often does include such areas as programming, scripts, commercials and casting and the tv doctor acts as the liaison between client, agency, network and producer.

ABC to 'Radio-Ize' Its Major TV Personalities; De Gray Bullish

Chicago, June 10.

Present status of ABC Radio Network may not be as gloomy as, on the face of it, it might appear. Gradually, if not symbolically, sloughing the less than year-old tag of American Broadcasting Network, the web is currently retrenching for a comeback with admittedly a lot to overcome: the shock of having dumped the whole "live, fun" concept, and some personnel with it; the heavy monetary loss by four ambitious shows that were axed; and a bad—call it "embarrassing"—trade press.

"Actually," says Ed De Gray, ABC veep and acting head of the radio net, "we're not really bad off. Of some 25 stations we've lost, many of them duplicated coverage in certain markets. We still have 288 affiliates, with some new ones ready to join, so we calculate our coverage loss to be only about 1% since Bob Eastman's plan went under."

In terms of sales potential, De Gray points out, the web has lost only 55 minutes a day from what it had before Eastman's "live, fun" lineup was installed. Except for the two morning soapers that went to NBC, "My True Story" and "When a Girl Marries," ABC radio still has essentially the same sponsored shows it had a year ago, when the programming concept was changed. The other shows at the time were, for the most part, filler stuff, De Gray says, piped on the line for the stations who wanted it, and practically all of them unsold. The net, in short, is back almost to where Eastman started from, except for the number of programming hours.

De Gray states that the new regime will add new programs piecemeal, "conservatively but realistically." New method will be to

(Continued on page 41)

Zulli Gets an Agent

Floyd Zulli Jr., the "Sunrise Semester" prof, has taken on a mentor. He's been signed by Marvin Josephson's Broadcast Management.

Same company also pacted Dick Clark.

CBS-TV Preps H'wood-Berthed Panel Entries

Hollywood, June 10.

For some reason nobody here can figure out, the Coast has never originated a nighttime panel show, except for occasional visiting entries like "What's My Line?" But CBS-TV sees no reason why Hollywood, with its host of colorful personalities, shouldn't share in the panel sweepstakes, and the web is currently prepping two new panel properties which it's figuring on as possibilities for next winter.

Kinnie was shot last week on "Beat the Genius," quiz-paneller with Dr. Frank Baxter as emcee and Theodore Nadler of $64,000 Challenge" fame, as the permanently cast "genius," against whom are pitted five guest panelists every week. Guests for the pilot were Vanessa Brown, Will Rogers Jr., science-fiction writer Ray Bradbury, Metro musical director Johnny Green and UCLA prof Janet Ramage. Larry Berns will produce and Ron Winston direct.

On the agenda for kinnying later this summer is "The Movie Game," quizzer based on film clips with Hedda Hopper and producer Charles Brackett already inked as permanent panelists, with two top actors to rotate as weekly guests. No date set yet for the kinnie, since CBS must first work out clearances for clips used on the show with Screen Actors Guild and other unions and companies involved.

'Johnny Belinda' Hallmark Kickoff

Fall and winter series of "Hallmark Hall of Fame" on NBC-TV will be launched on Monday, Oct. 13 with a 90-minute production of "Johnny Belinda" with Julie Harris in the lead. This will be one of the five 90-minute presentations plus an original one-hour Christmas show, all in color.

As in past, series will be produced by Milberg Productions with Mildred Freed Alberg as exec producer and George Schaefer as producer-director, latter doing four of the six shows.

On Thursday, Nov. 20, there'll be a major musical production. The special Christmas show will be telecast Dec. 14 at 7 p.m. An original by James Costigan will be telecast on Thursday, Feb. 5 at 9:30 p.m. Also, there'll be a live repeat of "Green Pastures"—first time the series has repeated a show—on Monday, March 23 at 9:30 p.m. Final production will be seen Tuesday, April 28 at 9:30 p.m.

Faye Emerson Set For NBC 'True Confessions'

Faye Emerson joins the array of performers on NBC Radio. She'll narrate "True Confessions" commencing next Monday (16) when the afternoon dramatic show starts a new policy of featuring a complete story each weekday.

Jerry Danzig, veepee of NBC Radio Network Programs, says Miss Emerson will introduce each of the stories based on material from True Confessions mag. Ernest Ricca is director of the program. "True Confessions" is produced by Roy Winsor Productions.

CBS TRIMMING 3 TO 30-MINS.

Hollywood, June 10.

Toughest program sale in television today isn't westerns, whodunits or comedy—it's the hour-long program, of whatever variety. As of the moment, with the notable exception of "Desilu Playhouse," the networks have registered a big fat zero in their attempts to sell new 60-minute shows, whether live or film.

Tipoff came last week with the decision of CBS-TV to convert three projected hourlong properties into half-hours. Web will rework "Pursuit," the detective series being prepped by Charles Russell, and "Twilight Zone," the Rod Serling science-fiction series, into new half-hour versions which it will hold on the shelf until the January cancellation parade, along with "Savage is the Name," whodunit being prepped by Stan Rubin.

Not only has it been tough to peddle now projected properties, but even the new shows (and some established ones) to which the webs are committed for the fall. CBS, for example, has been unable to get any bites on its "Rawhide" western. It's "Perry Mason," which has proved out as a success, is still only a quarter-sold for the fall. Garry Moore's new hour is still half-sold.

NBC is having still less luck. It's new "Cimarron City" has yet to find a buyer. "Wagon Train," even with an enviable rating history behind it, has yet to find a co-sponsor for Ford. Steve Allen still has some gaps in his sponsorship lineup. New "Tallahassee" series, slated for Saturday nights, is wide open for sponsorship. At ABC, "Disneyland" still hasn't its complete complement of bankrollers. The Canadian drama series slated for Sunday nights out of Toronto continues to go begging. "Sugarfoot" is still iffy as the alternate to "Cheyenne." And the web has some interest (though no commitment) from R. J. Reynolds for its "Public Enemy" hour.

Of course, some well-established 60-minute properties are still going strong, witness the sellouts on Perry Como, Ed Sullivan, Lawrence Welk, "Maverick" and Dinah Shore. But the fact is that "Desilu Playhouse" is the only new hour to find a buyer.

Key reason is that an hour a week is just too much for any sponsor to bear alone (with some isolated exceptions, like Westinghouse and Chevrolet), while at the same time sponsors have been growing increasingly reluctant to move into alternate or multiple sponsorship situations. For the most part, they'd prefer their own half-hour show to sharing an hour with somebody else, and sponsor identification is the keynote, regardless of the possible losses in program impact inherent in the 60-minute entries.

Reynolds' 'Coffee & Ads' (With Schrafft's Tieup) Introes a New Medium

Edwin S. (Red) Reynolds, longtime CBS and ABC radio time salesman and formerly radio-tv director of the Fletcher D. Richards agency in Manhattan has created a "new advertising medium" in the form Reynolds Trayd-Ads. This is a cardboard container to hold coffee and cake as delivered to offices. Reynolds broke the ice by selling 50,000 to NBC-Radio to advertise "Memory-Vision."

Here's the first gimmick: the cardboard trays will deliver coffee via Schraffts to the Manhattan office buildings housing J. Walter Thompson, McCann-Erickson, Kenyon & Eckhardt and many other agencies. Idea is that a message printed on the four sides and top of the cardboard tray (slotted to safely hold four containers of coffee) will reach important executive eyes—hence a new medium of advertising.

Weaver to Wallace: TV Abdicating Its Role as Culture-Info Medium

Pat Pruned

Pat Weaver was subjected to censorship on two counts during his Mike Wallace interrogation on ABC-TV Sunday (8) night. At one point during a discussion on the network continuity acceptance boys, he was cut off the air (with the customary "Stand By" flashed on the tv screen).

Later the voice went off during a discussion of tie-in sales on packaging specs, which has more or less become standard procedure although probably regarded as a squeamish area. (Wallace shows are pre-taped and pre-filmed to allow editing).

Weaver's overheard comment next day on the cutoffs: "It was silly."

Sylvester L. (Pat) Weaver Jr., who since vacating the prexy seat at NBC a couple years back, has been keeping his gripes to himself, finally let loose a barrage against tv in general and tv network managements in particular, as Mike Wallace spread out a 21-inch soapbox for his use on ABC-TV Sunday (8) night. Weaver was in fine fettle, and if he refrained from using specific names, his assaults on the industry pretty much spelled out his targets.

Weaver, who during the past year has been principally involved as a consultant for Henry Kaiser (his plans for a fourth network died aborning), hasn't let off such steam since those storied memos in the days when he was calling the turn as part of the Pat & Bob team at NBC. But this was a disillusioned Weaver who, in a nutshell saw television and notably network tv abdicating its role in a democratic society as it converts the tv set into a jukebox to keep the kids quiet. And for this state of affairs he put the blame primarily on network management.

Some typical Weaverisms:

"Television is going from open forums to closed forums. It is lacking in balance. It is really reducing its overall mission to doing nothing but being largely a storytelling medium. That is, all the shows are really either game shows or storytelling shows."

Stresses Live Values

"We should have all the magic of live performances in the New York theatre . . . the great issues in documentaries and telementaries presented . . . we should have all the people passing across our sets. It is a port you know through which you can look out on the entire world, but if you aim it only at a film projector and show the cans out of Hollywood, together with some game shows that can be presented cheaply and get pretty good audiences on a commercial value, you are degrading a service and I am afraid that's what's happening . . . And the finger must be pointed at the managements of the television networks."

"We have a change going on in program schedules that reflects a retreat before what we knew when we started in 1949. In 1949 they wanted game shows and cheap

(Continued on page 42)

META Gifted With 100G In Donations, Still Short 200G

META, the Metropolitan Educational TV Assn., which faced almost total blackout for want of sufficient cash three weeks ago, has received a substantial shot-in-the-arm with more than $100,000 in donations from various groups including the Avalon Foundation, the Educational Radio and TV Center in Ann Arbor and the public at large.

This is one-third of the sum necessary for META to continue operations from June 1 through Dec. 31, at which time the institution is due to receive renewed Foundation funds to assist in the continuance of its work.

Dr. Alan Willard Brown, prexy of META, revealed that a grant of $50,000 had been received from the Avalon Foundation for its "outstanding work in pioneering in the field of educational tv."

Another grant of $42,000 was obtained as an advance from the Educational Radio and TV Center against contracts for the production of kinescope series during the summer months. Approximately $10,200 was received from radio listeners, tv viewers and readers of the press in response to persistent appeals since the emergency announcement was made on May 21.

Nathan Straus, prexy of WMCA, set an example to other radio and tv station operators, by donating $5,000 to META's operation. Dr. Brown also appealed to other broadcast executives to follow Straus' lead. Straus used his own station facilities to broadcast an editorial appeal in behalf of META's urgent needs. He said it would be fitting for commercial broadcasting and tv stations to take the lead in financing non-profit educational tv and as evidence of his belief in META's role, pledged the $5,000 sum.

Kaye, Sinatra Buy 3 Northwest AM'ers

Hollywood, June 10.

Danny Kaye and Frank Sinatra have acquired the Mount Rainer Radio & Television Broadcasting Corp., to be retagged Seattle, Portland, Spokane Radio under their sponsorship.

Purchase consists of three radio stations in Pacific Northwest: KJR, Seattle; KXL, Portland, and KNEW, Spokane. Lester M. Smith will be prexy under long-term contract, and Gaylen S. Blackford sales manager.

Granet to Helm Desilu Hr. Series

Hollywood, June 10.

Desilu prexy-owner Desi Arnaz, swinging into production on his hour-long "Desilu Playhouse" series for Westinghouse, has named Bert Granet exec producer, to serve under Arnaz who will oversee the entire series.

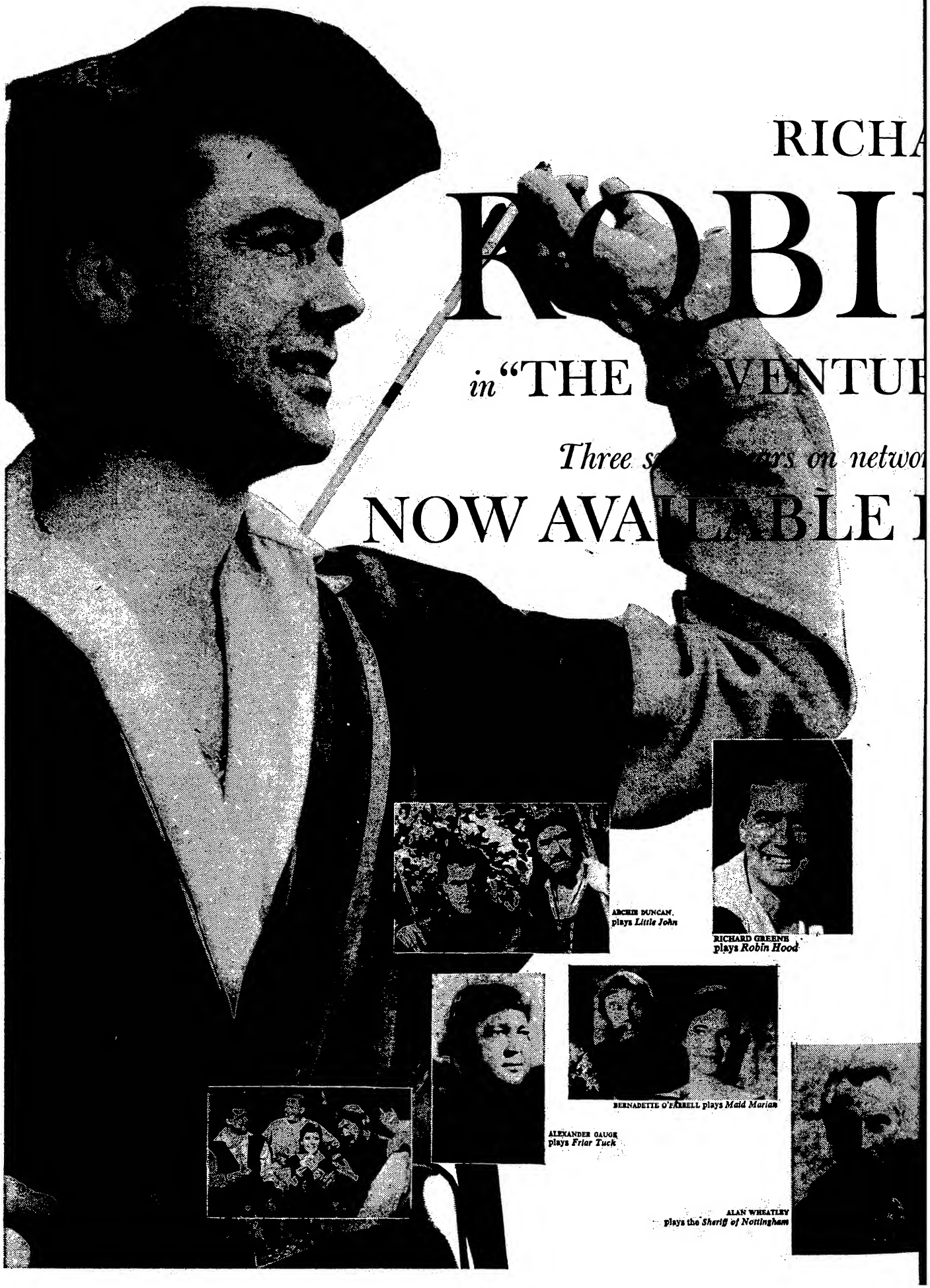
Johnny Green will produce at least two musical segments for the series, cleffing them also. One will be a 90-minute version of "Don Quixote," the other, "Three Wishes."

Arnaz is negotiating with Frank Loesser to clef a musical for the series which bows on CBS-TV next season.

Desilu's boss has also named Jerry Thorpe to produce at least two shows in the series; Warren Lewis and Don Sharpe will produce two; and Paul Monash will function as producer-writer of a pair.

Arnaz is dickering with Garson Kanin anent his writing a story for the series. Writers already set for the series include Adrian Spies, Aaron Spelling, Bob Schiller, Bob Weiskopf, Madelyn Martin and Bob Carroll Jr.

First segment in the series rolls this week at Desilu Gower, and stars Arnaz, Lucille Ball and Maurice Chevalier. Arnaz expects to have 10 shows filmed before the series begins in the fall.


RICHA
ROBI
in "THE VENTUR
Three s rs on netwo
NOW AVA LABLE
ARCHIE DUNCAN,
plays Little John
RICHARD GREENE
plays Robin Hood
BERNADETTE O'FARRELL plays Maid Marian
ALEXANDER GAUGE
plays Friar Tuck
ALAN WHEATLEY
plays the Sheriff of Nottingham

RD GREENE *plays*

N HOOD

ES IN SHERWOOD FOREST"

. . . and renewed for a fourth-year

OR STRIP PROGRAMMING!

ROBIN HOOD COMES ALIVE TO BECOME YOUR MOST POWERFUL SALESMAN!

Cash in on the tremendous built-in following of TV's most spectacular adventure series. A prestige show-case that will sell every kind of product, because it reaches every member of the family and features the characters that all America knows and loves.

SAME SPONSOR FOR THREE YEARS ON NETWORK . . . and their sensational sales records show why! And Robin Hood offers his sponsor unlimited promotions! Over $2 million in merchandising sales, with 33 licensed manufacturers offering Robin Hood products for premiums, contests and give-aways.

LOOK AT THE RATINGS!

In city after city, Robin Hood consistently outrated competition in its time spot.

City	No. of Stations	Share of Audience
Birmingham	2	65.3%
Boston	3	67.3%
Buffalo	3	70.8%
Charleston-Huntington	3	70.9%
Colorado Springs	2	63.6%
Dayton	3	67.8%
Duluth-Superior	2	75.1%
Jacksonville	2	92.3%
Los Angeles	7	44.0%
Miami-Ft. Lauderdale	3	64.7%
New York	7	42.9%
Norfolk	2	81.2%
Philadelphia	4	57.6%
Providence	2	72.8%
Rochester	2	69.6%
San Antonio	3	61.5%

"THE ADVENTURES IN SHERWOOD FOREST"
IS THE BUY OF THE YEAR!

OF

See the man from Official for availabilities. **OFFICIAL FILMS, INC.** 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: ATLANTA / *Jackson 2-4878* BEVERLY HILLS / *Crestview 6-3528* • CHICAGO / *Dearborn 2-5246*
CINCINNATI / *Cherry 1-4088* DALLAS / *Emerson 8-7467* FAYETTEVILLE / *Hillcrest 2-5485* • FT. LAUDERDALE / *Logan 6-1981*
MINNEAPOLIS / *Walnut 2-2743* SAN FRANCISCO / *Juniper 5-3313* • ST. LOUIS / *Yorktown 5-9231*

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK

Survey Dates: May 1-8, 1958. Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,175,300.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"THE NIGHT OF THE HUNTER"**—Robert Mitchum, Peter Graves, Shelly Winters; United Artists; 1955; UA-TV	Late Show Sat. May 3 11:15 p.m.-S.O. WCBS	15.9	16.5	15.3	54	Movie 4 "The Wild Blue Yonder"	WRCA	9.1	31
2. **"PRIDE AND PREJUDICE"**—Lawrence Olivier, Greer Garson; MGM; 1940; MGM-TV	Late Show Fri. May 2 11:15 p.m.-S.O. WCBS	14.9	15.5	14.3	50	Jack Paar Show	WRCA	7.9	26
3. **"HE MARRIED HIS WIFE"**—Joel McCrea, Nancy Kelly, Roland Young; 20th Century-Fox; 1940; NTA	Movie 4 Sun. May 4 10:30 p.m.-S.O. WRCA	11.8	17.3	7.3	36	What's My Line Late Show "Riffraff"	WCBS WCBS	25.3 9.5	51 44
4. **"PORT OF HELL"**—Dane Clark, Wayne Morris, Marshall Thompson; Allied Artists; 1955; Signet-TV	Late Show Mon. May 5 11:15 p.m.-S.O. WCBS	11.4	12.0	10.8	47	Jack Paar Show	WRCA	5.9	24
5. **"BANDITS OF CORSICA"**—Richard Greene, Paula Raymond, Raymond Burr; United Artists; 1953; UA-TV	Late Show Thurs. May 1 11:15 p.m.-S.O. WCBS	10.0	10.5	9.5	47	Jack Paar Show	WRCA	6.7	31
6. **"COURAGE OF LASSIE"**—Elizabeth Taylor, Frank Morgan, MGM; 1946; MGM-TV	Picture for a Sunday Afternoon Sun. May 4 1:00-2:30 p.m. WCBS	9.8	10.8	8.8	55	Mr. Wizard Sunday Playhouse "Tony Draws a Horse"	WRCA WABD	2.0 2.3	11 13
7. **"SOUTHWEST PASSAGE"**—Rod Cameron, John Ireland, Joanne Dru; United Artists; 1954; UA-TV	Early Show Wed. May 7 5:30-7:00 p.m. WCBS	9.8	10.8	8.4	27	Mickey Mouse Club Popeye Amos 'n' Andy	WABC WPIX WPIX	10.9 10.6 8.1	31 27 21
8. **"KATHLEEN"**—Shirley Temple, Herbert Marshall, Loraine Day; MGM; 1941; MGM-TV	Early Show Sat. May 3 5:45-6:45 p.m. WCBS	9.7	12.5	7.0	33	Ask the Camera Rin Tin Tin Looney Tunes	WRCA WABC WABD	5.0 5.8 6.0	17 20 21
9. **"RIFFRAFF"**—Jean Harlow, Spencer Tracey, Mickey Rooney; MGM; 1935; MGM-TV	Late Show Sun. May 4 11:15 p.m.-S.O. WCBS	9.5	10.3	8.8	44	Movie 4 "He Married His Wife"	WRCA	8.4	39
10. **"THE BIG TIPOFF"**—Richard Conte, Bruce Bennett, Constance Smith; Allied Artists; 1955; Medallion	Late Show Wed. May 7 11:15 p.m.-S.O. WCBS	9.3	10.5	8.3	42	Jack Paar Show	WRCA	6.4	29

TACOMA

Survey Dates, April 7-14, 1958. Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 83,600.

1. **"FOUR SONS"**—Don Ameche, Eugenie Lentovich, Mary Beth Hughes; 20th Century Fox; 1940; NTA	All Star Movie Mon. April 7 9:30-11:15 p.m. KTNT	14.1	16.0	10.5	26	Top Tunes and New Talent Suspicion H. Bomb—Kine	KING KOMO KING	19.5 15.3 7.5	31 31 26
2. **"BUFFALO BILL"**—Joel McCrea, Maureen O'Hara, Thomas Mitchell; 20th Century Fox; 1944; NTA	All Star Movie Tues. April 8 9:30-11:15 p.m. KTNT	12.4	14.0	10.5	26	Bob Cummings Show Californians World Today King Command Theatre "Whipsaw"	KOMO KOMO KING KING	23.8 19.3 13.0 9.3	36 37 35 29
3. **"SHOOT FIRST"**—Joel McCrea, Evelyn Keyes; United Artists; 1953; UA-TV	Road Show Double Header Tues. April 8 8:00-9:30 p.m. KTNT	12.3	13.5	11.0	17	Cheyenne Wyatt Earp Broken Arrow	KING KING KING	29.8 28.3 19.3	42 39 28
4. **"PRESENTING LILY MARS"**—Judy Garland, Van Heflin, Fay Bainter; MGM; 1943; MGM-TV	Armchair Theatre Sun. April 13 1:00-2:30 p.m. KING	11.5	12.5	10.5	59	Compass Box 11 R.F.D. Off to Adventure Scouting Story Christian Science	KTNT KTNT KTNT KTNT KTNT	4.3 4.0 3.5 3.5 4.0	23 21 18 17 20
5. **"THE FROZEN GHOST"**—Lon Chaney Jr., Evelyn Ankers, Elena Verdugo; Universal; 1945; Screen Gems	Nightmare Sat. April 12 10:00-11:00 p.m. KTNT	11.3	12.5	10.0	21	Mike Wallace King Command Theatre "Green Dolphin Street"	KING KING	17.5 13.8	30 27
6. **"THEY WERE SO YOUNG"**—Lippert; 1955	Award Theatre Sun. April 13 10:00-11:30 p.m. KTNT	11.3	14.0	7.5	24	Loretta Young What's My Line Curtain Time "Red River"	KOMO KIRO KOMO	26.8 15.8 9.8	41 34 31
7. **"GREEN DOLPHIN STREET"**—Lana Turner, Van Heflin, Donna Reed; MGM; 1947; MGM-TV	King Command Theatre Sat. April 12 10:30 p.m.-S.O. KING	11.1	14.0	9.0	29	Your Hit Parade Early Movie "San Antonio"	KOMO KIRO	12.3 7.9	24 24
8. **"COUNTER ATTACK"**—Paul Muni, Larry Parks; Columbia; 1945; Screen Gems	King Command Theatre Fri. April 11 11:15 p.m.-S.O. KING	10.8	12.0	9.0	42	Early Movie "Claudia and David" Movietime 13 "Affair With a Stranger"	KIRO KTVW	8.0 4.5	27 26
9. **"BATAAN"**—Robert Taylor, George Murphy, Thomas Mitchell; MGM; 1943; MGM-TV	Midday Matinee Sat. April 12 3:00-5:00 p.m. KTNT	10.7	12.5	8.0	37	Baseball Detroit vs. Milwaukee Afternoon Theatre "Everybody's Baby"	KOMO KTNT	7.8 6.8	27 23
10. **"MAN WITH A MILLION"**—Gregory Peck, Ronald Squire, Jane Griffiths; United Artists; 1954; UA-TV	Road Show Double Header Wed. April 9 8:00-9:30 p.m. KTNT	10.3	11.5	9.5	15	Disneyland Tombstone Territory	KING KING	22.1 23.8	32 34

MULTI-STRIPPED SALES

NEW YORK, MAY, 1958

TITLE AND OTHER DATA	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUDIENCE RATING	AVERAGE RATING PER TELECAST	HIGHEST SINGLE AVE. RATING
MAY 5, 6—"NOT WANTED"—Keefe Brasselle, Sally Forest; Four Continents; 1949; Film Makers **May 1-2, 3, 4—"THE GARDEN OF ALLAH"**—Marlene Dietrich, Charles Boyer; United Artists; 1936; NTA	WOR	Million Dollar Movie Mon. to Wed. 7:30-9:30 p.m. 10:00-11:30 p.m. Million Dollar Movie Thurs. to Sun. 3:00-4:30 p.m., 4:30-6:00 p.m. 7:30-9:00 p.m., 10:00-11:30 p.m.	16	50.4	3.15	6.7 Mon. May 5 7:30-9:00 p.m.

CYPRIOTS' BARBED-WIRE TV

Nielsen's Top 10 in Britain

(Week Ending May 25)

Take Your Pick	(AR)	76%
The Army Game	(GRANADA)	74%
Wagon Train	(GRANADA)	71%
Television Playhouse—"The Ponyman"	(GRANADA)	71%
Play of the Week—"Shadow of the Vine"	(AR)	69%
Emergency Ward 10—Fri.	(ATV)	67%
Chelsea at Eight	(GRANADA)	66%
Val Parnell's Sat. Spectacular	(ATV)	63%
Emergency Ward 10—Tues.	(ATV)	61%
Shadow Squad	(GRANADA)	60%

Moscow TV's 'Nyet, Nyet Nanette'

New Boss of Video Setup Showcases Two-Hour Concert of American Music

By IRVING R. LEVINE
(*Moscow Correspondent, NBC*)

Moscow, June 10.

Moscow Television has a new director—its third in two years—which indicates that it's no easy matter in a Communist country, as in other lands, to satisfy all of the people all of the time.

The new top man in Moscow TV is Georgi Alexandroich Nanov, an intense, short, dark-haired man of 39 who has been a member of the Communist Party (comprising less than 4% of the USSR's population) for 14 years. A graduate of a State dramatic school, most of Nanov's experience has been in the theatre, and his 20 years as an actor of sorts is being reflected in a greater emphasis on "live" programs from theatres than under his predecessors.

Asked about the plans of his administration, Nanov replied that he will try to get programs to begin and end on time. It is not at all uncommon for programs during the four hours of nightly transmission to begin as much as 20 minutes later than scheduled. "These delays," stated Nanov earnestly, "are our enemy number one and we are directing our efforts at trying to get the time table observed as strictly as possible."

American Music Showcase

A most unusual program presented recently under Nanov's regime that did begin and end on time was "An Evening of American Music." For two full hours the concert at the Trade Union's Hall of Columns (where Lenin, Stalin and Vishinsky once lay in state) was carried to Moscow's million tv sets. A rather unique procedure was to carry the first hour on Moscow's second channel and the second hour on the first channel. This splitting of the program

(Continued on page 43)

Moscow's Giveaway

Ottawa, June 10.

Radio Moscow has adopted the giveaway quiz, with questions like "Citizens of the Soviet Union can be sentenced to death for a political crime. True or false?"

Report of that from listeners in Canada's far north (as far east as northern Ungava, for instance, Moscow comes in clearer than Canadian stations) led to "Listening to Radio Moscow." It's a taped documentary, prepared by Ken Black of Canadian Broadcasting Corp. in Winnipeg, of excerpts from English-language broadcasts in the North American services of Radio Moscow and Radio Peking." It'll be aired Thursday (12) on the regular program "Cross Sections" on CBC's Dominion Network."

Sharp Upbeat In Aussie TV

Sydney, June 10.

This winter will see a record in tv set sales, according to manufacturers' representatives here. Estimated that by next December there will be 500,000 sets operating here and in Melbourne. Licenses costing $10 each are being issued at the rate of 3,500 a week by the government. Sets here range from $400 up.

Commercial tv operators here say that sponsorship revenue is building solidly, mainly via U.S. programs. New stations will be operating in the very near future in Brisbane and Adelaide, with Perth and Hobart to follow.

Shows building up tv trade here include "I Love Lucy," "Jack Benny Show," Guy Lombardo, Dinah Shore, "Superman," "Disneyland," "Waterfront," Liberace, "Jimmy Demaret Show," "District Attorney," "Western Roundup," "Leave It to Beaver," "Stage Seven," "Gunsmoke," "Rosemary Clooney Show," "Roy Rogers Show," "Steve Allen Show," "Dragnet," "Ann Sothern Show," "Douglas Fairbanks Presents."

RAI Outgrows Just-Completed Rome TV Center

Rome, June 10.

Though just completed and said to be one of the most up-to-date and elaborate television centers in Europe, Rome's Piazzale Clodio TV center is already being talked of as "too small."

According to the local grapevine, longrange plans of the fast-expanding Italo video setup, RAI-TV, which operates on a government grant, include erection of still another and still larger television "city" on the outskirts of Rome.

Blueprints still in the chatter stage indicate that the current set-up at Piazzale Clodio would eventually house the still-planning second channel, while in the more distant future the color-tv telecasts would originate from there. Negotiations for the purchase of color equipment are said here to have begun with some American companies.

Eurovision Pickup For Neapolitan Song Fest

Rome, June 10.

A Eurovision television link spanning the continent will top the three-day Neapolitan Song Festival, which is set for June 12. Songfest is held yearly at Naples' Mediterraneo Theatre.

RAI-TV, the Italo telenet, will also pick up the fest on the first two nights, with emceeing in hands of Enzo Tortora and Fulvia Colombo. The 20 finalist songs, selected by a special jury, will be sung by Italy's top male and female singers, and played by two orchestras: Anepeta and Esposito.

Among singers are Marisa del Frate, Gloria Christian, Nicla di Bruno, Grazia Gresi, Aurelio Fierro, Giacomo Rondinella, Nunzio Gallo, Luciano Virgili, Sergio Bruni, Antonio Basutto, and Cristina Jorio.

SMALLEST AUD IN THE WORLD

By MARTIN LURAY

Nicosia, Cyprus, June 10.

Toprated tv program on this Mediterranean trouble spot is the American-produced adult Western "Gun Law" (Gunsmoke). Runnerup is British-manufactured "Robin Hood" despite the latter's kinship in Cypriot minds to terrorist leader George Grivas who refers to himself in warnings to the British as "Dighenis" after a Greek folk hero resembling the outlaw of Sherwood Forest.

Both Matt Dillon's six guns and Robin Hood's trusty bowmen appear on British-run CBS-TV (Cyprus Broadcasting Service). Station has been in operation six months as an offshoot of the older radio service and serves what is probably the smallest video audience in the world three nights a week. There are 124 licensed sets within a 50-mile radius of Nicosia, about 200 others purchased clandestinely to avoid the local tax bite.

Both Cyprus radio and tv are housed in a barbed wire compound considered Target Number One for EOKA terrorists who have tossed four bombs at the station in three years, once succeeded in knocking the transmitter off the air for several hours. Visitors, therefore, must go through a complete shakedown that includes pockets, purses, wallets and what-have-you. Women are not exempt and get a thorough frisking from a burly British matron before entering the compound under the stare of a tower guard whose Bren gun is always at the ready.

Just Like Yanks

Other than the security precautions, however, station operation is shockingly similar to American efforts. The face on a jerry-built monitor screen is none other than James Arness. "You don't come down from there," he says, during an epic entitled "Smoking Out The Nolans," "I'm gonna come up and get you."

Two other monitors show a studio rehearsal of Turkish pianist Edogan Capli. "Back you go, camera one," says director Headley Chambers in a very British accent. "Center his nose, number two."

Chambers, 32, doubles as the station's program director. He is British-born, served with British forces radio in Germany and Cyprus after the war, then stayed on Cyprus as a Colonial Office employee.

He has never been Stateside, but is planning to come to New York this summer for a month's on-the-job observation of the work of whatever network will have him. Frankly, he claims his own work has been improved by rapt atten-

(Continued on page 43)

50% Scot Homes Now Have TV Sets

Peebles, Scotland, June 10.

Steady expansion of Scot television is forecast by Ray Thomson, chairman of Scot indie tv.

In a speech here, he told business executives: "There is still plenty of room for expansion. The 50% of homes which have tv sets here compares with 85% in America, and I believe that eventually almost the same percentage will obtain here."

Television, like every other activity, must be competitive to realize its full potentialities, he said.

In the eight months since indie tv had come to Scotland, tv licenses had increased by about 100,000.

Neither the British Broadcasting Corp. nor the Independent Television Service had a monopoly of good programs. Neither service, he said, could count on an audience unless it was programmed in such a way as to appeal to the viewers.

Com'l TV Producers, Directors In Brit. Weigh Strike Over Wages

London, June 10.

A withdrawal of labor by producers and directors employed by all commercial tv companies is threatened unless a settlement is reached on a new wages agreement. At a special private meeting held in London they gave carte blanche authority to their union executive to take any action necessary, including strike notices to implement their demands.

The producers and directors, all of whom are in membership of the Association of Cine and Television Technicians, have been negotiating for the past six months for a wages and conditions agreement which would include a basic salary in the region of $7,000 a year. That, they felt, would bear some relation to the present agreement operated by the British Film Producers' Assn. and the Association of Specialized Producers for top grades currently employed in the production of advertising commercials.

So far, in negotiations extending since last December, the union and the Television Program Contractors Assn. have reached understanding on conditions of employment but are a long way apart on waves. The best offer from the employers so far is slightly under $4,000 a year and that, says the union, is even less than is paid to cameramen under their other agreements.

At a specially convened meeting about 70 of 100 tv producers and directors travelled (at their own expense) from all parts of the country to London at which they instructed their executive to take all necessary steps. As a result,

(Continued on page 40)

What's My Wife?

London, June 10.

For the first time in a long while the celebrity in the BBC's "What's My Line" show was not spotted by the panel. It turned out to be comedian Bernard Braden, whose wife, Barbara Kelly, was on the panel.

Chairman Gilbert Harding had previously asked the studio audience not to show recognition of Braden by applauding on his entry as the "mystery guest."

Canada Plans Multi-Million-$ Radio-TV Centre

Toronto, June 10.

A new 35-acre site is planned immediately by the Canadian Broadcasting Corp. as a multi-million-dollar "Radio-Television City" to be established here for the consolidation of the score of buildings in the Toronto area that now scatters CBC staff and production activities. The new setup will be located at Don Mills, a suburb of Toronto, with the adjoining land owned by Famous Players (Canadian) Corp.—for a previously planned drive-in theatre—and E. P. Taylor, millionaire-owner of the new Woodbine racing track and head of several Canadian food companies and supermarkets with Toronto headquarters.

The 35-acre CBC site will be on the east side of the Don River, adjacent to the new International Business Machines landscaped plant. The CBC land alone will be some $420,000, this irrespective of CBC centralized studios, which will cost several millions, depending upon present and future expansion—and Federal grants. According to Davidson Dunton, CBC chairman, the plan of bringing all present production facilities under one roof—the Toronto studios now scattered—depends on a Government grant to the present State-owned CBC setup.

It is confirmed by officials of Famous Players (Canadian) and the Don Mills Development Co. that the CBC wants the 35-acre property. Half of the desired site is owned by FP (Can); the other half by E. P. Taylor, millionaire entrepreneur. Reports indicate that, after inspecting several Toronto area sites, the CBC has now decided to build its mammoth centre in the Don Mills area, with final arrangements already completed, although no official announcement has been made. Officials of Famous Canadian and Taylor will not elaborate but both admitting that purchase of the site is "almost certain."

On nine downtown building alone, the CBC is paying an annual rental of some $500,000, this irking the taxpayers. The new Toronto headquarters would place all radio and tv activities within a single installation, plus enough adjacent land for expansion and present consolidation.

A-R Hires a Hall

London, June 10.

Associated-Rediffusion is hiring ABC-TV studios near Manchester for an orchestral concert next Monday (16). Reason given is that it will be "more convenient" for the Halle Orchestra, which is based in Manchester. The concert, conducted by Sir John Barbirolli, will be the first in a new series of at least eight tv airings and several public recitals presented by A-R.

Program will be beamed direct from the North to London only.

CBC-TV Series On Canada Disasters

Toronto, June 10.

Simultaneous with its publication next fall of "Great Canadian Disasters" by Thomas Nelson & Sons for international distribution, Frank Rasky, author, has sold the tv rights to "Folio," a 60-minute drama series carried by a 39-station setup of the Canadian Broadcasting Corp., this dealing with the early a.m. dockside-burning at Toronto of the Great Lakes, three-decker luxury liner, the "S.S. Noronic," in which 119 passengers, all Americans, lost their lives in the Canadian ship on Sept. 17, '49.

Rasky has also sold six chapters of his forthcoming book to the CBC and will do the 15-min. scripts of the series, this paralleled by newsreel shots, with narrator to be chosen. New CBC series will teeoff with the Halifax harbor collision in the First World War of a French ship carrying TNT with a British freighter, which cost 2,100 lives in the Halifax area. Rasky's other episodes of Canadian disasters for the CBC include the big fire in St. Johns, Newfoundland; Hurricane Hazel, which drowned entire street inhabitants near Toronto; the Frank slide which wiped out a Canadian mining town; the rioting in Halifax on V-E Day by Royal Canadian Navy personnel which saw liquor outlets and department stores looted by disgruntled seamen who could not get an after-hours drink.

Summer Edition For Granada's 'Chelsea'

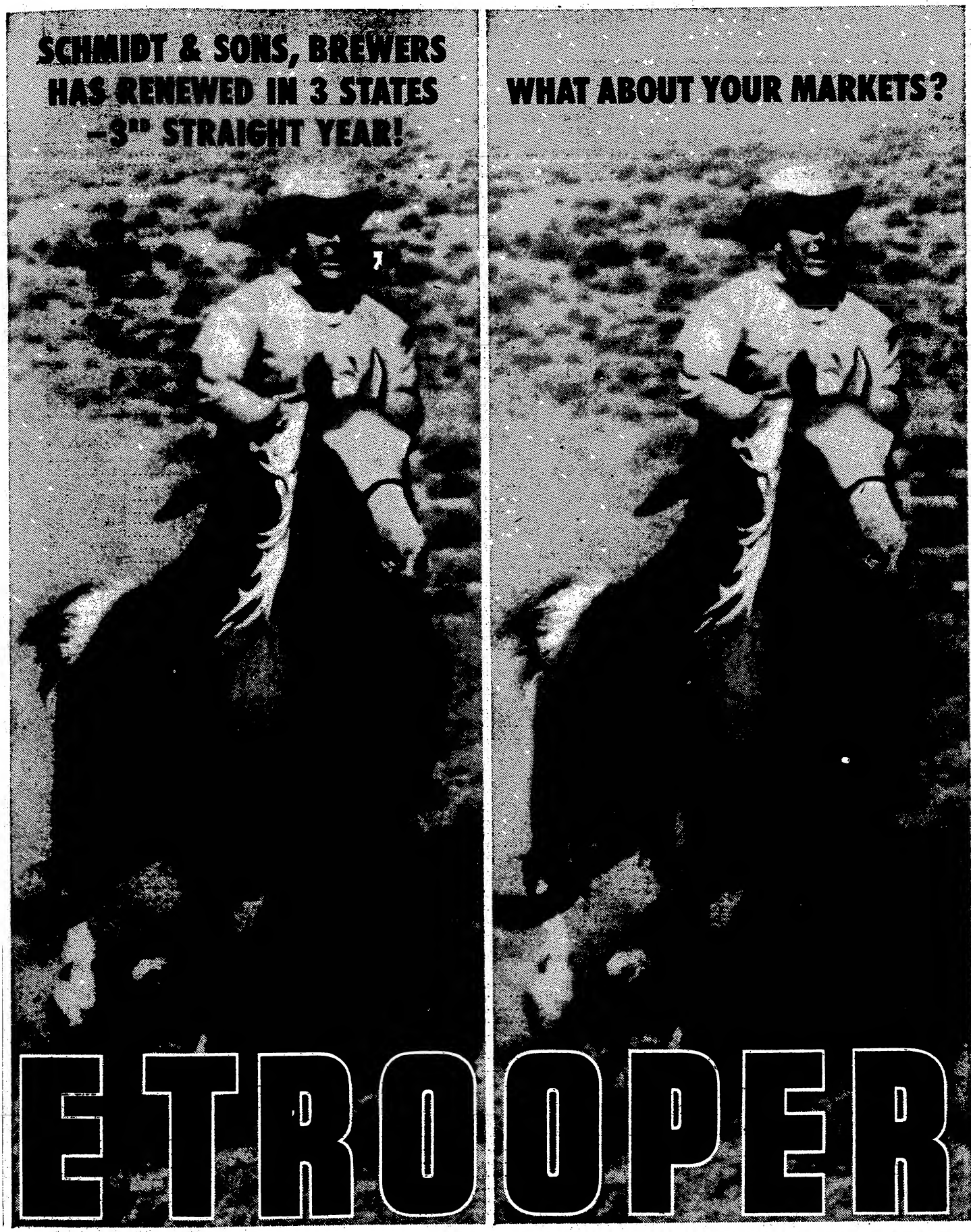
London, June 10.

Granada-TV's "Chelsea At Eight" will be rested from June 24 until September. Show will be replaced by a similar type program entitled "Chelsea Summertime."

'Chelsea At Eight," began last September as "Chelsea At Nine" and has been running weekly since.

27.0 AVERAGE RATING* IN 66 FALSTAFF MARKETS — a better rating than 75% of all network shows! Pick up any ARB report for any month in the past year — STATE TROOPER is "top 10" everywhere! And it *sells!*

NO. 1 IN CHICAGO	23.4
NO. 1 IN PITTSBURGH	39.7
NO. 1 IN ALBANY-TROY	27.0
NO. 1 IN NEW ORLEANS	25.6
NO. 1 IN SACRAMENTO	40.9
NO. 1 IN PEORIA	33.9
NO. 1 IN MINNEAPOLIS	24.5



NO. 1 IN HARRISBURG 33.0
NO. 1 IN COLORADO SPRINGS 38.5
NO. 1 IN DAVENPORT 42.5
NO. 1 IN W. PALM BEACH 27.4
NO. 1 IN ST. LOUIS 37.9
NO. 1 IN SANTA BARBARA 26.6
NO. 1 IN GREENSBORO-WINSTON SALEM 37.2
(partial listing)

*all latest available ARB ratings

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FILM SYNDICATION

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

INDIANAPOLIS

Stations: WFBM, WISH, WLW-I, WTTV. TV Homes: 184,900. Survey Dates April 1-28, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WISH	44.2
2.	I've Got a Secret (Wed. 8:30-9:00)	WISH	40.2
3.	Person to Person (Fri. 9:30-10:00)	WISH	36.9
4.	Lineup (Fri. 9:00-9:30)	WISH	35.9
5.	Have Gun Will Travel (Sat. 8:30-9)	WISH	35.5
6.	Wyatt Earp (Tues. 7:30-8:00)	WLW-I	34.9
7.	Millionaire (Wed. 8:00-8:30)	WISH	33.9
8.	What's My Line (Sun. 9:30-10:00)	WISH	32.9
9.	Red Skelton (Tues. 8:30-9:00)	WISH	32.5
10.	Cheyenne (Tues. 6:30-7:30)	WLW-I	31.5

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. (M-F 10:00-10:15)	WFBM	18.8
2.	†Little Rascals (M-F 6:00-6:30)	WTTV	18.6
3.	*As the World Turns (M-F 12:30-1)	WISH	17.3
4.	*Search for Tomorrow (M-F 11:30-11:45 a.m.)	WISH	16.0
5.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WISH	15.2
5.	*Guiding Light (M-F 11:45-12 noon)	WISH	15.2
6.	*Art Linkletter (M-F 1:30-2:00)	WISH	14.5
7.	†Popeye (M-F 5:00-6:00)	WTTV	14.3
8.	†News (M-F 10:30-10:45)	WISH	14.1
9.	†News, Wea. (M-F 12:00-12:15)	WISH	14.0

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Sat. 9:30)	WISH	Ziv	31.2	55
2.	Official Detective (Sat. 10:00)	WISH	NTA	24.5	46
3.	Badge 714 (Tues. 10:00)	WISH	NBC	22.9	42
3.	Sea Hunt (Tues. 9:30)	WISH	Ziv	22.9	36
4.	Annie Oakley (Sat. 6:00)	WISH	CBS	21.9	51
5.	Mike Hammer (Wed. 10:00)	WISH	MCA	21.5	41
6.	Death Valley Days (Sun. 9:30)	WFBM	U. S. Borax	21.2	35
6.	San Francisco Beat (Tues. 9:30)	WFBM	CBS	21.2	34
7.	Honeymooners (Thurs. 10:00)	WISH	CBS	19.2	36
7.	Studio 57 (Fri. 10:00)	WISH	MCA	19.2	38
8.	Little Rascals (Mon. 6:00)	WTTV	Interstate	18.6	49
9.	State Trooper (Wed. 9:30)	WFBM	MCA	17.5	28
10.	Martin Kane (Mon. 10:00)	WISH	Ziv	17.0	33
11.	Cisco Kid (Sat. 5:30)	WISH	Ziv	15.2	43
12.	Silent Service (Tues. 9:30)	WLW-I	NBC	14.5	23
13.	Popeye (Mon.-Fri. 5:00)	WTTV	AAP	14.3	42
14.	Twenty Six Men (Fri. 9:00)	WLW-I	ABC	13.9	22
15.	Soldiers of Fortune (Sun. 6:00)	WLW-I	MCA	13.5	28
16.	Gray Ghost (Sat. 10:00)	WFBM	CBS	13.2	25
17.	Championship Bowling (Sun. 1:00)	WFBM	W. Schwimmer	12.0	34

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WFBM	12.9
Gray Ghost	WFBM	13.2
∫10:00 News, Wea	WFBM	18.7
⌊Jack Paar	WFBM	15.7
San Francisco Beat	WFBM	21.2
Midwest Hayride	WLW-I	12.5
∫News, Weather	WFBM	19.3
⌊Jack Paar	WFBM	16.3
What's My Line	WISH	32.9
∫Sea Hunt	WISH	22.9
⌊News, Weather	WFBM	16.3
∫Jack Paar	WFBM	15.3
⌊News Roundup	WLW-I	14.0
∫Gold Cup Theatre	WLW-I	13.7
⌊6:00 News, Wea	WISH	8.3
CBS News	WISH	8.7
U. S. Steel Hour	WISH	22.2
∫10:00 News, Wea	WFBM	24.3
⌊Jack Paar	WFBM	17.3
Midwest Hayride	WLW-I	10.9
Sea Hunt	WISH	22.9
Mickey Mouse Club	WLW-I	8.7
Lineup	WISH	35.9
Lassie	WISH	29.2
Official Detective	WISH	24.5
Pict. For Sun. P.M.	WISH	13.7

TACOMA

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 83,600. Survey Dates April 7-14, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	Maverick (Sun. 7:30-8:30)	KING	33.5
2.	Cheyenne (Tues. 7:30-8:30)	KING	30.5
3.	Wyatt Earp (Tues. 8:30-9:00)	KING	28.3
4.	Perry Como (Sat. 8:00-9:00)	KOMO	27.0
5.	Colt .45 (Fri. 8:30-9:00)	KING	26.8
5.	Groucho Marx (Thurs. 8:00-8:30)	KOMO	26.8
5.	Loretta Young (Sun. 10:00-10:30)	KOMO	26.8
6.	Boxing (Wed. 7:00-8:00)	KING	26.1
7.	Gunsmoke (Sat. 9:00-9:30)	KIRO	25.3
7.	Wells Fargo (Mon. 8:30-9:00)	KOMO	25.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F 6:30-7:00)	KING	20.4
2.	†Cisco Kid (M-F 6:30-7:00)	KTNT	17.0
3.	*Mickey Mouse Club (M-F 5:30-6)	KING	15.7
4.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	14.6
5.	*Amer. Bandstand (M-F 4:00-5:00)	KING	14.1
5.	*Our Miss Brooks (M-Th 6-6:30)	KOMO	14.1
6.	†Wunda Wunda (M-F 8:30-9 a.m.)	KING	13.7
7.	†6:00 News, Misc. (M-F 6:00-6:30)	KTNT	13.5
7.	†World Today (M-F 10:30-10:45)	KING	13.5
8.	†Stan Boreson (M-F 3:30-4:00)	KING	13.4

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	25.8	39
2.	Sea Hunt (Sun. 7:00)	KING	Ziv	25.3	40
3.	Honeymooners (Sun. 6:30)	KING	CBS	25.0	46
4.	Gray Ghost (Sun. 6:00)	KING	CBS	23.8	55
5.	Sheriff of Cochise (Sat. 7:00)	KING	NTA	22.8	38
6.	Badge 714 (Fri. 10:00)	KING	NBC	21.3	37
7.	Death Valley Days (Thurs. 9:00)	KOMO	U. S. Borax	19.8	28
7.	I Search for Adventure (Mon. 7:00)	KING	Bagnall	19.8	29
7.	Frontier Doctor (Mon. 7:00)	KTNT	HTS	19.8	29
8.	Official Detective (Mon. 9:00)	KTNT	NTA	18.8	28
8.	Silent Service (Mon. 7:30)	KING	NBC	18.8	28
8.	Whirlybirds (Tues. 7:30)	KTNT	CBS	18.8	27
9.	Annie Oakley (Thurs. 6:00)	KING	CBS	18.3	36
9.	Science Fiction (Tues. 7:00)	KTNT	Ziv	18.3	31
10.	Frontier (Sun. 9:30)	KTNT	NBC	17.8	25
11.	Last of the Mohicans (Mon. 6:00)	KING	TPA	17.3	33
11.	Sky King (Tues. 6:00)	KING	Nabisco	17.3	33
12.	Cisco Kid (Mon.-Fri. 6:30)	KTNT	Ziv	17.0	27
13.	San Francisco Beat (Mon. 8:00)	KTNT	CBS	17.0	24
13.	Kit Carson (Wed. 6:00)	KING	MCA	16.8	33
13.	Studio 57 (Fri. 7:00)	KING	MCA	16.8	25
13.	Waterfront (Thurs. 7:00)	KTNT	MCA	16.8	25
	Waterfront	KTNT		16.8	
	Lassie	KIRO		16.3	
	Mama	KTNT		11.8	
	∫Cartoon Carnival	KTNT		9.5	
	⌊Farm Newsreel	KTNT		9.0	
	Perry Mason	KIRO		16.0	
	Champ Bowling	KOMO		11.3	
	Pat Boone	KING		22.3	
	Frontier Doctor	KTNT		19.8	
	I Search for Adventure	KING		19.8	
	Twenty One	KOMO		20.8	
	Price Is Right	KOMO		18.8	
	Cheyenne	KING		31.3	
	Our Miss Brooks	KOMO		13.8	
	Success Story	KING		15.3	
	Dinah Shore	KOMO		22.8	
	6:00 News, Misc.	KTNT		15.8	
	Our Miss Brooks	KOMO		14.3	
	Early Edition	KING		20.4	
	Restless Gun	KOMO		22.3	
	Our Miss Brooks	KOMO		15.3	
	Boxing	KOMO		22.3	
	Highway Patrol	KOMO		25.8	

LITTLE ROCK

Stations: KARK, KATV, KTHV. TV Homes: 64,400. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KTHV	46.8
2.	Wyatt Earp (Tues. 7:30-8:00)	KATV	36.3
3.	I've Got a Secret (Wed. 8:30-9:00)	KTHV	35.3
4.	Perry Como (Sat. 7:00-8:00)	KARK	34.8
5.	$64,000 Challenge (Sun. 9:00-9:30)	KTHV	33.3
6.	Wagon Train (Wed. 6:30-7:30)	KARK	33.0
7.	Ernie Ford (Thurs. 8:30-9:00)	KARK	32.8
8.	Lawrence Welk (Sat. 8:00-9:00)	KATV	32.3
9.	Cheyenne (Tues. 6:30-7:30)	KATV	31.9
10.	Father Knows Best (Wed. 7:30-8:00)	KARK	31.8
10.	G. E. Theatre (Sun. 8:00-8:30)	KTHV	31.8
10.	Playhouse 90 (Thurs. 8:30-10:00)	KTHV	31.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†News, Wea. (M-F 10:00-10:15)	KARK	23.3
2.	†Esso Rptr., Wea. (M-F 10:00-10:15)	KTVH	21.9
3.	*NBC News (M-F 6:15-6:30)	KARK	20.5
4.	†News, Wea. (M-F 6:00-6:15)	KARK	20.4
5.	*CBS News (M-F 6:15-6:30)	KTVH	20.1
5.	†News-Reel, Sprts. (M-F 6:00-6:15)	KTVH	20.1
6.	†Sports (M-F 10:15-10:30)	KARK	19.4
7.	*Price Is Right (M-F 10-10:30 a.m.)	KARK	17.5
8.	†Rogers-Autry, Misc. (M-F 5:00-6:00)	KARK	16.1
9.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	KTVH	14.1

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Mike Hammer (Sat. 9:30)	KTHV	MCA	34.3	51
2.	Death Valley Days (Sun. 9:30)	KTHV	U. S. Borax	29.3	48
3.	Silent Service (Tues. 9:30)	KARK	NBC	26.3	42
3.	Whirlybirds (Fri. 6:30)	KARK	CBS	26.3	43
4.	Judge Roy Bean (Fri. 6:30)	KTHV	Screen Craft	23.8	39
5.	Capt. David Grief (Wed., Sun. 9:30)	KARK	Guild	22.8	36
6.	Studio 57 (Tues. 9:30)	KTHV	MCA	21.3	33
7.	Union Pacific (Mon. 6:30)	KARK	NBC	19.8	37
8.	Charlie Chan (Tues. 8:30)	KTHV	TPA	19.3	28
9.	Harbor Command (Thurs. 9:30)	KARK	Ziv	18.3	30
10.	Last of the Mohicans (Th. 6:30)	KTHV	TPA	16.8	30
11.	Roy Rogers, Gene Autry (M-F 5:00)	KARK	NTA	16.1	44
12.	Twenty Six Men (Tues. 9:30)	KATV	ABC	15.8	25
13.	Sky King (Sat. 10:30 a.m.)	KARK	Nabisco	14.3	59
14.	Annie Oakley (Sun. 5:00)	KARK	CBS	13.0	34
15.	Frontier Doctor (Sat. 5:30)	KTHV	HTS	12.8	40
16.	Federal Men (Tues. 10:15)	KTHV	MCA	12.0	31
17.	Flash Gordon (Mon. 6:30)	KATV	Guild	11.8	22
18.	Science Fiction (Fri. 9:30)	KATV	Ziv	11.5	18
19.	Popeye (M-F 4:30)	KATV	AAP	11.3	38
	Your Hit Parade	KARK		21.8	
	Captain D. Grief	KARK		24.3	
	Studio 57	KTHV		21.3	
	Judge Roy Bean	KTHV		23.8	
	Whirlybirds	KARK		26.3	
	Death Valley Days	KTHV		29.3	
	Silent Service	KARK		26.3	
	Robin Hood	KTHV		21.3	
	Bob Cummings	KARK		29.8	
	Playhouse 90	KTHV		32.8	
	Tic Tac Dough	KARK		25.3	
	∫Academy Theatre	KTHV		9.6	
	⌊Mickey Mouse Club	KATV		12.8	
	Silent Service	KARK		26.3	
	Sat. Playhouse	KTHV		9.8	
	Last Word	KTHV		14.3	
	Cowboy Corral	KATV		10.8	
	∫Sports	KARK		23.0	
	⌊Jack Paar	KARK		13.0	
	Robin Hood	KTHV		21.3	
	Person to Person	KTHV		26.5	
	Lorenzo-Friends	KARK		10.3	

BEAUMONT, PORT ARTHUR

Stations: KFDM, KPAC. TV Homes: 61,300. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KFDM	58.8
2.	Have Gun Will Travel (Sat. 8:30-9)	KFDM	52.0
3.	Cheyenne (Wed. 9:00-10:00)	KFDM	49.6
4.	Playhouse 90 (Thurs. 8:30-10:00)	KFDM	45.3
5.	Red Skelton (Tues. 8:30-9:00)	KFDM	44.8
6.	Phil Silvers (Fri. 8:00-8:30)	KFDM	43.0
7.	Oh Susanna (Sat. 8:00-8:30)	KFDM	42.8
8.	Climax (Thurs. 7:30-8:30)	KFDM	40.6
9.	Millionaire (Wed. 8:00-8:30)	KFDM	40.3
9.	Trackdown (Fri. 7:00-7:30)	KFDM	40.3

TOP TEN MULTI-WEEKLY SHOWS

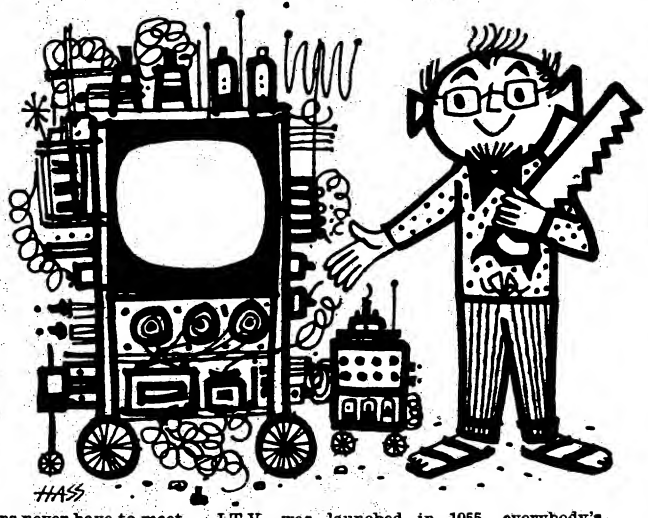
1.	*CBS News (M-F 6:15-6:30)	KFDM	33.8
2.	†News, Wea. (M-F 6:00-6:15)	KFDM	32.5
3.	†News Final (M-F 10:00-10:15)	KPAC	27.6
4.	†Sports, Wea. (M-F 10:15-10:30)	KPAC	23.2
5.	*NBC News (M-F 6:15-6:30)	KPAC	21.7
6.	†Circle 4 Club, Misc. (M-F 4:30-6)	KPAC	19.0
7.	†Popeye (M-F 5:00-5:30)	KFDM	18.1
8.	*Price Is Right (M-F 10-10:30 a.m.)	KPAC	15.9
8.	*As World Turns (M-F 12:30-1:00)	KFDM	15.9
8.	†Cartoon Carnival (M-F 4:00-4:30)	KFDM	15.9

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Wed. 8:30)	KFDM	Ziv	42.8	67
2.	Capt. D. Grief (Sun. 9:00)	KFDM	Guild	35.3	57
3.	26 Men (Thurs. 7:00)	KPAC	ABC	33.5	51
4.	State Trooper (Mon. 9:00)	KFDM	MCA	32.8	50
5.	Royal Playhouse (Thurs. 7:00)	KFDM	MCA	32.3	49
6.	Sea Hunt (Mon. 8:30)	KPAC	Ziv	31.8	47
7.	Sherlock Holmes (Thurs. 6:30)	KFDM	Guild	31.3	54
8.	Decoy (Tues. 9:30)	KPAC	Official	29.8	48
9.	Men of Annapolis (Tues. 7:30)	KFDM	Ziv	29.3	44
10.	Sheriff of Cochise (Thurs. 10:00)	KFDM	NTA	29.0	54
11.	Harbor Command (Wed. 7:30)	KFDM	Ziv	28.8	43
12.	Honeymooners (Mon. 7:00)	KFDM	CBS	28.3	45
13.	Silent Service (Wed. 8:00)	KPAC	NBC	27.3	40
14.	Union Pacific (Sun. 9:00)	KPAC	NBC	26.8	43
15.	Gray Ghost (Fri. 8:00)	KPAC	CBS	26.5	38
16.	Frontier Doctor (Thurs. 6:30)	KPAC	HTS	26.3	46
17.	Ray Milland (Sun. 8:00)	KFDM	MCA	25.8	38
18.	Playhouse (Thurs. 9:00)	KPAC	ABC	23.3	34
19.	Counterpoint (Mon. 9:30)	KFDM	Interstate	22.5	38
20.	Janet Dean (Sat. 12:30)	KPAC	Guild	19.8	64
	Movie	KPAC		21.3	
	Union Pacific	KPAC		26.8	
	Royal Playhouse	KFDM		32.3	
	Suspicion	KPAC		32.3	
	26 Men	KPAC		33.5	
	December Bride	KFDM		36.0	
	Frontier Doctor	KPAC		26.3	
	Richard Diamond	KFDM		31.8	
	George Gobel	KPAC		36.8	
	∫News Final	KPAC		25.5	
	⌊Sports, Weather	KPAC		23.5	
	Father Knows Best	KPAC		38.3	
	Wyatt Earp	KPAC		35.3	
	Millionaire	KFDM		40.3	
	Capt. D. Grief	KFDM		35.3	
	Phil Silvers	KFDM		43.0	
	Sherlock Holmes	KFDM		31.3	
	Dinah Shore	KPAC		42.3	
	Playhouse 90	KFDM		46.0	
	Suspicion	KFDM		37.3	
	∫Industry—Parade	KFDM		10.0	
	⌊Big Picture	KFDM		12.0	

(Continued on page 36)

MEMO FROM BRITAIN (3)

It works jolly well!



In the spirit of public service which inspires these monthly memos, we invite you to try a difficult exercise.

Think of commercial television without sponsors. Imagine a national TV set-up in which all commercials must be spots. Project a situation where TV companies select, produce and control all programmes. Conceive a television law which absolutely forbids all plugs within any programme to have *any* connection with the programme or the talent.

If your brain stood the strain and you focused your vision clearly, you grasped the basic premise of television advertising in Britain.

There are other national differences too (blue worsted vs. grey flannel: no martini ritual) but they're secondary.

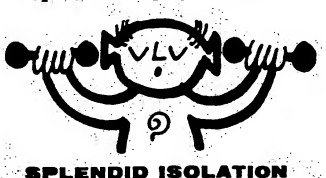
The oddest fact about our British pattern is that it works—jolly well.

LUSCIOUS CURVES

The sweet swell of success is clear in the annual upsurge of advertising revenue. The lovely graph bounds and bulges like a pin-up profile.

In the first year of British commercial TV—from Sept. 1955—the collective I.T.V. national gross was £2,040,321. By 1957 it had filled out to a total of £31,986,910. The projected measurement for the current year is £45,000,000.

All without sponsors; only spots. And only a few weeks ago the Board Chairman of one of our biggest advertisers (yours, too) called for the opening of a second national commercial channel. We had so soundly proved the superiority of I.T.V. in entertainment and public service, it was getting tougher to buy prime time and plan new campaigns.



SPLENDID ISOLATION

As you saw in your earlier vision, the Sales Departments of the programme contractors are the only contact between our industry and the buyers of our time. They publish their separate company rate-cards in a form like yours, except that the variations and slide-rule permutations are fewer. (Contiguous time, for example, is meaningless in British TV.) They compete among themselves like spitfires for their share of the national appropriation.

But our programme chaps never have to meet an agency or an advertiser; a sponsor's wife is as fantastic as a creature from outer space. The only heat or pressure our programmers feel is generated by their own Sales Department across the hall—when the I.T.V. rating somewhere seems destined for a fall and the cost per thousand per spot will shoot up. How the creative boys decide to change or replace or strengthen programmes is up to them alone. No sponsor means no gun at their head. They get a better chance than you to play their hunches and let shows ride and build.

Their isolation is splendid. And panic is unheard of.

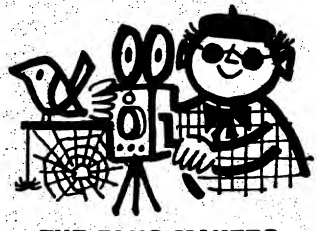
DOING WHAT COMES NATURALLY

We operate in Britain under a law which dictates that all I.T.V. advertising must be presented between programmes or during the "natural breaks" in all programmes.

In an average half-hour show the break comes naturally once; in a one-hour show, twice; in a ninety-minute show, thrice. The breaks usually last about 2¼ minutes. And only an average of 6 minutes of every hour can be filled by commercials.

Usually each break contains plugs for up to 7 products, separated only by a split-second neutral visual pattern. Advertisers can buy segments as short as 5 seconds all the way up to 3 minutes. At this stage the most popular buy is the 15-second spot.

I.T.V. commercials are rarely networked. During national network programmes—the major portion of our schedules—the contractors break away and transmit commercials to their own regions, and then rejoin the network on time cues. Unbought commercial time is filled with programme promotion. Mostly in summer, because we have the "hiatus sickness" too. But not nearly so bad as you. British summers aren't that regular.



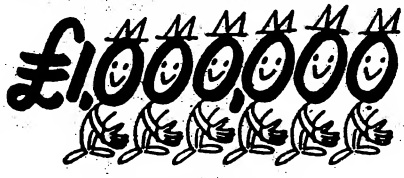
THE PLUG MAKERS

Almost all British plugs are on film. When I.T.V. was launched in 1955, everybody's brother went into the business of producing commercials. Studios proliferated in cellars and dark alleys—with equipment and know-how, in many cases, which Edison would have regarded as obsolete.

By now the amateurs have been shaken out. Most British plugs are now produced in native studios which are competent, efficient, lively and often remarkably imaginative. They compete for business with the agencies. Some are partially subsidised and guaranteed annual incomes; in return they experiment and make roughs for their agencies in addition to finished filmed spots.

We don't really know yet how good they are in this game. We know that merchandise moves like merry hell—whether they use the hard-sell or the kind of understatement with which we always claim to feel more comfortable.

Maybe the tip-off is our frequent observation of overseas Madison Avenue guests—in the half light of our TV room—reaching unobtrusively for their pocket pads during a "natural break" to jot down a note or two for home use.



NO SOLO BOW

In April of this year—when commercial TV homes had reached a total of 5,525,000—Associated Television Limited broke through and became the first British Company to gross more than £1,000,000 per month in advertising sales. A few of our fellow Programme Contractors are nearing that mark too. We hope it's true that the first million is the hardest. The present success of commercial TV will help all of us to get out from under our enormous initial investment when the going was really tough.

Tho' we are happy to be out in front, Associated Television Limited takes no solo bow. We succeed as part of a national team. We network most of our shows. We produce and deliver shows in bulk up and down the line. But we also carry top-notch programmes produced by our fellow commercial TV companies. We salute them. We thank them for the friendly give and take that has made us all come through with flying colours.

Without the overwhelming popularity of all commercial TV programmes, without our collective rating edge over B.B.C., without the comradely competition among us all—it could have been another story.

In our next memo, we'll discuss British programmes. Internationally speaking this is...

ASSOCIATED TELEVISION LIMITED · TELEVISION HOUSE · KINGSWAY · LONDON · WC2 · ENGLAND

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 34)

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,175,300. Survey Dates: May 1-8, 1958

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRCA	43.6
2.	Gunsmoke (Sat. 10:00-10:30)	WCBS	39.7
3.	Playhouse 90 (Thurs. 9:30-11:00)	WCBS	39.3
4.	Person To Person (Fri. 10:30-11:00)	WCBS	36.8
5.	Lineup (Fri. 10:00-10:30)	WCBS	36.3
6.	Dinah Shore (Sun. 9:00-10:00)	WRCA	35.6
7.	Loretta Young (Sun. 10:00-10:30)	WRCA	34.2
8.	Lassie (Sun. 7:00-7:30)	WCBS	32.8
9.	Climax (Thurs. 8:30-9:30)	WCBS	31.7
10.	Price Is Right (Mon. 7:30-8:00)	WRCA	31.3

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. & Sports (M-F 11-11:15)	WCBS	22.5
2.	†7 O'Clock Report (M-F 7:00-7:15)	WCBS	14.9
3.	†News & Wea. (M-F 11:00-11:15)	WRCA	13.7
4.	*CBS News (M-F 7:15-7:30)	WCBS	13.6
5.	*Price Is Right (M-F 11-11:15 a.m.)	WRCA	12.5
6.	*Mickey Mouse Club (M-F 5:30-6:00)	WABC	10.9
7.	*Treasure Hunt (M-F 10:30-11 a.m.)	WRCA	10.4
8.	†Late Show (M-F 11:15-Signoff)	WCBS	10.3
9.	*Amer. Bandstand (M-F 3-3:30; 4-5)	WABC	10.2
10.	†Popeye (M-F 6:00-6:30)	WPIX	9.1

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Sat. 10:30)	WCBS	Ziv	29.9	52
2.	Honeymooners (Tues. 7:00)	WRCA	CBS	16.7	36
3.	Highway Patrol (Mon. 7:00)	WRCA	Ziv	15.9	37
4.	Code 3 (Wed. 10:30)	WRCA	ABC	14.8	24
5.	Death Valley Days (Wed. 7:00)	WRCA	U. S. Borax	14.7	31
6.	Don Ameche Play of Week (Sun. 7)	WCBS	TPA	13.4	40
7.	Silent Service (Fri. 7:00)	WRCA	NBC	10.4	26
8.	Boots and Saddles (Thurs. 7:00)	WRCA	NBC	9.9	24
9.	Popeye (M-F 6:00)	WPIX	AAP	9.1	25
10.	Annie Oakley (Sun. 6:00)	WABC	CBS	8.7	35
11.	Looney Tunes (Mon.-Sat. 6:30)	WABD	Guild	8.4	24
12.	My Little Margie (Mon-Fri. 9:30 a.m.)	WCBS	Official	7.9	47
13.	Amos 'n' Andy ((Mon.-Fri. 6:30)	WPIX	CBS	7.7	21
14.	Big Story (Fri. 9:30)	WABD	Official	7.1	11
15.	Last of the Mohicans (Sun. 6:30)	WABC	TPA	6.8	23
16.	Medic (Wed. 10:00)	WABD	CNP	6.5	9
16.	Susie (Mon.-Fri. 9 a.m.)	WCBS	TPA	6.5	37
17.	Laurel and Hardy (Sat. 9 a.m.)	WCBS	Governor	6.4	38
18.	Last of the Mohicans (Fri. 8:30)	WABC	TPA	6.3	11
19.	I Led Three Lives (Mon.-Fri. 5:00)	WCBS	Ziv	6.0	25

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WRCA	16.4
∫7 O'Clock Report	WCBS	14.0
⌊CBS News	WCBS	13.5
∫7 O'Clock Report	WCBS	13.5
⌊CBS News	WCBS	13.0
U. S. Steel Hour	WCBS	22.3
∫7 O'Clock Report	WCBS	15.3
⌊CBS News	WCBS	14.5
Children's Hour	WABD	5.8
∫7 O'Clock Report	WCBS	14.0
⌊CBS News	WCBS	13.5
∫7 O'Clock Report	WCBS	13.0
⌊CBS News	WCBS	13.5
Early Show	WCBS	9.2
Meet the Press	WRCA	6.2
Early Show	WCBS	9.1
Sandy Becker Show	WABD	4.7
Early Show	WCBS	9.3
Playhouse of Stars	WCBS	27.1
20th Century	WCBS	11.8
This Is Your Life	WRCA	21.4
Sandy Becker Show	WABD	4.9
Children's Theatre	WRCA	6.7
Zane Grey Theatre	WCBS	20.9
Fun at Five	WABC	7.3

ALBANY-TROY-SCHENECTADY

Stations: WRGB, W-TEN, WTRI. TV Homes: 166,500. Survey Dates: April 7-14, 1958

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 8:00-9:00)	WRGB	43.3
2.	Dinah Shore (Sun. 9:00-10:00)	WRGB	35.4
3.	Adventures of McGraw (Tues. 9-9:30)	WRGB	34.2
4.	Steve Allen (Sun. 8:00-9:00)	WRGB	33.7
5.	Gunsmoke (Sat. 10:00-10:30)	W-TEN	33.5
5.	Wyatt Earp (Fri. 7:00-7:30)	WRGB	33.5
6.	Restless Gun (Mon. 8:00-8:30)	WRGB	32.9
7.	Loretta Young (Sun. 10:00-10:30)	WRGB	32.5
8.	People's Choice (Thurs. 9:00-9:30)	WRGB	32.2
9.	Tales of Wells Fargo (Mon. 8:30-9)	WRGB	31.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Newsreel, Wea. (M-F 11:00-11:15)	WRGB	15.5
2.	*CBS News (M-F 7:15-7:30)	W-TEN	14.9
3.	†Early Show, Misc. (M-F 5:30-7:00)	W-TEN	14.8
4.	†11th Hour Nws, Misc. (M-F 11-11:15)	W-TEN	13.6
5.	*Tic Tac Dough (M-F 12:00-12:30)	WRGB	13.5
6.	†Popeye (M-F 5:00-5:30)	W-TEN	13.2
7.	†News, Wea. (M-F 6:45-7:00)	WRGB	12.5
8.	†Earle Pudney (M-F 6:30-6:45)	WRGB	12.4
9.	*Queen For A Day (M-F 4-4:45)	WRGB	12.2
10.	*It Could Be You (M-F 12:30-1:00)	WRGB	11.3

1.	Silent Service (Fri. 9:30)	W-TEN	NBC	32.5	54
2.	Sheriff of Cochise (Tues. 10:30)	WRGB	NTA	25.9	56
3.	Official Detective (Tues. 10:00)	WRGB	NTA	25.2	45
4.	Highway Patrol (Thurs. 10:30)	WRGB	Ziv	24.2	46
5.	Harbor Command (Sun. 10:30)	WRGB	Ziv	23.0	49
6.	Gray Ghost (Wed. 10:30)	WRGB	CBS	21.5	39
7.	Boots & Saddles (Tues. 7:00)	WRGB	NBC	20.9	53
7.	Harbor Command (Wed. 7:00)	WRGB	Ziv	20.9	52
8.	State Trooper (Sat. 7:00)	WRGB	MCA	19.0	62
9.	Death Valley Days (Thurs. 7:00)	WRGB	U. S. Borax	18.5	49
10.	Mr. District Att'y. (Sat. 10:30)	W-TEN	Ziv	17.5	39
11.	Whirlybirds (Sun. 5:30)	WRGB	CBS	16.5	59
12.	Kit Carson (Sat. 12:00)	WRGB	MCA	15.5	55
13.	Popeye (Sat.-Sun. 1:30)	W-TEN	AAP	14.7	48
14.	Sky King (Sat. 9:30 a.m.)	WRGB	Nabisco	14.5	48
15.	Science Fiction Thea. (Thurs. 6:00)	WRGB	Ziv	13.5	43
16.	Falcon (Sat. 11:00)	WRGB	NBC	13.2	42
16.	Popeye (Mon.-Fri. 5:00)	W-TEN	AAP	13.2	47
17.	Ramar of Jungle (Tues. 6:00)	WRGB	TPA	12.9	39
17.	Twenty Six Men (Wed. 7:30)	W-TEN	ABC	12.9	21

Teen Age Barn	WRGB	24.3	
Late Show	W-TEN	13.9	
$64,000 Question	W-TEN	22.9	
Playhouse 90	W-TEN	23.5	
What's My Line	W-TEN	20.5	
U. S. Steel Hour	W-TEN	20.5	
∫Early Show, Wea.	W-TEN	15.3	
⌊CBS News	W-TEN	14.3	
∫Early Show, Wea.	W-TEN	14.3	
⌊CBS News	W-TEN	13.3	
Public Interest	W-TEN	8.4	
∫Early Show, Wea.	W-TEN	15.0	
⌊CBS News	W-TEN	14.0	
Your Hit Parade	WRGB	23.5	
Conquest	W-TEN	8.2	
Jimmy Dean	W-TEN	12.5	
Rin Tin Tin	WRGB	19.5	
Capt. Kangaroo	W-TEN	15.5	
Early Show	W-TEN	14.9	
∫11th Hour News	W-TEN	15.7	
⌊Late Show	W-TEN	15.0	
Cartoon Time	WRGB	9.6	
Early Show	W-TEN	16.9	
Wagon Train	WRGB	33.2	

FORT WAYNE

Stations: WANE, WKJG, WPTA. TV Homes: 62,200. Survey Dates: April 1-28, 1958

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WANE	37.3
1.	Thin Man (Fri. 9:30-10:00)	WKJG	37.3
2.	Wells Fargo (Mon. 8:30-9:00)	WKJG	35.8
3.	Perry Como (Sat. 8:00-9:00)	WKJG	35.0
4.	Have Gun Will Travel (Sat. 9:30-10)	WANE	34.8
5.	Restless Gun (Mon. 8:00-8:30)	WKJG	34.3
6.	George Gobel (Tues. 8:00-9:00)	WKJG	34.0
7.	Oh Susanna (Sat. 9:00-9:30)	WANE	33.8
8.	Dinah Shore (Sun. 9:00-10:00)	WKJG	33.6
9.	Loretta Young (Sun. 10:00-10:30)	WKJG	33.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Target (T-F 9:30-10)	WANE	21.8
2.	†Jingles Show (M-F 6:00-7:00)	WPTA	19.7
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WPTA	18.4
4.	*As the World Turns (M-F 1:30-2)	WANE	17.3
5.	†News & Wea. (M-F 11-11:15)	WKJG	17.0
6.	*Price Is Right (M-F 11-11:30 a.m.)	WKJG	16.1
7.	*Tic Tac Dough (M-F 12:00-12:30)	WKJG	15.2
8.	†Peppermint Thea. (M-F 8:45-9 a.m.)	WANE	13.7
9.	*Capt. Kangaroo (M-F 9-9:45 a.m.)	WANE	13.6
10.	*It Could Be You (M-F 12:30-1:00)	WKJG	13.2

1.	Boots & Saddles (Fri. 7:30)	WKJG	NBC	28.0	50
2.	Silent Service (Mon. 7:00)	WKJG	NBC	27.8	58
3.	State Trooper (Fri. 7:00)	WKJG	MCA	26.8	52
4.	Whirlybirds (Wed. 7:00)	WKJG	CBS	26.3	49
5.	Sheriff-Cochise (Sat. 10:30)	WANE	NTA	24.3	42
6.	Badge 714 (Sun. 10:30)	WKJG	NBC	23.0	47
7.	Casey Jones (Tues. 7:00)	WKJG	Screen Gems	22.8	45
8.	Target (Tues. 9:30)	WANE	Ziv	21.8	34
9.	Death Valley Days (Wed. 10:30)	WKJG	U. S. Borax	20.8	40
9.	R. Jones, Space Ranger (Thurs. 7)	WPTA	Official Films	20.8	42
10.	26 Men (Tues. 10:30)	WKJG	ABC	20.3	46
11.	Brave Eagle (Wed. 7:00)	WPTA	CBS	19.3	36
12.	Sea Hunt (Tues. 10:30)	WANE	Ziv	18.3	41
13.	Ramar-Jungle (Tues. 7:00)	WPTA	TPA	15.8	31
14.	Highway Patrol (Thurs. 7:00)	WANE	Ziv	14.3	29
14.	Union Pacific (Thurs. 7:00)	WKJG	NBC	14.3	29
15.	Cisco Kid (Sun. 6:00)	WKJG	Ziv	13.8	57
16.	Sky King (Sat. 11:30 a.m.)	WKJG	Nabisco	13.3	65
16.	Misc. Champ Bowling (Sat. 7:00)	WKJG	W. Schwimmer	13.3	36
17.	San Fran. Beat (Sat. 6:30)	WANE	CBS	12.8	41

Rin Tin Tin	WPTA	16.8	
Legionnaire	WPTA	11.3	
Texas Rangers	WPTA	14.3	
Brave Eagle	WPTA	19.3	
Your Hit Parade	WKJG	20.3	
What's My Line	WANE	21.3	
Ramar-Jungle	WPTA	15.8	
Bob Cummings	WKJG	30.3	
U. S. Steel Hour	WANE	17.8	
∫Highway Patrol	WANE	14.3	
⌊Union Pacific	WKJG	14.3	
Sea Hunt	WANE	18.3	
Whirlybirds	WKJG	26.3	
26 Men	WKJG	20.3	
Casey Jones	WKJG	22.8	
Space Ranger	WPTA	20.8	
Space Ranger	WPTA	20.8	
Repeat Performance	WPTA	6.3	
Movie Museum	WANE	7.3	
Lassie	WANE	20.3	
Baseball	WKJG	13.8	

ODESSA-MIDLAND

Station: KMID, KOSA. TV Homes: 29,300. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KOSA	55.3
2.	Perry Como (Sat. 7:00-8:00)	KMID	48.5
3.	Wagon Train (Mon. 6:30-7:30)	KMID	48.0
4.	Wells Fargo (Mon. 7:30-8:00)	KMID	47.8
5.	I've Got A Secret (Wed. 8:30-9:00)	KOSA	46.3
6.	Millionaire (Wed. 8:00-8:30)	KOSA	44.3
7.	Adventures of McGraw (Tues. 8-8:30)	KMID	42.8
8.	Thin Man (Fri. 8:30-9:00)	KMID	41.8
8.	December Bride (Mon. 8:30-9:00)	KOSA	41.8
9.	Californians (Tues. 9:00-9:30)	KMID	40.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Funzapoppin' (M-F 4:15-5:45)	KOSA	21.0
1.	†News (M-F 10:00-10:15)	KOSA	21.0
2.	†News, Spt's., Wea. (M-F 10-10:15)	KMID	18.9
3.	†Sports, Wea. (M-F 10:15-10:30)	KOSA	18.8
4.	†News, Wea. (M-F 6:15-6:30)	KMID	17.0
5.	†News, Wea. (M-F 6:15-6:30)	KOSA	16.8
6.	*Price Is Right (M-F 10-10:30 a.m.)	KMID	16.7
7.	†Sports (M-F 6:00-6:15)	KMID	16.5
8.	†Sports Whirl, News (M-F 6-6:15)	KOSA	16.3
9.	*CBS News (M-F 5:45-6:00)	KOSA	14.6

1.	Highway Patrol (Fri. 8:00)	KMID	Ziv	46.3	68
2.	Whirlybirds (Fri. 7:30)	KOSA	CBS	40.8	61
3.	Boots & Saddles (Sun. 9:30)	KMID	NBC	40.3	61
3.	Sea Hunt (Wed. 9:00)	KMID	Ziv	40.3	57
3.	Silent Service (Sat. 8:00)	KMID	NBC	40.3	57
4.	Grand Ole Opry (Sat. 9:30)	KOSA	Flamingo	39.3	61
5.	Harbor Command (Tues. 8:30)	KMID	Ziv	38.8	55
5.	Stage Seven (Tues. 9:30)	KMID	TPA	38.8	60
6.	Medic (Fri. 9:30)	KOSA	CNP	35.3	54
6.	Union Pacific (Sun. 9:00)	KOSA	NBC	35.3	50
7.	State Trooper (Tues. 7:30)	KOSA	MCA	34.3	53
8.	26 Men (Sun. 8:00)	KOSA	ABC	33.8	49
9.	Susie (Tues. 6:30)	KMID	TPA	27.0	53
10.	Target (Mon. 8:30)	KMID	Ziv	26.8	39
11.	Boston Blackie (Sun. 9:30)	KOSA	Ziv	26.3	39
12.	Mike Hammer (Tues. 9:30)	KOSA	MCA	25.8	40
13.	Victory at Sea (Wed. 7:00)	KOSA	NBC	25.3	47
14.	Mr. Dist. Att'y. (Mon. 9:30)	KOSA	Ziv	24.3	39
15.	Cisco Kid (Thurs. 7:00)	KOSA	Ziv	22.3	43
16.	Martin Kane (Wed. 6:30)	KMID	Ziv	19.3	38

Town-Country	KOSA	22.3	
Life of Riley	KMID	25.8	
Boston Blackie	KOSA	26.3	
U. S. Steel Hour	KOSA	30.8	
Oh Susanna	KOSA	30.3	
Your Hit Parade	KMID	25.8	
Red Skelton	KOSA	32.3	
Mike Hammer	KOSA	25.8	
∫Boxing	KMID	30.0	
⌊Post Fight Beat	KMID	29.5	
Loretta Young	KMID	34.8	
George Gobel	KMID	30.8	
Dinah Shore	KMID	35.8	
Name That Tune	KOSA	24.3	
Dec. Bride	KOSA	41.8	
Boots & Saddles	KMID	40.3	
Stage Seven	KMID	38.8	
Kruger Thea.	KMID	28.3	
Suspicion	KMID	38.8	
Groucho Marx	KMID	30.3	
I Love Lucy	KOSA	31.8	

..."WALTER WINCHELL A Big Vegas Hit."

Los Angeles Herald Express

WALTER WINCHELL
Dancing, Newscasting
18 Mins.
Tropicana Hotel, Las Vegas

"Walter Winchell last appeared as an entertainer at the Palace on Broadway in 1931, so his 18-min. turn, cleverly integrated into the basic production of Monte Proser's 'Tropicana Holiday,' obviously comes under the heading of New Acts.

"Winchell is introed at the beginning of the show via a walkalong bit at the side of the theatre against a backdrop of Manhattan. The newsboys, cops, chorines, and actors greet him as he strolls toward his Daily Mirror office, and at one point he pauses for a soft-shoe routine with Dante D'Paulo, which proves that he's still an okay hoofer. Special lyrics by Gordon Jenkins guide him into his office, where he talks with Desi Arnaz on the phone—Arnaz tells him to come to Hollywood immediately to start preparing his tv films. The transition takes Winchell to the Coast, where Desilu is also making a pic called 'Tropicana Holiday'. The production numbers are the same as those in the Jayne Mansfield, Ernie Kovacs & Edie Adams shows—still the most spectacular and cliche-stripped in Vegas.

"Winchell reverts to Winchell in a brief but exciting newscast scene in which he socks across up-to-the-minute national, international, and Vegas news in his familiar style, even throwing in tips on the stock market. Highlight of the bit was his revelation of facts he's uncovered about a murder in Florida (the victim's family was in the firstnight audience) and his assertion that it may be the biggest story he's ever covered, because he believes the killer was paid by someone with powerful political influence—'and he's the guy I'm after.'

"Jenkins shows genius in words & music which describe photos flashed on a screen which are from the Winchell family album. The Don Williams Singers background the snapshots which range from childhood through poses with celebs (including Elsa Maxwell) up to Ike ('he's probably telling him to keep his eye on the ball').

"Two new Jenkins numbers, 'WW Mambo' and 'Broadway Ballad', latter with lyrics by Winchell, are Hit Parade material. The 'WW Mambo' is danced first by the smooth and handsome team of Steven Peck & Lita Leon. Winchell once again becomes the entertainer when he takes Miss Leon as his partner and demonstrates he's an expert mamboman. He terped like a pro on opening night, despite the fact he was in pain from a torn muscle in his back suffered during rehearsals.

"Vet announcer Jean Paul King is type-cast as Winchell's announcer. Earl Barton rates special credit for the job of staging, and the new sets by Glenn Holse are outstanding.

"With Winchell headlining, 'Tropicana Holiday' is a unique and pleasantly novel show—a nitery 'first' skedded through June 10. The columnist, who admits being a ham, is having his fun, and the Damon Runyon Cancer Fund is richer by $70,000."

Duke,
VARIETY.

Tropicana, Las Vegas

"Walter Winchell slips into his dancing shoes and takes over as topliner of the continuing Monte Proser Revue here with all the eclat and authority which might have been expected. It's no simple emcee job. Back before he was a columnist Winchell was a vaude song-and-danceman, so he soft-shoes a solo and later on mambos with Lita, dance partner of Steven Peck.

"In his feverish pace, Winchell is in and out of almost every facet of the revue—even rattling off news flashes from a teletype onstage, dishing local items and demonstrating how he picks up his columnar news. He also blurts out stock market tips. Along the way he lavishly plugs Damon Runyon Fund and Desilu, for which he makes vidfilms.

"He's on the receiving end of tributes, too—a production number sung by Don Williams Singers which spans his career as pillarist, scored by Gordon Jenkins, narrated by Jean Paul King and peopled by most all in the cast. Abetting the show were the revue regulars—Elaine Dunn, Lizanne Truex, Jack Ackerman, Dante D'Paulo, George Chakiris, Sheila Sullivan. Peck and Lita's dancing was sensual as well as exuberant, Glenn Holse's settings are superb and Earl Barton finely staged the whole affair, tempoing the pace to the dash of the headliner."

HOWARD BRANDY,
Hollywood Reporter.

"Showpeople and press alike expected Winchell to fall flat on his kisser as an entertainer in his Vegas Tropicana debut here Wednesday night. Believe it or not and take it straight or with a chaser, WW showed the show-me's he's one helluva showman. The 61-year-old columnist-commentator-TV star who spent his life training in night clubs, was fired up with as much zip as any of the kids 40 years his junior in Monte Proser's rocket-paced 'Let's Go to Press' revue. Winchell is no Astaire, but people stared in disbelief at the verve, vigor and vitality he rammed across in dance routines during various points in the show . . . Winchell's newscast in an ABC newsroom is electric, the audience ooh-ing and ah-ing through the fresh-for-each-show flashes that are powered across with the same wallop of his famed broadcasts . . . On his own name and backed with Proser's fantastic staging, Gordon Jenkins' music and those dollectable girls, business should be overwhelming."

HERB STEIN,
N. Y. Morning Telegraph.

"WW joins with the talented Tropicana cast for a moving 70 minutes of fun. He pulls his own share of the show and then some. He combines his editorial sense with showmanship to give just short of enough of Winchell, leaving the customers wanting more . . . Tossed well with the Tropicana melange you have a seasoned show salad. It has a tang nowhere else duplicated because the essential ingredient of this show is Walter Winchell, and there's only one Walter Winchell."

LES DEVOR,
Las Vegas Review-Journal.

"Mr. Broadway himself brought a touch of nostalgic show business to Monte Proser's 'Let's Go to Press' revue at the Tropicana . . . In his fast delivery, he gave the audience a touch of excitement . . . Winchell modestly said (in his broadcast): 'The alleged headliner, a newspaperman, gets in the way of talent' . . . That's what you call a hard-boiled softie."

JIMMY STARR,
Los Angeles Herald Express.

Cablegram from Casablanca, French Morocco:
"Congratulations on Vegas success which has already penetrated even here despite Algerian crisis."

ERNIE ANDERSON.

"WW drew a roar of approval from the crowd for his mambo number, executed with Lita Leon . . . The old Winchell magic made the Musical Revue sparkle and glitter throughout."

RALPH PEARL,
Las Vegas Sun.

"I have nothing to say but praise. Every moment of it was great entertainment. WW played WW straight and what can top this? Although many impressionists may imitate his amazing delivery, no one ever equalled the original. That's because to do Winchell you must be Winchell . . . Despite a back injury (sustained during rehearsals) I wasn't disappointed. What he did do was so good. Perhaps he didn't outsing or outdance the kids in the show. So what? You must see this show."

JAY FLORIAN MITCHELL,
Las Vegas Review-Journal.

"My reason for the trip to Vegas was to see the 61 year young Walter Winchell, at the Tropicana. He gave a remarkable performance. He made his regular news broadcast from the stage and danced extremely well, despite the pain he was suffering from a torn back ligament. There is a doctor in attendance back stage during both shows. Walter's rhumba with Lita is excellent. This marvelous revue was staged by talented Earl Barton."

COBINA WRIGHT,
L. A. Herald-Express.

"The Tropicana is featuring the cafe debut of Walter Winchell, who knows how to project his unique personality . . . He's a professional showman, all right."

THE NEW YORK POST.

Broadway Confucius: I haven't read so many lies since my last column.

"The Walter Winchell File" resumes at Desilu Studios June 16th.

Harris Envisions Big Future For Pubaffairs Segs in Syndication

Edward R. Murrow's telefilm interview with former President Harry S. Truman, "Precinct to President," is the first of several CBS-TV public affairs shows slated for the syndication route via CBS Film Sales.

On the basis of its success with "You Are There" and "Sunrise Semester," CBS Film Sales, under the aegis of Leslie Harris, feels that there's a syndication future for such shows. The Truman 60-minute interview will be one of the first of what's called the "CBS News-Public Affairs Library," from which all stations could draw at a price.

Other pubaffairs specials tentatively marked for the syndication library include "Americans on the Move," dealing with Puerto Rican immigrants; "Korea, the Forgotten Front," "Atomic Table, 1, 11," "Burma, Buddhaism and Neutralism," and interviews with Ben Gurion and Nasser of Egypt.

CBS-TV, in the future, also is thinking of reducing the time factor between first run on the web and a rerun in syndication, when the public affairs show is of a timely nature. Net's taking the step for purposes of goodwill and the possibility that if the syndication ride turns out successful, there will be revenues from such shows which otherwise would not be realized.

Stations, on the other hand, have shown a receptivity for public affairs skeins which they haven't evidenced in the past. Any extensive use of such special pubaffairs shows in evening hours might answer whether such shows, pulled out of the Sunday "intellectual" stretch, could earn higher ratings with better time slots.

Lew Ayres Hosts Reruns

Hollywood, June 10.

Lew Ayres will host Four Star's "Frontier Justice" rerun series, set as summer replacement for "December Bride" on CBS-TV.

The 13 segments, originally aired as "Dick Powell's Zane Grey Theatre," tee off July 7. General Foods picks up tab.

$7,500,000 KNXT Buy of Par Pix

Hollywood, June 10.

Purchase of the complete 700-pic Paramount library for $7,500,000 last week, along with a buy of 65 Columbia and Universal pix from Screen Gems and the 65 post-'52 United Artists features now gives KNXT the largest and richest feature film backlog outside of New York, where its sister CBS-TV o&o, WCBS-TV, maintains the biggest in the nation.

KNXT, which unlike WCBS-TV does not have the Metro library (which went to KTTV here), now has a backlog of over 1,600 pix, purchased at an aggregate price of $11,000,000. In addition to the Paramount films, it has 104 "cream" Warner Bros. pix, along with virtually every other major package with the exception of KTTV's Metro and 20th features, KHJ-TV's RKO backlog and KABC-TV's "Shock" films.

Station actually faces the problem of finding more time to play off the features. It has its "Early Show" at 4:30 p.m., "Big Hit Movies" at 10:30 each night, followed by a "Late Show" at about 12:45 a.m. That's it, and problem of scheduling film so that Station gets all the runs to which it's contractually entitled is a poser which KNXT is trying to work out. One problem is that L. A. is an "early town," which means the equivalent of a "Late Late Show" is virtually ruled out. As to the Par pix, station will use the high-priced ones in its "prestige showcase," the Saturday night "Fabulous 52" and spread the rest through "Big Hit Movies" and "Early Show."

Telefilm Export Assn. Expedited

Another meeting of telefilm execs to explore the possibility of organizing an export association will be held Thursday (19) at the N.Y. headquarters of the Motion Picture Assn. of America (MPAA).

The drafting committee meeting was set, as one of the participants in the recent initial meeting spiked reports that the Motion Picture Exports Assn., and its topper Eric Johnston, would play any role in the projected telefilm export association.

The initial meeting, held a few weeks ago, was chaired by Johnston, but only at the invitation of some telefilm execs. Johnston, faced with similar problems as telefilm outfits in the foreign market, said he would try to lend his help, drawing from his motion picture experience. He made it clear, though, that he as an individual and the MPEA as an organization will stay out of the projected telefilm export association. Only link between the MPEA and the projected vidpix organization would be the motion picture companies engaged in both telefilm and the motion picture business who may be members of both export organizations.

Projected vidpix export association would handle such problems as frozen currencies, censorship, film quotas, et al., which crop up in the foreign field.

UA's Indie Pattern

Continued from page 23

on what it considers the best vehicles and drop weaker ones.

Projected telefilm deals with indies will follow the line of parent company's contracts with motion picture producers, with the producers given a good deal of autonomy and a healthy portion of ownership. Getting indie telefilm outfits controlled by such stars as Marlon Brando and Kirk Douglas, won't usher them into telefilms as players. But their ownership of the properties might mean some contribution from them, perhaps in a bit role.

UA's planned takeover of Associated Artists Productions still is being stymied in the courts, where National Telefilm Associates is challenging the buyout. NTA claims a prior contract with controlling AAP stockholders had been abrogated. UA feature operation is continuing, with the latest package of 65 cinematic racking up sales.

CAL NAT TO GET EXEC OVERHAUL

Hollywood, June 10.

Reorganization of execs at California National Productions looms following formation of GMC Productions by George M. Cahan, who is exiting his post as CNP exec producer upon expiration of his contract June 30. Cahan has served in that capacity for three years with CNP.

Cahan, whose new GMC company has a commitment to shoot three pilots for CNP, will undertake production of these within the next 18 months, first of which will begin upon his return from Europe late this year. GMC owner is also currently negotiating for properties with which he plans to enter production of indie feature pix with his new company.

Before inaugurating production for GMC he leaves July 16 for Austria, where he and director Sobey Martin, who are co-owners of the Marquis Co., will film a tv pilot in color, to co-star Jean-Pierre Aumont and Alix Talton.

Royal Mounties As Vidpix Series; $1,000,000 Budget

Ottawa, June 9.

Pact has been inked for production of a series of 39 half-hour telefilms based on actual case histories from the files of the Royal Canadian Mounted Police. Unannounced cost has been estimated at about $1,000,000. Shooting will begin in the Ottawa area in mid-October.

Production contracts were signed by the Canadian Broadcasting Corp., the British Broadcasting Corp. and a new firm, Crawley-McConnell of Ottawa. Major bankrolling is believed to come from John G. McConnell, publisher of the Montreal Daily Star, who founded the firm for this series with A. A. Crawley, Ottawa accountant and father of Budge Crawley, head of Crawley Films, Ltd., Ottawa.

It follows naturally that Crawley Films will shoot the series.

Crawleys plan to remodel an ancient barn north of Ottawa into a studio as an operations centre, and use the Gatineau hills for locations. Cast will be all-Canadian with Ottawa area residents as extras. Only cast member named is Gilles Pelletier of Montreal who will handle one of three major roles. Vincent Tisley of BBC-TV will edit scripts by Canadian writers with RCMP retaining veto rights on all scripting. Distribution will initially be on CBC and BBC-TV but it is expected a major United States web will take the films when production is completed.

The series is considered a sort of triumph since the RCMP, for many years having refused any type of publicity on itself or its work, has given full okay and there is no indication it intends to control or influence sponsorship. In the past 10 years, the federal force has been gradually opening its shuttered door to magazine and newspaper stories but not until now has it approved such a comprehensive coverage of its cases.

CBC indicates all stories will be authentic, but not all crime stuff.

CBS Newsfilm Gets 78-Market Spread

CBS Newsfilm, with the addition of KSL-TV, Salt Lake City, now is running in 78 U. S. markets, a record high for the division handled by CBS Film Sales, the net's syndication subsid.

The Newsfilm division, which marks its fifth anniversary in September, now serves station in 36 of the top 50 U. S. markets. Drive now is to coral the remaining 14 of the top 50 markets which are not currently being serviced.

Telefilms' Lower-Half

Continued from page 23

the past, these hopeful signs could easily be dissipated by formula conceptions for series, episodes, characterizations, etc. And the responsibility for the formula conceptions rests on many shoulders although different parties point their different fingers on each other. Responsibility ranges from the individual telefilmery to the ad agency to the net, to the producer, et al.

Easy way out is to blame it all on economics, to say there just isn't enough money for upper case telefilm entries. Money does loom importantly, comparing the $35,000 to $50,000 allotted to a half-hour episode to the $100,000 and over budgeted for specials. But many a good vidpix entry has come through despite the lower budget. The good entry usually carries the mark of trying something fresh, getting off the beaten track, not riding on the coattails of a previous hit, of taking a showmanship chance, of a new conception, many times, unaccompanied by a big dollar figure.

Vidpix Chatter

Milton A. Gordon, prez of Television Programs of America, to Europe tomorrow (Thurs.) for a visit to England and Continent . . . **Edward D. Brown Jr.**, tv-radio supervisor at Ted Bates, in Hollywood for conferences on "Naked City" and "The Texan," both bought by Brown & Williamson.

Herman Rush, prez of Flamingo Telefilm Sales, has been elected to head Parents With A Purpose, Inc., an organization devoted to help parents of mentally retarded infants requiring nursery care . . . **Joseph George Fisher Jr.** named as midwestern sales representative of Victory Program Sales, a division of California National Productions . . . **Frank De Vol** will be musical director of "The Quiet Man," western being produced by Don Fedderson . . . **Mrs. Retta Anderson** has been promoted to the post of assistant to the prez for Guild Films. She formerly had been office manager for company's Hollywood office.

WOR-TV has launched a "Match-the-Movie" contest among agency and ad personnel, as part of its advance promotion of its fall "Million Dollar Movie" schedule . . . Telenews newsfilm, supplied by Hearst Metrotone News, will continue uninterrupted despite the recent merger of International News Service and United Press. Hearst Metrotone News, which will supply Telenews, is not involved in the merger . . . **Hal Linker**, producer and host of "Wonders of the World," has left for a trip to Europe and the Near East for fresh filming. He will take in Spain, Tangier, Italy, Greece, Turkey, Finland, Sweden, Iceland, Holland and other places.

Victory Program Sales, the California National rerun subsidiary, has just reached its full complement of salesmen—five, not including division's manager **Jacques Liebenguth**—with the hiring of **Joseph George Fisher Jr.** Fisher was midwest sales manager of National Telefilm Associates. In the past several weeks, Liebenguth signed on **Howard Girouard**, formerly of TPA and Ziv, in the northeast; **Charles McNamee**, from NTA, in the southeast; **Frank Browne**, ex of Screen Gems, in the southwest, and **Haan Tyler**, who once headed his own outfit, in Pacific states. Fisher will cover the midwest for VPS.

Morris on Loretta Segs

Hollywood, June 10.

Richard Morris has been signed to direct a minimum of 10 telefilms in the "Loretta Young Show," which goes into production July 14.

Miss Young, whose series is seen on NBC, will star in 13 of the 31 segments.

In Telefilms You Gotta Sell in May For Sept. Shooting

There's quite a number of skeins inked for a network ride next season, providing that a sponsor is found. (Until that time, production on new episodes is being withheld). Additionally, there are a number of open network slots.

All these factors are a lead-in to the standard warning of telefilm producers about late buying seasons. Most telefilm outfits feel that they need at least three months from the signing of the deal to getting into full production on a series. Pattern of a May buy for a September screening works out okay.

But when the buying seasons become later and later, as occurred in the past two years, vidpix outfits contend it's almost impossible to put their best foot forward. The pressure with a mid-July deal is to get it in the can as quickly as possible, with higher standards going by the wayside in most instances out of necessity.

TV's Major Role In Dodgers Ballot

Hollywood, June 10.

Television was credited as a major factor in swinging the balance of the Los Angeles Dodgers in the vote last week in favor of the controversial Chavez Ravine contract. Experts had been predicting that the Dodgers' contract would be defeated by a wide margin.

Dodgers spokeman said that the nine-hour KTTV "Dodgerthon" week ago Sunday (1), two days before the election, played "a very important role" in swinging the vote in favor of the contract. He said the Dodgerthon had given the club a chance to get its side of the question before the public and had given laymen out of the entertainment field and civic leadership the opportunity to air their arguments in favor.

The "Dodgerthon" used all the instruments of television—celebrities and civic leaders in studio pitches (Jack Benny, George Burns, Danny Thomas, Ray Bolger, et al.), entertainment, "man in the street" questions directed at Dodger prez Walter O'Malley, and perhaps most important, a KTTV specialty, a live remote from International Airport with Vince Scully interviewing the Dodger players and officials as they arrived from Chicago. KTTV also used videotape — original Dodgerthon ran four and a half hours, and the entire thing was tape-repeated immediately afterward.

Packer to Jaguar

Hollywood, June 10.

Peter Packer, who produced the "Broken Arrow" and "Fox Anthology" series during his three years with TCF-TV, has resigned from 20th-Fox subsid and joined Alan Ladd's Jaguar Productions as exec producer in charge of television.

Initial stint will be "Ivy League," Jaguar's first teleseries planned for early lensing at Revue by Ladd and William Bendix, latter to star.

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14.3 DETROIT... 15.5 MINN... 18.8 YOUNGSTOWN... 27.8 COLUMBUS, GA.
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Philip Morris Biz To Leo Burnett

The $5,000,000 advertising account of the Philip Morris brand of cigarets will shift from N. W. Ayer to Leo Burnett in September. The Burnett agency will continue to handle the Marlboro brand for Philip Morris.

Executives at Morris stated the move had been agreed upon earlier this year by both agencies and the company. Ayer had handled the account since February 1956.

The concern's Parliament brand account will continue with Benton & Bowles while Benson & Hodges remains with Doyle Dane Bernbach.

Change in agencies was brought about primarily because the tobacco concern felt that Philip Morris brand image would be better portrayed if one agency handled both the brand and the corporate advertising. Philip Morris executives stated that N. Y. Ayer had done a satisfactory job for them.

Desi Arnaz Convinced Filmed Drama Can Be Just as Good as Live

Hollywood, June 10.

Penetrating analysis of the reasons hourlong vidpix have failed to measure up to the quality of similar live offerings is profferred by Desi Arnaz, currently prepping his new hourlong "Desilu Playhouse" series.

Primary factor is the concept with which telefilm producers have approached their properties. Instead of treating them as television plays, Arnaz reasons, they have attempted to make them scaled-down feature films. "A 'Laura' cost $3,000,000," he points out, "yet when it was done for tv they tried to film the same thing for $100,000. It can't be done. Instead of scaling down the screenplay, they should have gone back to the book and developed a new television treatment.

"What makes for good live television drama is the fact that it's written for television; it's intimate, personalized, it uses characterization instead of situation. I think live television has benefitted by being restricted; it has had to concentrate on people and what happens to them. That is television drama.

"Some film producers feel that since they have scope and bigness at their disposal, they must use it, and they neglect the intimacy and characterization that makes for good television. We think film can help television drama, if we use it right by doing television stories and then adding to them with the scope film gives us, but only where it's needed.

"Our last 'Lucy' hour this season is a good example. It was hot in Sun Valley, but our basic story was an intimate one, a jealousy story between husband and wife. But we added the scope where we needed it, Lucy skiing down Mt. Baldy, for example. There's no reason that film drama can't be as good as live, and we're going to try to prove it this season."

D.C. Femmes Elect

Washington, June 10.

Patti Searight, radio program director of WTOP, and sole femme in country to hold top program job in a major radio station, has been elected president of Washington chapter of American Women in Radio & Television. She succeeds Beryl Denzer Hines, former CBS staffer, now researcher for Television Digest. Mary Lois Dram, traffic director for WRC, was named vice-president, succeeding Victoria Kissal, WMAL-ABC. Offices are held for two years.

New committee chairman are as follows: Publicity, Ellen Wadley, CBS; program, Hazel Markel, NBC commentator, and Mary Ann Guyol, radio-tv head for National League of Women Voters; hospitality, Nan Hannum, Courtland Ferguson Agency, membership, Helen Jean Rogers, associate producer, ABC's "Open Hearing"; projects, Charlotte Hubbard, United Givers Fund.

EYE ROCK 'N' ROLL UPBEAT FOR WMCA

There may be more rock 'n' roll on WMCA, the Gotham indie, as a result of the appointment of Stephen B. Labunski to the general managership. He takes over the job vacated by Mort Fleischel, who resigned recently after a 15-year stay at the N. Y. indie owned by Nathan Straus.

Labunski, who formerly worked for the Todd Storz outlets where rock 'n' roll programming has played a significant role, may seek more emphasis on this type of music in his present assignment. Labunski previously was veepee of the American Broadcasting Network and most recently was director of radio operations for Crowell-Collier Publishing Co., which owns and operates KFWB, Los Angeles.

In addition to the Labunski arrival at WMCA, station management elected RR. Peter Straus executive veepee. Straus will continue as program chief, in addition to new administrative chores.

Edw. McLean to CBS

Edward L. McLean has been named director of special presentations for CBS Radio Spot Sales.

McLean comes from the Radio Advertising Bureau. He'll report to Fred S. Heywood, sales promotion manager.

CBS Radio Coin For Newport Festival; $1,000,000 New Biz

More than $1,000,000 worth of new biz was obtained by CBS Radio this week as result of purchase by Grove Labs and sale of Newport Jazz Festival broadcasts to Virginia Dare Wines.

Grove Labs purchased 20 weekly five-minute "Impact" segments on a 28-week contract starting Sept. 11, and an additional 10 weekly "Impact" segments for 24 weeks beginning Oct. 9. Cohen & Aleshire, Inc. was the agency for Grove Labs.

Garrett & Co., makers of Virginia Dare Wines, bought sponsorship of Newport Jazz Festival broadcasts on July 3, 4, 5 and 6 from 8 to 9 p.m. Deal was placed via MacManus, John & Adams, Inc.

Other new biz came from Hearst Publications for Good Housekeeping Magazine and Fisher Body Division of General Motors Corp. Fisher Body will sponsor half-hour at 9:30 p.m. on Aug. 13, for coverage of Craftsmans' Guild Scholarship Award Dinner.

Denver—Intermountain Network has added three new radio stations, which swell number to 45 outlets. Trio include KDGO, Durango; KCOL, Fort Collins; and KYOU, Greeley, all of Colorado.

Showdown Time On Network Probes

Continued from page 22

ly consider whether to prosecute the networks.

Penalties Inevitable

While all of this amounted to a great deal of dust, the conclusion was becoming inescapable that the networks cannot much longer avoid dropping the must-buy requirements for sponsors, perhaps for some such gimmick as ABC's minimum-buy expressed in a dollar amount which a sponsor must commit for a program. The networks have denied they ever have engaged in program tie-in sales under which a sponsor in order to secure a time slot must accept a program in which the web has an interest or owns outright.

The future of option time appears to be clouded. Hansen has appeared to say at one time that the practice is illegal and at another to say he isn't sure yet. But again, present pressures appear to be forcing at least a modification and further restrictions on the practice.

The plain fact is that Hansen has reached a point of no return. He can no longer subside into silence. Two years ago, he testified as to his belief that the practices are violations of the antitrust laws. He has admitted he has directly advised the FCC to that effect. If both the FCC and the Department of Justice now attempt to recede, Hansen will be hauled up before at least two Congressional committees to explain himself. He can hardly contradict his earlier testimony.

The House Judiciary antitrust subcommittee, the Senate Commerce Committee staff, and the FCC's own network study staff under Dean Roscoe Borrow have all condemned the practices. Hansen has declared them illegal.

The present membership of the FCC has no burning desire to change any network practices. Actually, there is a marked reluctance to tamper. But the pressures in the past week alone have mounted to dangerous proportions. The FCC will be given no longer than until early next year to move on its own accord—or the explosion.

Most observers believe that the commission will move at least part way on its own initiative in the disposition of its own Barrow Report, in an attempt to avoid the much more radical changes in web practices which the courts might dictate if the Justice Department is forced by Congress to prosecute the nets for antitrust law violations.

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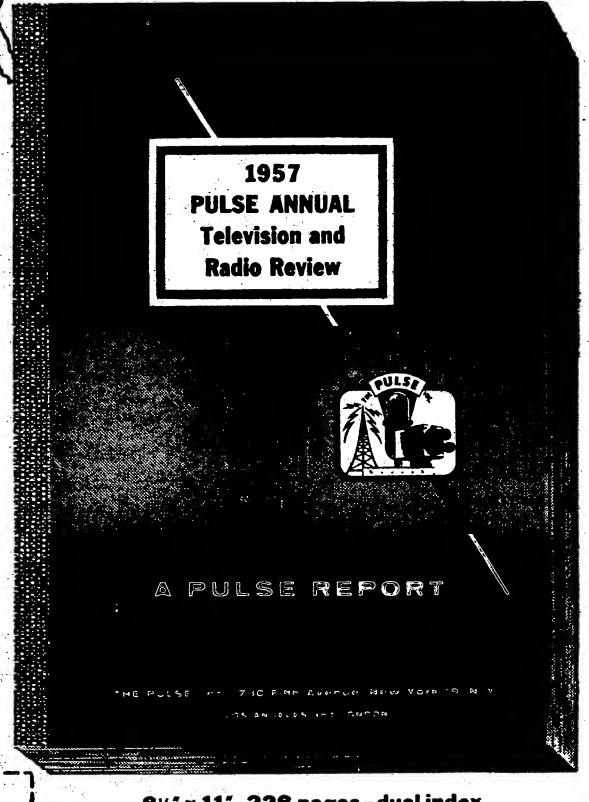

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1-Shot Clients Don't Feel They're Getting a Right Network Shake —On Other Ad Agency Fronts

By JACK BERNSTEIN

Advertisers who can barely come up with the price of one television network show, fear that the medium has been gearing itself to the needs of the large, multi-product companies primarily, and that in a period of economic stress, the networks have to find some way of giving the one-shot national advertisers a break.

What was once the cry of the small advertisers, that the giant corporations were getting the pick of toprated shows and what was left unsold, if anything, was tossed to small advertiser, is no longer a problem. With the networks still nervous over the unsold prime time, any national advertiser who can come up with the necessary capitol can have his pick of shows.

What plagues the one shot advertiser is the deals the webs give to large corporations and they are crying foul over the fact that the only consideration being shown the small advertiser is that he can get a shorter commitment this year.

The one-shot advertisers point out the saving by multi-product corporations when they slot programs contiguous, and cite the fact that Benton & Bowles was able to salvage $500,000 just by slotting two programs back to back for one of its clients.

Multi-product clients are also able to reduce the cost of their programs by taking advantage of network discount structures. Instead of multiple network programming, agencies are veering toward the one network policy in order to benefit from accruing accounts.

The fact that the networks are catering to the large national advertisers doesn't bother the one-shot advertiser as long as the networks will start showing some consideration for the smaller clients before they are driven out of the medium.

Advertisers argue that regardless of how valuable and effective the medium is, there is a limit to the budget and unless something is done the only ones left will be the corporate giants.

Switches: Paul B. Pihllips, formerly with Philip Klein Advertising, to Edward Robinson Agency as radio-tv director.

Jack Moment, formerly television art director in the Chicago office of Kenyon & Eckhardt, appointed television art supervisor in the New York office.

Rudy Behlmer, West Coast veep in charge of radio-tv of Grant Advertising, to New York office as director of programming. Behlmer replaces Bill Patterson.

Henry E. Knaup, formerly of Young & Rubicam's commercial production department, has joined Pintoff Productions as a promotion and sales rep.

Rudolph Montgelas, senior v.p. and director of Ted Bates, elected to agency's executive committee.

Paul Newman, former executive v.p. and art director at Kudner, has joined MacManus, John & Adams as a senior v.p.

Marie Jancie, formerly with Young & Rubicam casting, has moved over to Cunningham & Walsh as casting director succeeding Alice Duff.

Lost & Found: Revlon, which last week had an internal shakeup of personnel, has realigned most of its agency assignments. Silicare hand lotion has been shifted from Dowd, Redfield & Johnstone to Warwick & Legler. Satin Set has been moved from C. J. LaRoche to Emil Mogul. Aquamarine Shampoo, Spray Mist and Silken Net have been reassigned from Mogul to LaRoche. Clean & Clear has been removed from LaRoche and taken over by Warwick & Legler. One new agency, Maxwell Sackheim, has been appointed to handle Clean-O-Dan, which had been at Mogul.

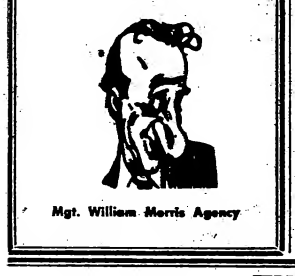
Warwick & Legler will be the agency of record for the tv quizzer, "Bid or Buy," Revlon hopes to put on the air this summer while LaRoche will handle the Garry Moore program slated for fall showing.

Dancer-Fitzgerald-Sample named to handle the Borden Co. Starlac product.

Fletcher D. Richards has bought half interest in the Tandy Advertising Agency, with offices in Toronto and Montreal. Tandy-Richards is thought to be the first joint American-Canadian venture.

William F. Treadwell, v.p. and p.r. manager of Leo Burnett, named official U. S. delegate to the First World Congress of Public Relations to be held in Brussels week of June 23.

Margot Sherman, v.p. of McCann-Erickson, named advertising woman of the year by Women's Council on Advertising Clubs of the American Federation of America. She serves as chairman of the creative plans board, and administrative director of the creative division of McCann-Erickson.



Mgt. William Morris Agency

Chi Agencies

By LES BROWN

Chicago, June 10.

The Hotpoint billings, which have been dangling for several months, were awarded last week to Compton Advertising, one of 10 agencies that submitted presentations. Hotpoint now consolidates all its $3,500,000 billings in the one agency, having previously divided the account between Maxon Inc., Needham, Louis & Brorby, and J. R. Pershall Co.

Waldie & Briggs tapped the Walter E. Selck & Co. account.

John J. Mojonnier upped to exec veepee of Sander Allen agency where he will also head a new marketing services department.

Don Forman, former MGM Records plugger here, joined Osborn, Kemper & Thomas agency.

Dr. Dik Twedt, psychologist and account exec at Leo Burnett, elected prexy of Chi chapter of American Marketing Assn.

Elmer Blasco named account exec of Wilson Sporting Goods at Roche, Rickerd & Cleary.

M. M. Fisher Associates plucked the Blue Star Auto Stores account.

London Agencies

By BARRY BARNETT

London, June 10.

Rapid expansion of McCann-Erickson agency here has forced the ad outfit to rent extra floor space for its Media and Accounts departments. When the agency moved to its present premises just off Fleet Street two years ago, the new building was believed to allow scope for 20% expansion. Much of the growth has been attributed to the increase in tv advertising. Both moved departments are housed on one floor of a newly-erected office block just a few minutes away from headquarters.

Calypso singer George Brown has been hauled in to sing a special furnishing calypso during an advertising magazine sponsored by Harrison & Gibsons on the Associated-Rediffusion commercial tv outlet. H&G operate several large furnishing stores. Admag is handled by the W. S. Crawfords agency.

The Television Press Agency has circulated a full verbatim account of the BBC-TV documentary "The Golden Egg." Program dealt, in humorous style, with an advertising campaign from its birth through all planning stages until it was launched. Report is intended to demonstrate the scope of TPA's services.

Giants Pro Grid Games To Get CBS Radio Pickup

CBS Radio will broadcast all the N.Y. Giants pro football games, home and away, for the 1958 season. This marks first time that the National Football League reps in N.Y. have okayed coast-to-coast rights to their games. Previously WINS, N.Y., had local rights for out-of-town Giants games. Home games were not aired. At one time the games were also broadcast over WMCA, N.Y. and on a regional network upstate and in New England.

John V. Mara, prexy of the N.Y. Football Giants, made the current deal with CBS Radio. Play-by-play and color commentary staffers will be announced later.

Tele Followup

Continued from page 26

to spin, many of an hilarious nature, other depicting the more villainous side of metropolitan behaviour. Replying to Wingate question why cabs vanish on rainy days, Hecht said the hack bureau of the Police Dept. should allow more passengers in taxis on wet days. You can make a cabbie take you to Brooklyn by simply getting into the cab, closing the door and telling the driver where to go. Most drivers are nice guys, according to Hecht, and the average cabbie makes about $80 with tips for a five-day work week. Now get this: a fair tip on a 40c ride is 10c and there are quite a few 10c tippers on Park and Madison Ave., reports Hecht. Personally, he prefers men to women passengers. Ladies of the evening, he sighed, sometimes pose problems to taxi drivers. If the femme has had a bad night, she can be an awful nuisance. In the old days prosties were heavily madeup battleaxes but that's no longer true. Today les filles de joie are young and beautiful, trim as a battleship and resemble, for all the world, lovely college girls. Moreover, the profession is increasing, Hecht, the hackie, horn-piped.

Rans.

Inside Stuff—Radio-TV

CBS-TV's Wednesday night panel series, "I've Got A Secret" is racking up a six-year run on Wednesday (18). Show preemed in June, 1952, with Garry Moore as emcee, and he's still bossman. Show will be the 289th consecutive without a break next week. All told, some 860 persons have whispered their secrets into Moore's ear and during the six-year stretch program has been sponsored by R. J. Reynolds Tobacco Co. Of current panelists three began in 1952 (although not on first show). These are Bill Cullen, Jayne Meadows and Henry Morgan. Betty Palmer—newest member—replaced Faye Emerson as permanent panelist in January of this year.

CBS Foundation Inc. agency for giving charitable and educational grants on behalf of CBS, Inc. and its divisions, this week presented 11 colleges and universities with a total of $34,000. Each learning center will receive $2,000 on behalf of a CBS exec who graduated from the school. Seventeen CBS men figure in this year's grants.

This is the fifth annual group of such awards since the plan began in 1954. Some 97 workers have now been recognized in grants amounting to $194,000 and reaching 37 colleges and universities. Among the institutions that will receive this year's grants are Colgate, Columbia, Cornell, Dartmouth, Harvard, Iona, MIT, Ohio Wesleyan, Princeton, and Wesleyan.

Ralph F. Colin is prexy of the Foundation and member of Rosenman, Goldmark, Colin & Kaye, CBS counsel. Other members of the board are Dr. Leon Levy, Philadelphia; Mrs. Rustin McIntosh, prexy of Barnard College, and Dr. Frank Stanton, prexy of CBS, Inc., all of whom are also directors of CBS, Inc.; and Sig Mickelson, veepee of CBS, Inc. and general manager of CBS News.

Paul Osborn's comedy-fantasy, "On Borrowed Time," will receive world-wide exposure today (Wed.) when Voice of America broadcasts it as fourth play in its "Theatre of the Air" series. Dramacasts, designed to bring representative plays of the living American theatre to VOA's far-flung audiences, copped first prize in Ohio State U's competition for standout radio and tv shows.

Author-actor Howard Lindsay will play "Gramps," lead role, while frau Dorothy Stickney, who created role in original Broadway run of play, will again be "Granny." Others in cast include Martin Gabel, Leland Mayfroth, Nancy Devlin, Billy Quinn, Philip Bournoeuf, Parker Fennelly, Charles Mendick and Henderson Forsythe. Marc Daniel directs.

Chicago members of American Federation of Television and Radio Artists are setting up a memorial fund in memory of Betty Mitchell, longtime membership secretary of the union's Chi chapter, who died a few weeks ago. In her name, a cash contribution will be made to Norman Barr Camp for Underprivileged Children at Williams Bay Wis., which Miss Mitchell had actively supported in her lifetime.

Memorial services are being held for her June 14 at Peoples Church, Chicago. AFTRA member Harry Elders will deliver the eulogy.

Three notable CBS-TV programs—"Gandhi," "FDR: Third Term to Pearl Harbor" and "The Lady From Philadelphia: Through Asia With Marian Anderson" were chosen as U. S. entries in two of the upcoming film festivals overseas this summer.

"Gandhi" and "The Lady From Philadelphia" will be entered in the Venice Film Festival. The FDR special will be on exhibit at the Edinburgh Film Festival.

Programs were chosen by CINE, newly-formed Committee on International Non-Theatrical Events as outstanding American products in non-theatrical, non-governmental tv film category.

Harry Ackerman, veep of Screen Gems in charge of production, was elected prexy of the National Academy of Television Arts and Sciences. Robert F. Lewine was chosen first veepee; Sheldon Leonard, second veepee; Walter Cronkite, secretary, and Loren Ryder, treasurer.

Re-elected national trustees are William J. Bratter, Evelyn F. Burkey, W. Fenton Coe, Ed Sullivan, Wayne Tiss, Henry S. White, Jane Wyatt and Lewine. Lou Edelman and Paul Weston were newly elected to the trustees.

Weigh Strike

Continued from page 31

the union's general secretary has notified the TPCA that unless an amicable settlement is negotiated within six weeks from Monday, June 2, he can no longer be responsible for the action of his members.

A walkout by producers and directors on commercial tv would, of course, completely paralyze all live programming on the indie web. They could substitute with filmed programming, but would lose out on a number of top shows which are beamed from studios in all parts of the country.

In the main, strike action would seriously hit the four main commercial program contractors in London, Birmingham, Lancashire and Yorkshire; indirectly it would also hurt the outlets in Scotland and Wales, both of which rely largely on networked programs from the four principal contractors.

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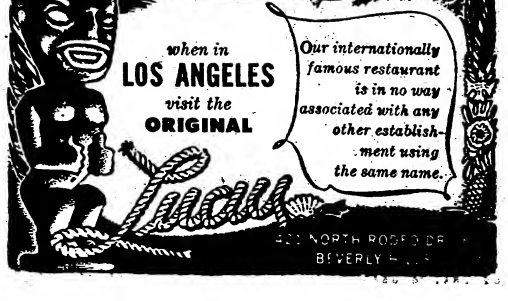

Vogel Out, Field In at Mutual

On the heels of the resignation of George Vogel as exec v.p. of Mutual, net hired vet broadcast exec Lawrence Field as general sales manager.

Field, former sales manager and director of sales promotion and research for Edward J. Petry, also will function as assistant to prexy Armand Hammer. Sidney P. Allen remains as sales v.p. and will work in association with Field.

Hammer at present is operating as head of the net, although he is understood to be seeking a top level exec to take over his prexy duties.

Vogel's tenure as exec v.p. was short-lived. He took over Feb. 28, when Paul Roberts was ousted as head of the net. Roberts tenure also was short. He functioned as topper from August, when the Hammer group bought control of MBS from RKO Teleradio, until February.

Vogel, though, will retain an association with the net. The Ethos Organization, which Vogel operates, has been retained by MBS as consultants on merchandising and promotion.

Field ankled his post as director of advertising of the Florida industrial firm, Lubman Corp., to assume his new MBS post, effective Monday (16).

Guedel's $15,000,000

Continued from page 21

best longrun record of any packager.

He ascribes the secret of his productions' longevity to variety within each show. "A program shouldn't be married to a single gimmick," he said. 'People Are Funny' and 'House Party' are obvious examples. Variety in 'You Bet Your Life' comes in the contestants and comedy interviews. The quiz gimmick only occupies about six minutes of program time."

Using this successful formula, Guedel will start rolling with "Anybody Can Play" on ABC Sunday, July 6 at 8:30 p.m. It will star George Fenneman and here, too, there'll be a variety of gimmicks, never relying upon one ironbound formula.

Guedel's AM outlet in Tucson, KTKT, serves admirably as a testing ground for new ideas and stunts. If the ideas work out well on this local outlet, they ultimately appear nationally on "House Party" or "People Are Funny."

In addition to the four network shows, there's a series in syndication, "Linkletter and The Kids." This one's four years old.

All told, the Guedel organization produces 728 network half hours a year.

ABC to 'Radio-Ize'

Continued from page 27

make use of ABC-TV stars, as is being done with Bing Crosby, who'll do a five minute cross-the-boarder on radio in addition to his tv specs. Other possibilities from the video side are Pat Boone and Dick Clark, the latter in a radioized "American Bandstand" format, presumably. "Live, fun" casualty Jim Backus may also rate a second trial on the net. Immediate focal zones, at any rate, are the adjacencies to "Breakfast Club," the web's stalwart which is just rounding out its 25th year.

De Gray revealed the web's new intent is to develop strong personalities who would be able to merchandise products and who might tour the markets with their shows without necessitating the transporting of large casts.

"Looking at it realistically," says De Gray, "we're stripped down now to our strongest programming of recent years, without those cheap record shows we sent out just for the ride. Our news department is enhanced, and news is the strength of any network. We're going to do more with sports too, eventually. We've no regrets about the shows that went off, but, to be honest, if we could get back 'My True Story' we'd grab it."

'Traffic Court' TV'er ABC Summer Entry

Hollywood, June 10.

"Traffic Court," local KABC-TV airer here, will get a summer ride on ABC-TV starting June 18. Show, which airs locally on Fridays as a live entry, will be taped and fed to the network Wednesdays at 9:30, starting June 18.

Decision to slot the show on the web is part of the ABC-TV pitch to o&o's and affiliates to provide it with local programming ideas and formats for the summer months, these to serve both as summer programming and possible fall vehicles, KABC-TV is already feeding its "Stars of Jazz" to the web on Friday nights.

Jackson to AFTRA To Helm Pubrelations

Richard A. Jackson has been appointed national public relations director of the American Federation of Television and Radio Artists (AFTRA).

Jackson was for more than four years director of public relations for WOR and WOR-TV, N. Y.

'People's' Dual Renewal

R. J. Reynolds and Toni have renewed alternate-week sponsorship of "People Are Funny" now in its fourth season on NBC-TV. This marks Reynolds' third year with the audience participation program. Toni has been with the show since it began in 1954.

William Esty placed the biz for the ciggie account. North Advertising, Inc., represented Toni.

KITE's 250G Sale

San Antonio, June 10.

Application has been filed with the FCC for the sale of KITE, local indie daytimer, to Connie B. Gay from Charles W. Balthrope, major stockholder. Sales price was $250,000.

Balthrope will be retained by the new owners as a consultant and will also retain KITE-FM and the local Muzak franchise.

TV Just 1 Big Courtroom Scene

Hollywood, June 10.

With "The Verdict Is Yours" an established CBS-TV success and a couple of similarly styled local entries, "Traffic Court" and "Divorce Court," grabbing off lots of viewers, CBS-TV is planning a new "Juvenile Court" series and has assigned Adrian Spies to do the pilot script.

Series would be done live from the Coast and would comprise reenactments of case histories of juvenile trials. As with the others, series would use actors in the roles of the principals and real attorneys as the trial lawyers, along with a retired judge as the judge in the drama. There would be no word for word script, but an outline of the case, leaving lawyers and cast free for extensive adlibbing.

Kinnie will be shot late this month or early in July as a possible January starter.

Allege Threat to 'Kill' Quizzers

Continued from page 22

Corp. and WHDH Inc., which received the award of Channel 5 from the Commission.

"This Subcommittee has information which has established a pattern of influence exerted on the FCC outside the lawful methods of presenting facts and arguments to the Commission in proceedings for the award of television channels. It has information that the Boston Herald-Traveler Corp., its directors, officers, counsel, and employees and other persons working with them which would indicate they have brought such outside influence to bear on the FCC so as to induce it to award television Channel 5 in Boston to a subsidiary of the Boston Herald-Traveler Corp.

Information on Trips

"It has information that since January 1, 1955, directors, officers, counsel and employees of the Boston Herald-Traveler Corp. have made trips to Washington, D.C., in furtherance of its plan to exert such outside influence in the FCC. It also has information that since Jan. 1, 1955, the directors, officers, counsel, and employees of the Boston Herald-Traveler Corp. made telephone calls to persons in Washington, D. C., St. Louis, Missouri, Columbus, Ohio, and Manchester, N. H., in furtherance of the same plan."

Choate issued this statement: "I deny categorically and without reservation that any director, officer, counsel, or employee of the Boston Herald-Traveler or any other person working with them ever attempted to bring or ever brought 'outside influence' to bear on the FCC so as to induce it to award tv Channel 5 in Boston to WHDH Inc.

"I further categorically deny that any director, officer, counsel or employee of the Boston Herald-Traveler ever made any trip to Washington, D. C., in furtherance of any such plan to exert outside influence on the FCC. There is not and never has been any such plan in existence.

"I further categorically and without reservation deny that since Jan. 1, 1955, any director, officer, counsel or employee of the Boston Herald-Traveler made any telephone calls to persons in Washington, D. C., St. Louis, Mo., Columbus, O., Manchester, N. H., or any other place in the world in furtherance of any such non-existent plan. Any person who has given information to the House Legislative Oversight Committee to the contrary is an unmitigated liar."

B&E's 'Concentration'

A new Barry & Enright show, "Concentration," bows on NBC-TV Monday, July 28, at 11:30 a.m. as a replacement for "Truth or Consequences." Game is based on the children's diversion of the same name. Host hasn't been chosen yet.

Philadelphia's newspaper strike proves more people count on

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TV Laughs It Up Again

Continued from page 1

dian team of Wayne & Shuster (one of the major clicks of the current season among the newcomers to U.S. tv) and Rowan & Martin as potentials for their own video showcases. Even Red Buttons, who prefers to pick his own spots, will be circling the spectrum on a more active basis.

Also 60 Mins.

There will even be an expanded roster of full-hour (or longer) variety stanzas as a "showcase" for the comedians, both old and new, for along with such standard entries as the Jack Paar Show, Ed Sullivan, Steve Allen, Perry Como and Dinah Shore, the new Garry Moore Tuesday night 60-minuter will serve as a "come-on" for the laugh dispensers.

Disheartened over the state of comedy on tv, many writers took the N.Y.-to-L.A. route over the past couple of seasons in hopes of integrating their talents into vidpix, but with the resurgence in comedy formats emanating from the east, many will be pulling up stakes again to reentrench themselves in the Gotham picture. Berthed in Manhattan will be such entries as Gleason, Silvers, Caesar (whose periodic specials marking his return to NBC in the old pattern of his "Show of Shows" will be integrated into the Sunday night Chevy hour); Borge, Wayne & Shuster (who, committed to a total of 26 guestints for Sullivan, have already injected a considerable hypo into his Sunday 8 to 9 display); along, of course, with Garry Moore, Allen and Como. The latter, by virtue of boasting the Goodie Ace & Co. top fee writing team, has been unstinting in highlighting comedy segs; plans to hypo the contribution next season in keeping with the "back to comedy" trend.

Live—Plus Tape

Considered most heartening to the trade is the "look ma, I'm live" aspect of comedy programming next season, for, with the exception of the Phil Silvers and Danny Thomas situation - formatted shows and Groucho's quizzer, they'll all be back very much live. (This, of course, doesn't preclude the possibility of some going on tape. In the case of Milton Berle, for example, his 9 o'clock Wednesday night entry for Kraft would necessitate a 6 p.m. origination from the Coast. Since Berle works better and is funnier before a strictly nighttime audience, he's considering taping his show before a live audience the night before. Perfection of tape now permits others to exercise the same privilege without losing any of the spontaneity of live programming.

Rowan & Martin will be getting a big summer play on the Chevy 9 to 10 Sunday hour with NBC bullish on their prospects as topflight comics for their own stanza in the future. Similarly, CBS has an own-show gleam for Wayne & Shuster, who are bringing a brand of literate comedics to the CBS Sullivan show that's creating lots of cross-country talk— and laughs. Borge's unprecedented three-year deal with Pontiac (at $225,000 per show) is keyed strictly to his "comedy with music" formula. Similarly, Buick is lavishing unprecedented coin on the Bob Hope NBC entries.

And with Lever Bros. and Pharmaceuticals splurging top coin on Gleason for Friday nights at 8:30, CBS hopes to accomplish the heretofore impossible—converting Friday on tv into an audience night.

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Weaver to Wallace

Continued from page 27

shows. They didn't want to spend any real money. But management is supposed to overcome those things and get what they think is the right thing as far as television is concerned. . . . In terms of public affairs programming, we built the telementary series which was less successful here but we were able to find clients who would present telementaries that did have a certain element of controversy in them and presented them at night in preempted time on NBC and got big audiences and very favorable results. In other words, it can be done. Ed Murrow was on at 10:30 Tuesday nights (CBS) for a couple of years, and sponsored. I just can't believe that there wasn't a more intelligent solution than putting him on Sunday afternoons once a month."

"You can't really have in your hands the power that television has in this time of crisis and be agreeable to solving the problems by letting it become the jukebox in the corner of the room to keep the kids quiet and just pile on one crime or western or game show after another. Moving news out of network time as has now been done by all three networks and gradually abdicating any responsible role on a whole series of assumptions about the public."

'The Cultural Field'

"We should be going into the cultural field and showing all the good things that we know people when they have a chance to learn about will become interested in . . . their tastes upgraded and their standards elevated. . . . Frankly, I would rather hear what Walter Lippmann has to say than most television commentators. I think that we should use television to bring in opinions of men who have done enough and said enough to have stature and respect by most thinking people regardless of the shift of their opinions from left to right."

"We made an awful lot of money at NBC television starting back in 1951. . . . I'm sure they would love to have the profits that I made, today."

"If the network locks up the television set and says 'O.K., so many westerns, so many crime shows, so many game shows, news in station option time, and we'll throw them some bones on Sunday afternoon and that's good enough for them,' I think, in time, that those managements will be changed. But in the meantime the competition, the pressure on the networks will come from other ways of distributing this same kind of programming material and there are other ways of doing it outside national television. Pay television is one way. Another way is through the theatres themselves. There are ways of doing that. But I think competition, or once again, looking into the vacuum created as the networks abdicate certain areas of culture and information that they have been in where some new enterprise will move in and take over."

Treyz on Deletions

ABC-TV's prexy Oliver Treyz issued a statement yesterday (Tues.) in answer to the protest filed by the Fund for the Republic against censoring of Mike Wallace's interview with Sylvester (Pat) Weaver Sunday (8).

Treyz maintained that "the deletions were made as a result of a decision by Newsmaker (Wallace's production outfit) and not at the instance of ABC's legal department and moreover, deletions were made entirely because of legal questions and did not involve any question whatsoever of censorship."

Streamlining For Writers Guild

Hollywood, June 10.

Governing offices of the Writer's Guild of America, West, will be streamlined, as a result of membership passage of all constitutional amendments as voted May 15. Results of balloting were made known over the week end.

Under the new bylaws, starting with annual election in 1959 the election to prexyship or veepee post of Screen and Television-Radio Branches will also constitute election to Guild officership.

Screen Branch prexy will become first veepee of the Guild, and Screen veepee will be treasurer. Prexy of the TV-Radio Branch will be second veepee of Guild and veepee of this branch will be secretary. Only the prexy of the Guild, who also is Council chairman, will not be interlocked with a branch office.

Total number of members on Guild Council also has been reduced from 27 to 23, since members of each branch board, including officers, number 11 and all board members are Council members. With four of the five Guild heads also branch officers, familiarity with all craft problems coming up before the Council is thus assured, it's pointed out.

Under the approved changes, all offices, Guild and branch, shall be for two-year terms.

Among the other amendments which now become effective are following:

1. A procedure assuring at least two nominees for each office in elections.

2. A proviso against cross-filing except that a candidate for Council membership may also be nominated for Guild prexyship or prexy of one of the branches.

3. Reduction of necessary Guild quorum from 15% to 10% on such matters as are determined by the Council and permitted by the constitution to be acted on by mail ballot in conjunction with a duly held and called annual or special meeting of Guild.

4. A change in procedure of presenting collective bargaining demands to membership.

5. Approval of the right of the Councils, both east and west, to agree to cancel not more than one of the two National Council Meetings held each year.

6. Constitutionalization of new working rules.

Explore Mysteries of %

Continued from page 21

or the other will usually be charged—and will come to 10% off the top (or 11% added to the basic cost). Agency commission is the advertising agency's 15%, again off the top, which means that it takes a cut of the total package price with the sales or packager's commission already included. On that $30,000 package, the package or sales commission would come to $3,300 and the agency commission would be based on a package price of $33,300 and would come to over $5,800.

Package commission is the 10% charged either by an agent or independent promoter to package a show for someone, a star, director or writer, in which the packager assembles the ingredients. If the packager sells the show to a web or sponsor, he'll ordinarily forego the sales commission in favor of the original package commission, or else will substitute the sales commission for the package commission, since they come to the same 10%.

The 10% sales commission is just that—the fee charged by a talent agency for selling a show. If the agency is the same as the one which packaged the show, there won't be any duplication of commissions. Occasionally, however, a different packager and agency gets its 10% for selling the show. Package commission in this case is usually considered the packager's profit on the show.

On the plus side, when an MCA or a William Morris agency takes its 10% off the top, it doesn't collect from its own talent being used on the show, and this may reflect itself in lower above-the-line costs, though not necessarily. On the other hand, one producer charges a 20% "overhead fee" on negative costs on all shows done at its studio, and this is applied before the agency moves in with its sales commission.

Sales and package commission isn't universal, which may help to explain the spread in costs among series of superficially equal quality. While MCA and its Revue Productions charge a sales commission and most indie producers also employ an agent to handle their selling and thereby are also involved in a commission situation, such companies as Ziv and Screen Gems do their own selling, thereby eliminate the commissions. This gives them a competitive advantage at times in pricing, but at the same time, they try to sell at a profit which will cover administrative and sales overhead.

As to the whys and wherefores, the ad agencies feel that their 15% is justified on the basis that they screen, select and supervise the production of properties, and it's their reputations that ride with their choices. It's the agency that's faced with the loss of an account when they pick a flop, they argue, and in view of the risk involved, they're entitled. Also, their key manpower usually spends more time riding herd on tv shows during a season than anything else, and that constant supervision warrants the commission, they argue. On the other side, some advertisers argue that the agency contribution stops when the show is selected, yet the agency collects all season long.

On safer ground are the talent agencies which collect that 10% sales fee. In terms of the competitiveness of the market and the small number of shows that do get sold each year in comparison to the number of pilots made, the agencies feel they're worth every cent of that 10%. Sale of a half-hour pilot means some $2,000,000 to the producer, and $200,000 of that to the agency isn't considered extravagant by the agency, or for that matter, by the producers. Similarly, the packager, it's argued, is entitled to his profit by virtue of having made the show possible, and whether it's a straight fee or a "package commission," it's gotta be paid.

Nonetheless, warranted or not, those commissions explain a good deal of the mystification expressed by some in the trade when they view a show and ask, "That cost $50,000?"

CBS Aides Buy Fla. Radio Station for 300G

Lakeland, Fla., June 10.

Frank W. Nesbitt, director of sales development, and Howard W. Cann, Jr., account exec of CBS Radio Network, purchased WLAK, here, subject to FCC approval.

Reported price of the 5,000-watt fulltime NBC affiliate was $300,000. Cann and Nesbitt formed the Florida Central Broadcasting Co. in whose behalf the license transfer application was filed.

Hollywood—Robert M. Purcell, prexy-general manager of KFWB, has been upped to post of director of radio operations of Crowell-Collier, station's parent company. He'll also continue to helm KFWB.

Your New Executive Secretary?

Now ditto to key executive at top ad agency. Ten years of Radio-TV, Theatre, casting, talent contracts—the "usual" demanded by an exacting producer-director boss. Plus versatile personality, adaptable to irascible clients, difficult prima-donnas, agency brass. Personal interests not coincide with—but ARE business interests. Not inexpensive, but worth even more to you. Write, Gal Friday, Box V-69-58, Variety, 154 W. 46th St., New York, 36.

'WANNA DYE FREE?'
Professional Beauty Salon seeks women for hair coloring demonstration. Hair styling and setting included. Models are paid $10.00. Demonstrations held in the early evening. Please submit name and phone number to Box #590 Grand Central Station, New York 17, N. Y.

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Charming Ranch, unusual setting, 5 rooms plus pine panelled jalousied den; stone fireplace, 1½ baths; 50 ft. flagstone patio surrounded by $7,000.00 gardens, barbeque, fish pond, complete privacy. 5 minutes to New York. Must be seen. Many extras.
Call Windsor 4-8548

24 West 85th Street New York
Just completed six beautifully furnished modernized 1½ and 2½ room apartments, including Garden apartments. Complete kitchens, freezer refrigerators, stall showers. Few doors. All trans. and park. Must see to appreciate. $125.00 up, gas included.
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WANTED
NON-ACTING TV OR RADIO JOB
By Graduate—Vassar '58 - B.A.—Field—Economics and Art
Experienced Production Assistant
Strawhat Theatre
Winant Volunteer, London
Interviews in N. Y. C. after June 9
BOX V-45-58, VARIETY,
154 West 46th St., N. Y.

SOMETHIN' SMITH and THE REDHEADS

Wednesdays, 7:30 - 8 P.M., EDST
"SING ALONG"
CBS-TV
and Concurrently
ANKARA, Pittsburgh
EPIC RECORDS — Bookings GAC
Business Mgt.: DON SEAT
New York Beverly Hills

From the Production Centres

Continued from page 22

principal speaker at next week's Conference of International Council of Industrial Editors . . . A radio job clearing service for teenagers is being offered by suburban station WFCR.

IN LONDON . . .

Gerald Adler planed out for New York last Saturday (7) for talks with top California National execs and NBC on tv co-production in Britain . . . TV personality **Gilbert Harding** casting aside all tv and radio commitments during July to take a vacation . . . **Julian Pettifer** named station announcer for Southern Television, the commercial tv outlet scheduled to begin operating soon to cover Southern England. He was appointed by Program Controller **Roy Rich** after a talent prowl in local districts . . . Associated TeleVision conducted an inquiry into the problem of abortions on Monday (9). Show was aired in a late night slot to catch adult audiences only . . . Canadian quizmaster **Roy Ward Dickson** starts a new quiz show, entitled "Turnabout" for Associated-Rediffusion on June 20 . . . ABC-TV aired "Man In The Moon" in its "Disneyland" series last Sunday (8) . . . Of the 50 plastic bottles tossed overboard from a steamer in the Bristol Channel on May 25 in a TWW stunt, 20 have so far been picked up. Bottles contain bonds and travel vouchers . . . **Ann Todd** makes a return appearance for ABC-TV next Sunday (15) in a **George More O'Ferrall** production of "Homecoming."

IN BOSTON . .

WBZ-TV celebrating week long 10th anni with sked of events including **Ted Mack's** salute to the Hub station, which inaugurated regular program service June 9, 1948, on Saturday (14) with all N. E. talent. Auditions for the anni salute started Wednesday (4) at WBZ-TV . . . WEEI preeming new program series stressing need for greater care in driving on Mass. highways developed by B. U. radio dept, insurance companies and Mass. Safety Council; Sundays from 10:45 to 11 p.m. . . . WHDH stepped up its all night disk show, "Sounds in the Night," with platter spinner **Norm Nathan** to 45 mins. earlier running from 11:15 to 5:30 a.m. Mon. through Sat. . . . WHDH-TV received a "Citation of Merit" from Cambridge School of Business with **William B. McGrath,** veep and mng. dir., on receiving end . . . WBZ disk jocks **Bill Marlowe** and **John Bassett** staging old car vs jet plane race for open house South Weymouth Naval Air base

IN SAN FRANCISCO . . .

More action at KGO radio—**Art Abell,** merchandising field director, and **Jock Lawrence,** Washington correspondent, were axed, with KYA reported wooing Lawrence. In addition, **Bob Day** quit his KGO-AM and KGO-TV traffic-helicopter reporting job to join Ampex VTR. Scramble's on for the good-paying spot . . . California Olympic Organizing Committee has been meeting on who it'll sell tv rights to the 1960 Winter Olympics at Squaw Valley to—no one knows what it'll ultimately cost to televise the winter games, but the State will get its cut first . . . New faces at KQED are **Jan Mason,** ex-"Omnibus" feature editor, and **Larry Fiedler,** ex-KTLA, ex-NBC-TV, ex-Granada-TV. KQED's also hired two new engineers, **Newell Johnson** and **Dave Coffing** . . . **Jay Jacobus** and **Evangeline Baker** will handle the emcee chores for the special American Medical Association broadcasts (via KROW) and telecasts (via KQED) when the AMA convention starts in Frisco June 23.

IN MINNEAPOLIS

KSTP now the only Twin Cities' tv and radio stations authorized "legally" to be announced over the air with a Minneapolis-St. Paul designation used by practically all the others, according to a FCC ruling. That's because its building, located in the midway section alone, has studios on each side of the Twin Cities' dividing line and daily programs emanate from them . . . As public service contribution to community's religious life WTCN-TV now carrying regular 11-12 a.m. Sunday morning churches' services directly from the worship places. Various churches of all demoninations throughout Twin Cities are being included . . . Programming of Twin Cities' new and 15th radio station, KRSY, comprises mostly musical recordings with rock 'n' roll taboo. There are 52 daily newscasts of one-minute duration each and these go on every 10 minutes during heavy morning and evening auto traffic . . . Owners of WLOL here and three other South Dakota radio stations and tv stations and tv stations in that state and North Dakota have bought KSO, Des Moines, Ia., at an undisclosed price. Group includes local theatre circuit owner **Eddie Ruben** and **Tony Moe,** former WCCO and CBS sales staff member, who will manage the station . . .

IN PHILADELPHIA .

Hy Lit, WRCV's rock 'n' roll d.j., resigned from the station in a dispute over the station's quality controlled music policy. Immediately following the resignation he signed as host of WCAU-TV's Saturday afternoon Block Party . . . **Pat Landon,** former WRCV-TV performer, took over Lit's evening radio chores . . . WFIL and WFIL-TV were honored by the National Safety Council and the Greater Phila. Chamber of Commerce for their "Hitch Horse Sense To Horsepower" traffic safety campaign. The campaign was conducted on all Triangle stations . . . WIP saluted the American Federation of Musicians with a 24-hour big band show last week. **Jack Pyle** introduced for the first time Glen Gray's "Sounds of the Great Bands" album . . . Movie Matinee 3, a double feature of top films, will be seen on Sundays when Channel 3 is not carrying Phillies baseball games.

Croton-on-Hudson

If this house seems to fit, call for an appointment and we'll let you try it on for size. Handsome Colonial, with 1 acre of stunning landscaping, 28 ft. L.R. with f/pl and bookcase, raised D.R. glass enclosed porch, kit., four bedrooms, 2 baths, maid's room, 2 car garage, full cellar, 30 ft. barbecue with running water and elec., private lake, Croton-on-Hudson. Harmon commuting. And the price is only $34,500.

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IN 2-7206 or CA 6-1073

GIRLS WANTED

To compete in a Beauty Contest for the title of Miss Lighthouse Beach of 1958. Send photo, name, address and your phone number before July 1st to:

EMPIRE BUREAU

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(do not call)

Radio Review

POW—A STUDY IN SURVIVAL

With Edward R. Murrow as narrator; Gen. John E. Hull, Dr. Henry Segal, Dr. Edgar H. Schein and former prisoners of war

Producer: George Vicas

Associate producer: Arthur Rabin

60 Min., Mon., (9), 8 p.m.

CBS Radio, from New York (recorded)

Once again Unit One of the Public Affairs Dept. of CBS News turned in a perceptive job. This time it tackled the grim story of the American POW's in North Korean and Communist Chinese prison camps. Speaking in naked, unashamed fashion, the former American soldiers trapped in the compounds told how they faced up to the various indoctrination techniques of the enemy.

The statistics showed that more than 6,000 U.S. Army troops were captured during the Korean War. Of the more than 3,000 Army POW's repatriated in the prisoner exchange after the war, five percent were termed resisters, 15 percent as participators and 80 percent were in between. "POW—A Study In Survival" told powerfully and graphically how and why our soldiers behaved in the fashion they did.

For an understanding of the POW's behaviour, the CBS Radio producers also called upon Gen. John E. Hull, USA (ret.), former commander in chief, Far East Command and United Nations Command; Dr. Henry Segal, psychiatrist, and Dr. Edgar H. Schein, psychologist. The story of the suffering of the prisoners in the "Death March" was deeply moving as were the accounts of the searing happenings in Camp Five as related by Capt. Clarence Anderson, an Army doctor. Nor could one erase the prisoner's description of the terrible state of mind of the victims of give-up-itis.

A devastating revelation in this hour-long documentary was that so few American soldiers had been taught ahead of time what difficulties they would meet and how to cope with the propaganda doctrines of the enemy. As Ed Murrow, the narrator, made it brutally clear, most POW's found themselves woefully handicapped when face to face with their Chinese guards. Murrow said that a lack of knowledge of our country's objectives and its democratic principles, and a failure to understand what the Chinese Communists were saying, made unwitting collaborators of some of them.

A prisoner of war summed it forcefully when he said that to try to argue against a man who has facts when you have none at all is a pretty difficult thing, and many arguments were lost by the prisoners." Only by a persistent educational program can the USA prevent many of our future soldiers from failing to overcome enemy propaganda. The problem obviously doesn't begin in the army but in the home, the schools and the churches.

The tape editing of "POW—A Study In Survival" was of a high standard. Both George Vicas, producer, and Arthur Rabin, associate producer, used sound editorial judgment and public service vigor in presenting this aspect of war to the American people. *Rans.*

Cleveland—George Grant, cameraman, and Jack Moffet, special events, are covering the French-Algerian crisis for WEWS. The two left 10 days ago.

Barbed-Wire Television

Continued from page 31

tion to such imported film products as the "Perry Como Show," "Bob Cummings Show," NBC's "Project 20," various USIA efforts and such one-shot programs as a recent performance of the NBC Opera arranged for Cyprus dissemination by NBC's London office.

Cypriot reaction to American video, which fills about eight hours of the station's weekly 12-hour broadcasting schedule (two hours are live, two hours British-origin) has been remarkable, according to Chambers. Aside from "Gun Law" and the "Perry Como Show," both heavy favorites, viewers, who tend to congregate in Turkish coffeehouses, sent rave letters to the station demanding repeat performances of the NBC Opera, the like of which had never been seen before on Cyprus.

Despite the island's overwhelming Greek population (417,000) set ownership is split between Turkish coffee-house keepers and members of a wealthy Armenian minority whose interest in tv is completely disproportionate to its influence on the community. Greek Cypriots have been boycotting the 17-inch, 625-line sets seen in the local shops, because of their British make, but several leaders of the Greek community are known to have them.

Tri-Partite Staff

The island's strange admixture necessitates a tri-partite staff. Station's announcers are women of Greek, Turkish, English extraction. Several of the cameramen are Greek, another is Turkish, the mixers (all women) are Greek, Turkish and English, a film editor is French, and Chambers' secretary is a British girl educated in England's colonies.

All have been trained by Chambers whose own formal video education consists of six weeks training by the BBC in London. None of the staff had seen a television camera before the station's equipment was ferried in from Britain. But today, eight months later, their output is more professional than the work of some smalltown U. S. outlets.

Cyprus tv's staff also includes a documentary unit which has been making films on island's life (but not times, it never covers British raids or the result of EOKA gunplay). Newswise, the station surprisingly enough, steers clear of propaganda, gives the official British pitch in one five-minute commentary following newscasts which are put together with BBC, newsfilm. Island's Governor-General Sir Hugh Foot never appears before the cameras save for such social occasions as the Queen's Birthday despite the example of his predecessor, Lord Harding, who used CBS-TV to talk to the people.

Chambers foresees commercial television coming to Cyprus if the island's destiny is settled and the nightly war comes to an end. This would take the financial load off the British Colonial Office and the local government and enable him to expand to a daily operation.

Till then, training of the station's staff continues despite the nightly tension of wondering when EOKA will return for another try at the transmitter. Armed British infantrymen patrol the corridors, stand watch in the studios. Chambers, ever-mindful of American technique, after studying and restudying the late Henry Salomon's "Project 20" films night after night, says to a cameraman; "very nice, very nice. But turn the wheels gently. If we're lucky we'll get that nice NBC-type shot."

Tele Reviews

Continued from page 26

man, a nostalgic mood was set. Magnano and Centamore from the WHDH studio band, Lou Carter from Hub Lounge (known on disks as "Louie, the Cab Driver"), Joe Viola, Berklee School of Music; Joe Cocuzzo, nitery musico, backed up Miss Swope with taste.

Miss Swope, Hub nitery chirp, opened with a bright styling of "Please Be Kind" with harsh spot played on face, followed with "Trouble Is a Man." Lighting, facial expression and piping all were reminiscent of the era being expressed and she added abundant spark. Her closer, uptempo version of "When a Woman Loves a Man," was right in every respect. Magnano Quintet let loose in rollicking swing era fashion covering wide range of jazz classics. "Rose Room," "Air Mail Special," "Everything Happens to Me," "Move," and "The Blues."

The fresh policy of showing various phases of jazz rate kudos. It is local live entertainment programming in the fullest sense of the word—nothing is puffed. McLellan has promised a Dixieland program for the next effort. The jazz authority gave the program a nicely paced flow with monolog explaining the material. This was a nicely executed jazz show and Miss Swope's singing clicked all the way. *Guy.*

Moscow TV

Continued from page 31

between two channels was to permit viewers of channel one (which is on the air for the full four hours of the evening's transmission unlike channel two which is on only for an hour) to see and listen to other things besides performances of American music if they wished. Not all sets in the Moscow area are able to be tuned to both channels. Older sets are strictly one-channel affairs.

A quartet of young (and not so young) Russian girls in plain, prim dresses sang "Lullaby of Birdland," and George Gershwin's "Love Walked In," an orchestra played the overture of "Oklahoma." There was also a rendition of numbers from "Rosemarie" by a buxom Russian version of Jeannette MacDonald. And, declared the announcer, selections from "Nyet, nyet Nanette." Interspersed were readings in Russian of passages of Mark Twain and O. Henry.

The audience at the Hall of Columns loved it and applauded in the rythmic Soviet fashion that invites encores.

Fort Worth—There were 670,000 television sets in the Fort Worth-Dallas area as of June 1.

'No Casting'

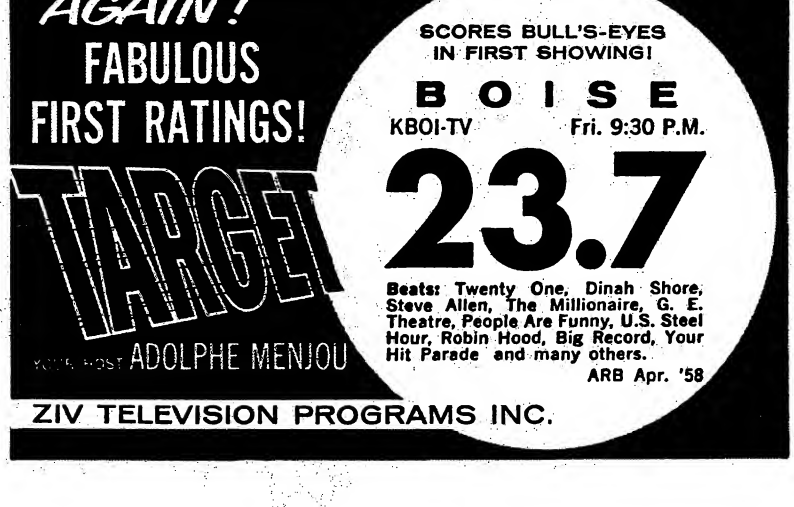
Continued from page 21

shows right smack out of the window, Begley lamented.

CBS' Martin takes the view that today there is no such thing as merely a radio actor or a tv actor. In showbiz today, according to Martin, an actor works in all media. No actor exists, primarily by film or stage or radio or tv or industrial film. He lives by all, if he is to survive, Martin observed.

Meanwhile, with few exceptions, the "No Casting" sign, like an ugly spectre greets the tv actor as he plods from casting office to casting office.

Providence, R. I.—Fred A. Gluck Jr., has been named production director, and Evelyn publicity director, in a reorganization of WJAR-TV's publicity-promotion department.



Jocks, Jukes and Disks

By HERM SCHOENFELD

The Diamonds (Mercury): "HAPPY YEARS" (Vivo-Eden†), a rock 'n' roll entry with a fresh sound, is given a solid ride by this combo which could put them back into the hit lists. "KATHY-O" (Northern*), title song of the Universal pic, is a pretty ballad a so with strong potential.

Frankie Laine (Columbia): "I HAVE TO CRY" (Shapiro-Bernstein*), a big ballad with an excellent lyric, gets a dramatic workout by Frankie Laine who could return to the hit lists with this one. "CHOOMBALA BEY" (Exeter*) is a colorful piece of material tailored for Laine's belting.

Boots Brown & Blockbusters (RCA Victor): "CERVESA" (Michele†) is a swinging slice with a latinized rocking flavor which should stir some noise. "JUICY" (Michele†) is a routine instrumental.

The Four Coins (Epic): "DREAM WORLD" (Marks†) is a winning, literate ballad handled with a high commercial gloss by this vocal quartet. Coulud go all the way. "ONE LIFE, ONE LOVE" (Rush†) reverts to the familiar rocking

Sandee Moore (Brunswick): "THE AUTOGRAPH" (Revere*), a slow rocking ballad, registers big via this lyric-voiced soprano who could be bowing with a big one. "GOODY GUMDROP" (Northern*) is a snappy uptempo slice.

Dinah Washington (Mercury): "NEVER AGAIN" (Viscount†), a strong slow ballad, gets an excellent pop workover from this blues stylist. "RING-A-MY PHONE" (Shapiro-Bernstein*) rolls along with a bright beat to make a strong double-decker entry.

Andy Griffith (Capitol): "LOVE POEMS" (Anick†) is an offbeat disk featuring Andy Griffith in mock-serious recitations of a couple of corned-up romantic poems. For those who don't get the joke, Billy May's combo supplies some offkey backing. It's a clever laugh item which could build into a big one.

Sallie Blair (MGM): "DON'CHA GO 'WAY MAD" (Advance*), a fine swinging tune, makes a first-rate showcase for this stylish songstress in her bow on this label. "WHEN THE SUN COMES OUT" (BVC*) is another standout piece of catalog material which Miss Blair belts with dramatic impact.

Dean Martin (Capitol): "I'LL GLADLY MAKE THE MISTAKE AGAIN" (Cahn*) is a nifty swinging ballad delivered by Dean Martin in his smoothest style. "ANGEL BABY" (Arthur†) has a pleasing melodic motif which could catch on.

Johnston Bros. (London): "LITTLE SERENADE" (Maurice*) is a lilting Latino melody crisply delivered by this British combo which could make its mark in the U.S. with this one. "SCRATCH SCRATCH" (Clara*), one of Harry Belafonte's calypso tunes, is brightly done.

Johnny O'Neill (RCA Victor): "BEACH DOLL" (Reis†) is a cute hot weather entry with seasonal appeal for the juves. "NEXT" (Aberbach†) is a solid offbeat rhythm tune with a good lyric which Johnny O'Neill rocks appealingly.

Dorothy Collins (Coral): "WHERE HAVE YOU BEEN BILLIE BOY" (Feist*), a fresh lyric in a catching rhythm format, is effectively belted for this songstress' most commercial side in some time. "NEVER LOVE A STRANGER" (Feist*) is a pleasing legit ballad.

The Coronados (United Artists): "WORLD OF CONFUSION" "Criterion*), rocking ballad with a lyric that is slightly too philosophical for the genre, is sung in fair style. "A GOOD NIGHT KISS" (Criterion*) is a neat tune with a Latin flavor.

Irving Fields Trio (Atco): "SYNCOPATED SADIE" (Connelly*) is a catching melodic idea delivered neatly by Irving Fields on piano, backed by orch and chorus. "RAGTIME ROCK" (Mills*) is a deliberately oldfashioned oompah number with a rocking lyric which could pick up laughs and spins.

Doree & Bill Post (Liberty): "HOMING PIGEON" (Weiss & Barry†), a fine folk-styled ballad in a western groove, is vocalled in tiptop style. "HAW JACK, GEE JULES" (Jackson†) is a fair talking novelty.

The Shirelles (Decca): "MY LOVE IS A CHARM" (Hollis), a contemporary-styled slow ballad with a schmaltz recitation, is given the usual ride by this young femme ensemble. "SLOP TIME" (Hollis†), an uptempo item, is familiar stuff.

Mary Mayo (Columbia): "MEMORY BOOK" (Taylor*), a nifty ballad with an easy beat, gets an effective straightforward rendition. "IT SEEMED SO RIGHT LAST NIGHT" (Famous*) is another above-par ballad for change-of-pace spins.

Richard Hayman (Mercury): "TAKE ME DREAMING" (Symphony House*), a lilting German import, is given an attractive, richly textured instrumental slice by Richard Hayman's orch. "SONG OF THE BIRDS" (Hill & Range) is another melodic side featuring a juve chorus.

Judy Joyce (Cupid): "LAUGHING ON THE OUTSIDE" (Broadcast†), the oldie, comes back with a big beat hammered across by this songstress with good impact on the current market. "MY FOOLISH HEART" (Joy*) is another oldie dressed up in rocking garb.

Dean Edwards (Hanover): "A TEENAGER SINGS THE BLUES" (BVC*), a torch ballad without a rocking beat despite the title, is delivered smoothly by this crooner. "YOU'RE DRIVING ME CRAZY" (BVC*) in an okay modern-day version of the standard.

Gloria De Marco (Arrow): "ROCKIN' THE RAG" (Graph'ct†), a familiar-styled tune, is belted in okay style by this former member of the De Marco Sisters. "I FORGIVE" (Slate†), a slow rocking ballad, also is not blazing any new trails.

Niki Stevens (Rip): "JOHNNY BLUE" (Pritchett†), a pretty ballad, gets an arresting vocal by this high-pitched soprano. "ROSES WITHOUT THORNS" (Pritchett†) is amore conventional item.

Phillipa Fallon (MGM): "HIGH SCHOOL DRAG" (Robbins*), from the Metro pic, "High School Confidential," is strictly for the "beat generation" cats. Miss Fallon recites Dali-esque hipster lyrics with a suitable dry style. "CHRISTOPHER COLUMBUS DIGS THE JIVE" (Robbins*), from the same pic, is triter jive stuff recited by John Drew Barrymore.

The Chesterfields (Cub): "I GOT FIRED" (Selma†), a rock 'n' roll item with a recession peg, is dull repetitive stuff delivered in typical style. "MEET ME AT THE CANDY STORE" (Raleigh†) is a routine juve-angled item.

Diane Maxwell (Challenge): "DREAMY" (Shermap†), an above-par ballad with a good beat, gets a catching rendition by this songstress with lots of echo effects added. "COTTON CANDY LOVE" (Golden West†) is a rousing rockabilly side.

Rudy Gilmore Orch (Broadway): "YOU'VE GOT ME 'REAL GONE' BABY 'BOUT YOU" (Pinkard*) has an authentic flavor of the 1920s and could pick up spins on this basis. Juanita Hernez' flapper-style vocal adds to the illusion as does the orch backing. "YOU'RE SWELL" (Pinkard*) also has a vintage quality, both songs being cleffed by the veteran, Maceo Pinkard.

*ASCAP. †BMI.

Best Bets

THE DIAMONDS (Mercury)	HAPPY YEARS / Kathy-O
FRANKIE LAINE (Columbia)	I HAVE TO CRY / Choombala Bey
BOOTS BROWN & BLOCKBUSTERS (RCA Victor)	CERVESA / Juicy
THE FOUR COINS (Epic)	DREAM WORLD / One Life, One Love
SANDEE MOORE (Brunswick)	THE AUTOGRAPH / Goody Gumdrop
DINAH WASHINGTON (Mercury)	NEVER AGAIN / Ring-A-My Phone

LAWRENCE WELK
Presents
His Interpretation of a Selection of the "WORLD'S FINEST MUSIC"
(Coral Album No. 57113)

Ill. Fair Inks 3

Chicago, June 10.

Talent lineup for the Illinois State Fair in August is shaping, with three Associated Booking Co. properties already pacted.

Louis Armstrong is set for an Aug. 8 appearance, and the Dukes of Dixieland and Frankie Masters orch are both down for Aug. 16.

Waxed Interviews 'In Depth'

Palpably not primed as bestsellers, MGM Records' enterprise with its recent Arnold Michaelis interviews with Mrs. Eleanor Roosevelt and Rodgers & Hammerstein mark a milestone in the business. Words-on-wax are not entirely new and, in fact, snatches of politico punditing, speeches and interviews have been done in the past, ranging from indie labels to Ed Murrow's CBS- interview anthologies ("Hear It Now," etc.) on Columbia platters.

The MGM $4.98 LP differs in that Michaelis' "in depth" style closely parallels the Mike Wallace-John Wingate technique and makes the subjects say a lot of cogent things. The interviewer's modus operandi is said to be a completely reposed and relaxed style, and it is evidenced by the end-result. Understood that the themes are chatted about informally, then there is an easy lunch, and at some point the suspended mikes pick up the subjects' thoughts, frequently at a point when they think they are not being recorded. The tape-machine is in another room, out-of-sight of the interview, hence the uncertainty when the recording engineer is doing his stuff or not. This inside stuff is pertinent to the final product because the informality comes through as does the fact—to the trained listener—that a highly skillful editing job must have been done to splice the sundry thoughts together. There is no script other than the broad categories.

R&H's interviews are sharp inside stuff on the medium for which they are renowned and will probably become show biz immortals—the modern American musical comedy. There's much inside stuff on Larry Hart, Ziegfeld, songwriting techniques, public tastes, stories-behind-the-song, frank (betimes immodest) self-appraisal, ambitions, opinions on their craft, their work, their fellowship. Perhaps transcending all is Rodgers' forthright exposition on his successful fight with the cancer which attacked him the week before "Pipe Dream" opened.

The show-must-go-on spirit compelled him to put on paper one song ms. just completed and the need to write still another new ballad to round out the complete score. The day of the show's Broadway premiere was when Rodgers went under the knife for cancer of the jaw. His matter-of-fact appraisal of medicos, mental attitudes of patients, and his approach to the dread disease alone make the disk worth while. Nothing sticky, nothing pollyanna, all of it a hard-hitting realization of all the values, the potentials, and the patient's own determination to lick it—which he did. Rodgers' credo about "never permitting fear to get into my way" and his attitude that "the fright is oftimes worse than the actualities" have living proof in the ultimate success of his mental pattern. "In times of crises, nations, families and individuals behave enormously well . . . I had a very good doctor, but I think I helped him a lot by my own realization of all the values."

It's rare that an individual gives such a frank insight on himself. It's true with both of them. They accept their renown and, while ignoring the jacket blurb about being "the American Gilbert & Sullivan," both the composer and librettist evidence a healthy respect for their craft and also for their own batting average which, obviously, has been by no means minor league. Just as a reminder, "Oklahoma!" (1943) still holds the long-run Broadway championship with 2,248 performances and the 1,925 performances rung up by "South Pacific" (1949) gives them 1-2 among the alltime musicomedy champs.

On success and achievement, Rodgers observed that "success or failure do not weigh too heavily on me or Oscar but, like my wife who likes to look nice when she goes out, I'd like to write a hit next season."

Hammerstein's anecdote when he and Jerome Kern called on the late Florenz Ziegfeld's baronial castle at Hastings-on-Hudson is an amazing piece of memorabilia. His philosophy about not accenting the frenetic or tragic side of life "because beauty in life is just as true, and perhaps more so" is an insight on his humanities. His make-believe discussion with Rodgers, "Now let's assume that 'Oklahoma!' was a flop, and we rationalized its shortcomings," is a keen insight on how any given premise can be explored either way. As to his workaday pursuits,

"At 62 I'm still learning my craft," said Hammerstein.

These interviews are an extension of Michaelis' CBS "At Home" series of "conversations." He and Jerome M. Landay coproduced the LPs.

Abel.

Album Reviews

Guy Lombardo & His Royal Canadians: "Berlin By Lombardo" (Capitol). Marking Irving Berlin's golden jubilee as a songwriter, this set spotlights a bandleader and sound that are as durable as the repertory. With the sweet sax sound dominating as usual, Lombardo dishes up a medley of 40 Berlin hits, ranging from the early "I Love A Piano" to "God Bless America." It's a tuneful, nostalgic document all the way.

The Black Watch: "Trooping The Colors" (RCA Victor). This is another standout demonstration of band music by a crack Scot regimental outfit. Music in this package is taken from the military ceremonies for the Queen's birthday and include such numbers as "The Contemptibles," "The Thin Ren Line," "Skye Boat Song," "The British Grenadiers" and "God Save The Queen." Marching orders are included to give this excellently recorded set a realistic parade effect.

"Hello Out There" (Columbia). With music by Jack Beeson and text by William Saroyan, "Hello Out There," billed as a chamber opera in one act, is a compelling musical drama that builds into a violent climax. There are no pop tunes to hum, but there are some very poignant moments in this offbeat opus. Baritone John Reardon, as an ill-fated gambler, gives a powerful vocal performances, backed by soprano Leyna Gabriele, tenor Marvin Waldman and the Columbia Chamber Orchestra under Frederick Waldman.

"God's Little Acre" (United Artists). Elmer Bernstein, who composed and conducted the soundtrack for this UA film, is definitely one Hollywood cleffer who writes with one ear attuned to the disk groove. Once again, Bernstein has fashioned a pic score which stands up as an independent musical work. In this set, he accents a folkish flavor, interspersing some jazz themes and a swinging revivalist tune, titled after the pic.

"Althea Gibson Sings" (Dot). The women's amateur tennis champ also has a good vocal forehand. She's not overpowering, but Miss Gibson hits with a bluesy voice and

(Continued on page 50)

VARIETY 10 Best Sellers on Coin Machines

1. ALL I HAVE TO IS DREAM (7)	*Everly Bros.*	*Cadence*
2. PURPLE PEOPLE EATER (1)	*Sheb Wooley*	*MGM*
3. WITCH DOCTOR (8)	*David Seville*	*Liberty*
4. TWILIGHT TIME (5)	*Platters*	*Mercury*
5. SUGAR MOON (5)	*Pat Boone*	*Dot*
6. CHANSON D'AMOUR (5)	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
7. WEAR MY RING (7)	*Elvis Presley*	*Victor*
8. RETURN TO ME (8)	*Dean Martin*	*Capitol*
9. SECRETLY (2)	*Jimmie Rodgers*	*Roulette*
10. OH LONESOME ME (2)	*Don Gibson*	*Victor*

Second Group

BIG MAN	*4 Preps*	*Capitol*
YAKETY YAK	*Coasters*	*Atco*
WHOLE WORLD IN HIS HANDS	*Laurie London*	*Capitol*
KEWPIE DOLL	*Perry Como*	*Victor*
DO YOU WANNA DANCE	*Bobby Freeman*	*Josie*
LOOKING BACK	*Nat King Cole*	*Capitol*
ENDLESS SLEEP	*Jody Reynolds*	*Demon*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
DING DONG	*McGuire Sisters*	*Coral*
PADRE	*Toni Arden*	*Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

TRUST FUNDS' SOUR AFM NOTE

Booming Market for Organs Hypoing Pop Sheet Sales Via Use of Code

A new hope for popular sheet music is stemming from the growing sale of organs. Once looked upon as just another novelty instrument in the same class as the ukulele and banjo, music publishers are now taking note that the organ will probably soon outstrip the piano in sales. It's expected that some 125,000 organs will be sold within the next year.

Reason for the rise in the organ's popularity is mainly economic. While pianos are still being hand made by experts requiring seasoned material, electronic organs are now being turned out on the assembly line with tubes and printed circuits joined together quckly in a prefabricated case. Engineers figure that the selling price of an electronic organ will eventually drop down to the price of a good tv set. In fact, there are three organs being sold in the $150 price range now, one of them being a German import. Piano prices, on the other hand, have steadily risen over the years.

Numerous pop music publishers have been cashing in on the growing organ popularity via use of the so-called Organ-Master Code number on its sheet music. Due to lack of standardization among the manufacturers, each organ brand has its own system of registration or "stops." By means of the Organ-Master Code, an organist now can refer to a number on the bottom of his sheet music in order to find out what stops to use.

The Organ-Master Code, devised by George Goodwin, who runs the Song-Dex publishing operation, is used by such publishers as Bregman-Vocco & Conn, Famous, Joy, Music Publishers Holding Corp., E. H. Morris, Southern, Ascher and others. Morris and Ascher are now also coding their new folios for organ use. Goodwin permits publishers to use the code cuffo depending on his coin return from code sales to organ companies, dealers and individual organ owners.

Goodwin recently completed a deal with the Gulbransen Transister Organ Co. for inclusion of the Organ-Master Code with every instrument leaving the plant. Other organ companies are planning to do likewise. With the use of the code, sheet music published for pianos but including an Organ-Master code number becomes playable on any organ.

ATTY. SEEKS NIX OF FREED INDICTMENTS

Boston, June 10.

Motions to quash indictments against Alan Freed arising from the Boston Arena rock 'n' roll hassle May 3 were filed by Atty. Paul T. Smith last week. He also asked for a bill of particulars on each indictment.

Freed was indicted May 8 under an anti-anarchy statute charging inciting to destruction of property. He was indicted again on May 14 on a charge of inciting to riot. He pleaded innocent and was held in $2,500 bail.

L.I. Spot Schedules 10 Al Fresco Jazz Dates

Al fresco jazz concerts, which were in wide vogue last summer, will be spotlighted this year at Roadside Rest in Oceanside, L. I., where 10 outdoor bashes have been set starting July 2. Trumpeter Jimmy McPartland will be emcee for the dates which each week will feature various top jazz names.

The concerts will be all-weather affairs. They are scheduled for an outdoor garden seating 2,000, but in the event of rain, will be moved indoors to a newly built dining room.

Tobias Digs 'Em Up In Bronx, B'klyn and N. J.

Henry Tobias, veteran cleffer-publisher who has returned to New York after a two-year hitch as entertainment director for the Eden Roc Hotel in Miami Beach, is beating the bushes around the Bronx and Brooklyn for talent with a beat in behalf of his personal management operation. In Brooklyn, he found a 12-year singer, Bobby Pedrick Jr., and inked him to Big Top Records.

In the Bronx, he came up with a rock 'n' roll instrumental combo, Ritchie & His Classmates, which will slice for Greenwich Records. Crossing the Hudson, Tobias found the Five Chords in East Orange, N. J., and put this group on his own label, Alvin Records.

R&R on the Rocks In West Germany

Frankfurt, June 3.

Two major elements — fear of violence and the low income group patronizing the events—are sounding the death knell for rock 'n' roll in West Germany.

The red hot music, which followed the swing of popularity in the States, became big talk in this land, but never, complain the concert managers, sufficiently big business to justify their headaches.

"Everybody talks about jazz, but nobody wants to pay for it," complained one of the biggest German concert managers. He added, "People in Germany won't pay for the better seats at a jazz concert. For that reason, just about every time a big group comes here, the promoter loses money because the income isn't enough to pay the transportation and fees for the performers.

"Most of the rock 'n' roll addicts are teenagers" he continued. "The one and two mark seats (25c and 50c) are sure to be sold out. But you have so many empties in the top seats priced at from $3 to $5 that the concert is a financial flop."

Final straw for the already anxious concert hall owners and concert managers has been the Alan Freed Boston incident, which has received wide coverage in the West German press.

COAST PUSHING FOR REVISIONS

A renewed attempt by the Coast musicians to revamp the setup of the Music Performance Trust Funds is the top issue facing the American Federation of Musicians' newly elected prexy Herman D. Kenin. Kenin, as successor to James C. Petrillo, the creator of the Funds and their staunchest defender, is due to examine the problem of the Funds when he presides for the first time over the union's international exec board meeting in New York this week.

The operation of the Funds, which collects royalties from the disk manufacturers and the video filmmakers for allocation to unemployed musicians via cuffo concerts, has not only split the musicians into rival unions on the Coast but has proved to be the biggest stumbling block to making a deal with the Hollywood studios which have been working for the past 16 weeks without an AFM deal. The major studios have flatly turned down proposals to pay a 5% royalty to the Funds on gross earnings on sales of post-1948 films to video.

Press for Changes

All segments of the Coast tooters, including the "AFM loyalists" headed by Local 47 prexy Eliot Daniel and the "rebels" under Cecil Read, want basic changes in the Fund. Daniel, without suggesting specific changes, has rec-

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CAP GETS COURT ORDER VS. DESIGN'S 'PAL JOEY'

Hollywood, June 10.

Capitol Records has obtained a temporary restraining order against the "Pal Joey" album being released by Design Records.

In its complaint, Capitol alleges that the cover being used for the Design album is a duplicate of the original suondtrack LP album from the Columbia film which Cap released.

Capitol contends that it is a deliberate attempt on the part of Design to cash in on the success of Cap's "Pal Joey" album. Label is also requesting damages, an accounting of profits and an order directing the destruction of all the Design albums, including those held by distributors.

Also named in the complaint is Pickwick Sales Corp., the manufacturer of the Design album, Mortimer Kline, the N.Y. distrib, and Macy's, one of the dealers.

Stereophony Busting Out All Over As Majors, Minors Get Into the Act

Stereophony is busting out all over this June with both the major and minor labels getting into the picture. Columbia Records, which is introducing its new phono line at distrib meetings in New York, Chicago and San Francisco this week, is due to unveil its stereo playback line. Decca Records, likewise, is mapping an early entry into the stereo field, both disk and machine-wise. Capitol Records is also prepared to make its stereo move at an early date.

RCA Victor, which preemed its stereo products recently, is now showing it to the company's distribs across the country at regional meetings. Victor, thus far, is the only major company to launch a stereo program on tape, in eartridge form, as well as disks.

Stereo activity is also being stepped up by other labels also. ABC-Paramount, Urania, Audio Fidelity have been in the stereo market for the past month or so. Westminster Records, meantime, is scheduling release of seven stereo LP's within the next few weeks. London Records, which introduced an experimental stereo disk last fall, also figures to be prominent in stereo this year.

Vox Records, which is bowing with a package of 14 stereo LP's this week, is introducing a new angle in the stereo picture by using a new recording process, the Fairchild system. Other companies are using the so-called Westrex system. Both, however, are based on a 45-45 angle of the cutting stylus which will permit the Fairchild and the Westrex platters to be played on the same type of equipment.

Chevalier's Yesterday, Today & B'way for MGM

Maurice Chevalier's 24 sides, which he waxed for MGM records, will be divided into three LP's under the broad categories of yesterday, today and "Maurice Chevalier Sings Broadway." The yesteryear cavalcade will reprise "Valentina," "Mimi," "Louise" and the like. The "today" pops will be of the genre of "You Made Me Love You," "Some of These Days," "Something's Gotta Give" etc., which he has done on various tv and other personals. The Broadway cavalcade will include "Some Enchanted Evening," "Just In Time," "I've Grown Accustomed To Her Face" and kindred legit excerpts.

Colpix Sets 3 Plants, Diskers

Hollywood, June 10.

Columbia's Jonie Taps is setting up pressing plants in three different sections of the country for Colpix Records, newly formed subsid of Columbia Pictures. The vet producer and music publisher, who now heads the label, is lining up the various plants to cut down on shipping, packing costs, etc.

With Colpix slated for a fall debut, Taps is going ahead full steam in putting together a catalog which will be mostly comprised of "good music" with rock 'n' roll recordings at a minimum.

Taps is working hand in hand with the studio and is testing Col thesps for possible disk pacts. Already set for recording dates are Kim Novak, who will be making her vocal debut, Brigitte Bardot, Jimmy Darren, Bill Gray, Gloria Krieger and Ann Hathaway.

Jessel-Oakland Song On Israel's 10th Anni

Mills Music is publishing "The 10th Anniversary of Israel," new anthem composed by George Jessel and Ben Oakland.

Both the publisher and songsmiths are donating all proceeds to the State of Israel in whose honor, on its first decade, the song was written.

CHAPPELL THREATENS SUIT ON 'LADY' USAGE

London, June 10.

A rigid interpretation of the copyright law is being enforced on the music from "My Fair Lady" by the Chappel music pubbery and the show's London management, H. M. Tennent.

Publisher points out, via a display advertisement in the tradepress, that stage rights for the tuner are strictly reserved, and threatens legal proceedings against any person who infringes copyright by publicly performing, or permitting to be performed, words and music from the piece accompanied by dramatic action, dumb show, costume or scenic accessories.

Enforcement of these rules will seriously restrict the public airing of numbers from the show. Selections have been strongly featured in London niteries by popular request, and on both radio and tv.

CLIBURN TO LEWISOHN

Plays After Regular Season, Possibly at $5 Top

Van Cliburn, keyboard sensation of the season as a result of his victory in the Tchaikovsky Piano Competition in Moscow, has been added to the solo roster for the annual al fresco concerts at Lewisohn Stadium. Tentative date is Monday, August 4.

The Texas wonder is an added starter. Instead of scheduling him during the regular season, the Stadium brass is planning a post-season event, two days after the customery Rodgers-Hammerstein finale on Saturday, Aug. 2. The top may be as high as $5, for table seats in front of the stage. The stone steps in the stands will be tagged at $1, instead of the 30c during the regular season. The huge amphitheatre will gross close to $40,000 at this upped scale.

Cliburn's fee is reported in the neighborhood of $5,000. Two months ago, he was being offered at under $1,000 and not too many takers.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grosman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Have to Do Is Dream (A-Rose)	2	7	1	8	3	1	1	1	2	2	2	2	3	108
2	2	*World in Hands (Chappell)	1	9	2	6	1	4	8	2	1	1	6	1	..	90
3	4	*Return to Me (Southern)	7	6	7	1	7	6	5	3	3	5	4	4	5	80
4	3	†Twilight Time (Porgie)	4	2	3	2	2	3	..	5	9	7	9	..		75
5	5	*Witch Doctor (Monarch)	9	3	..	3	9	2	2	4	9	4	5	6	4	72
6	6	*Chanson D'Amour (M-Lark)	3	..	..	4	5	7	4	..	6	7	3	5	..	55
7A	15	†Purple People Eater (Cordial)	..	4	..	5	..	10	10	..	..	..	1	..	1	35
7B	13	†Sugar Moon (Gallatin)	5	..	..	..	8	..	..	..	4	..	9	3	2	35
9	8	*Kewpie Doll (Leeds)	8	..	9	..	..	8	9	..	8	3	..	7	..	25
10	10	†Big Man (Beechwood)	10	..	..	..	10	9	7	5	..	..	..	..	7	18
11A	11	†Wear My Ring (R-Presley)	..	..	..	..	..	5	6	7	10	..	..	..	..	16
11B	..	*Padre (R-Junignickel)	..	5	6	..	..	..	..	..	..	..	..	..	6	16
13	14	†Looking Back (E-Sweco)	..	..	5	..	6	..	..	..	7	..	..	..	..	15
14	7	*Catch a Falling Star (Marvin)	..	8	..	..	..	..	..	6	..	..	8	10	..	12
15	12	*Precious Love (Witmark)	..	1	10	..	..	..	..	..	..	..	..	..	..	11

AFM Sour Note: Trust Funds

Continued from page 45

ommended that new sources of coin for the Funds be tapped. The Coast loyalists would like the AFM to ease the bite on the vidpix makers, many of whom have been making their musical soundtracks out of the country in order to duck the Trust Fund royalty. The Trust Funds, incidentally, are legally independent bodies set up by the recording companies and the vidpix makers with AFM licenses and run through trustee Samuel Rosenbaum.

Kenin, who as Coast rep for the past two years prior to his being elected prexy, is familiar with the Coast tooter beefs, is expected to be more flexible regarding the Funds than Petrillo. Latter has over the years repeatedly attacked the highly-paid musicians who have been mainly responsible for making "canned music." He favored diverting as much as possible to the Funds, rather than giving it directly to the musicians working on recording assignments. Petrillo figured that the Funds' sponsoring of free concerts would spread work around to tooters who lost their jobs because of the mechanized media. His passion for the Funds became so great that holding them annually. Cost to the AFM treasury for staging the conclaves was put at $370,000 annually. Both Kenin and Petrillo pleaded with the delegates to approve the motion for biennial conventions after next year's meet in Seattle. The delegates, in okaying the move, were cutting into their annual convention per diem of $30 per day for seven days. Most of the delegates come back year after year, especially from the smaller locals. Also dictated by economy, the convention voted down a resolution to increase the prexy's salary from $20,000 to $35,000 yearly. Kenin came out against the increase.

Petrillo Pension 20G

Petrillo was voted a $20,000 annual pension to take effect after he leaves his post as president of Chicago Local 10 from which he receives $26,000 annually. Although the convention was in favor of starting the pension immediately, Petrillo pleaded to change the effective starting date of the pension to his retirement from Local 10.

In the vote for the prexy spot Wednesday (4), Kenin came up with a nearly 2 to 1 majority over New York Local 802 prexy Al Manuti. The vote was 1,195 to 608. Charles L. Bagley, vice-prexy; Leo Cluesmann, secretary; and George V. Clancy, treasurer, were re-elected without opposition. E. E. Stokes was the new member elected to the board, filling the vacancy created by Kenin's move into the prexy spot.

New Act

JAMES CAESAR PETRILLO
Farewell Performance
30 Mins.
Convention Hall, Philadelphia

Ex-trumpeter and combo leader from Chicago who hit the bigtime as maestro of the American Federation of Musicians for the past 18 years, James C. Petrillo shows strong potential for a click career in the ranks of AGVA or Actors Equity, if he should so choose. Always a nifty ad libber before large crowds and Congressional committees, Petrillo flashed a new thespic prowess when he broke in a farewell performance routine in his Philadelphia stand last week.

While John L. Lewis, mine union boss who also digs the dramatic vein, is of the Shakespearean-Biblical school, Petrillo is strictly of the tentwent'-thirt' theatrical genre. In his exit speech, he turned on the tears like an old-fashioned tragedian and kept making with the orb juices for a full five minutes without benefit of glycerine or onion peels. But like an old pro, he knew when to stop and come up with a laugh. "If I know'd this woulda happened," Petrillo quipped through the moistness, "I would've brought along a diaper." A big yock.

Petrillo reprised the lachrymose routine the following day at the tooter get-together when the ex-AFM chief's pension was up for a vote. When a couple of heavies at the conclave voted against the pension, Petrillo was hurt, badly-hurt. "Boys," he said to them with a soupcon of tears in his eyes, "you got me right here," jabbing at his heart with his fist. The huge joint was so quiet, you could hear a corncob drop.

There's no doubt this boy has an act. Only question is, Where can he play with it? Some bookers see an outside chance that he might come back to do it again before the same crowd if he could be persuaded to take the top job again. However, at 66, he's not likely to take a return engagement. *Herm.*

one eastern delegate to the Philadelphia convention last week characterized Petrillo as "trust-fund happy."

Local 47's Fears

The Local 47 delegates, who fear that the "rebel" group, which has petitioned for jurisdiction in the studios, will make more serious inroads in the ranks unless changes are made. After preliminary talks with the AFM board, they were confident that some corrective steps would be taken to mollify the Coast tooters.

One of the most unexpected changes to come out of the convention was the switch to biennial meets after several decades of

LESTER LANIN
MOST POPULAR COLLEGE BAND IN THE COUNTRY

Lanin EPIC LP ALBUM LN 3474 "LESTER LANIN GOES TO COLLEGE." Billboard Number One selection: album most played by Deejays in America. Sales record Terrific.

May 30: Lester Lanin band breaks record playing to 26,000 people at Fitten Field, Holy Cross Stadium.

Mullendore Heads ASMA

Hollywood, June 10.

Joe Mullendore is new prexy of American Society of Music Arrangers. Other newly-elected officers include Keith R. Williams, v.p.; Roy Chamberlain, secretary; Harry Lewis, treasurer.

Directors: Jeff Alexander, Warren Barker, Benny Carter, Jimmie DeMichele, Gil Grau, Ruby Raksin, Al Woodbury.

Inside Stuff—Music

Toshiko, the Boston-based Japanese jazz pianist who parlays studying at the Berklee School of Music there with nitery appearances in George Wein's Storyville, opens for her summer vacation from school at the Hickory House, New York, tonight (Tues.). She has just completed her third year of advanced music on a four-year scholarship at the Boston school.

Toshiko is being rejoined by her original trio with whom she did two months at Hickory House last summer. Jake Hanna is leaving his drum post with Maynard Ferguson and bassist Gene Cherico separates from Herb Pomeroy. While at Hickory House, Leonard Feather, who recently inked Toshiko to an MGM Records contract, will feature her as the head of an International Jazz Quintet to include a Belgian tenor saxophonist, Bobby Jaspar; a German clarinetist, Rolf Kuhn; a Swedish drummer, Bert Dahlander, and an English bassist, Peter Ind.

The House Small Business Subcommittee which investigated charges that the large music publishing houses have gained control of ASCAP, has received many congratulatory letters from ASCAP members. This was disclosed last week by Rep. James Roosevelt (D., Calif.) who was chairman of the subcommittee. The hearings were held in March and April. Roosevelt told the House last week that he had received the letters from members who "praised the subcommittee for the fair and impartial manner in which the hearings were conducted." Printed copies of the hearings, Roosevelt said, are now in circulation among ASCAP members.

For the first time in many moons, six non-American artists appear in the Top 10 British disk bestsellers. Artists are Elias & His Ziz Zag Jive Flutes on Columbia's "Tom Hark"; The Mudlarks singing "Lollipop" for Columbia; Lonnie Donegan with Pye-Nixa's "Grand Goolie Dam"; Max Bygraves singing his own composition "You Need Hands" on Decca; songster Michael Holliday's version of "Stairway Of Love" for Columbia; and HMV's latest Don Lang with "Witch Doctor."

Sooner or later it had to come about—and now "Tarzan" has a theme song. Jil Jarmyn, featured in the Sol Lesser production, "Tarzan's Fight for Life," which Metro will release, has been set by MGM Records veepee Jesse Kaye to wax the "Tarzan Theme Song" as an exploitation gimmick for the film. It marks the first time a "Tarzan" pic (out of 32) has ever had its own theme music.

Morty Keit, son of Joe Keit, who at one time owned Remick Music, which later became part of the Music Publishers Holding Corp. combine, is following his father's footsteps into the publishing business on the Coast. He's formed two firms, Morty Keit Music and Alec Music, plus a personal management outfit, Keit Enterprises.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Hunter Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	..	2	1	2	4	2	2	4	7	6	..	9	1	2	4	1	3	9	1	..	4	144
2	3	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	7	5	..	2	4	9	1	1	1	..	2	5	..	2	..	3	5	1	10	2	4	2	132
3	2	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	2	..	..	9	7	1	6	7	2	..	3	2	..	7	5	5	3	7	5	3	2	3	120
4	4	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	9	1	..	..	..	7	3	5	..	..	6	2	..	4	1	2	10	..	4	3	..	86
5	6	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	5	10	7	7	..	..	..	5	7	4	..	..	1	6	..	..	..	5	..	6	8	5	67
6	5	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	3	1	3	4	..	10	9	..	..	2	..	..	..	..	3	9	..	2	..	..	..	..	64
7	7	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	..	..	9	3	4	8	..	..	1	..	..	4	..	10	4	..	..	8	..	..	48
8	11	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	10	..	..	6	..	2	..	..	..	..	..	1	3	..	..	..	..	6	..	..	9	..	40
9A	12	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	8	..	..	8	..	..	5	..	6	..	..	7	..	8	..	..	6	8	..	..	..	9	34
9B	10	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	5	5	6	..	..	..	..	..	5	..	..	..	6	..	..	..	..	5	..	..	34
11	9	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	..	..	8	..	6	..	1	..	..	..	..	..	..	..	..	..	..	..	1	28
12	14	**FOUR ACES** (Decca) **Hits from Hollywood** (DL 8693)	..	..	..	..	..	7	..	..	..	8	4	4	..	..	..	..	..	..	..	..	..	7	25
13	..	**AROUND THE WORLD** (Decca) **Sound Track** (DL 9046)	..	..	..	3	3	..	..	..	..	..	..	9	..	9	..	..	7	..	..	..	..	..	24
14	..	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	3	..	..	3	..	..	..	8	..	..	..	..	..	..	8	22
15A	13	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	4	..	..	..	5	..	..	10	8	..	10	8	..	..	..	..	..	..	..	..	..	..	21
15B	16	**LAWRENCE WELK** (Coral) **Peter Fountain** (CRL 57200)	..	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	8	9	8	..	..	..	21
17	8	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol II** (W 982)	6	..	..	..	10	..	3	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	20
18	21	**LOUIS PRIMA** (Capitol) **Las Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	1	..	17
19A	18	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	6	..	15
19B	17	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R 806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	5	10	16
21	15	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	14
22A	22	**PLATTERS** (Mercury) **Around the World** (MG 20366)	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	13
22B	..	**MITCH MILLER** (Columbia) **Sing Along with Mitch** (CL 1160)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	13
22C	..	**STEVE LAWRENCE** (Coral) **Here's S. L'rence** (CRL 57204)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	4	..	..	..	..	13
25	..	**JUNE CHRISTY** (Capitol) **This Is June Christy** (T 1006)	..	8	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9

Alltime Hits on Ice

The disk jockey's alltime hit parade, as chosen in a recent song contest run by John H. Harris of "Ice Capades," puts Hoagy Carmichael's "Stardust" at the top of the list by a margin of 2 to 1 over the next song, Cole Porter's "Begin the Beguine." Contest was held for the staging of a "Calvacade of Hits" number in the upcoming ice show.

The 13 other tunes chosen by the participating jockeys were "Night and Day" (Porter), "White Christmas" (Berlin), "Tenderly" (Walter Gross-Jack Lawrence), "Tea For Two" (Vincent Youmans), "Alexander's Ragtime Band" (Berlin), "St. Louis Blues" (W. C. Handy), "My Blue Heaven" (Walter Donaldson), "Always" (Berlin), "Smoke Gets In Your Eyes" (Jerome Kern-Otto Harbach), "Blue Skies" (Berlin), "Deep Purple" (Peter de Rose-Mitchell Parish), "Easter Parade" (Berlin) and "Sunny Side of the Street" (Jimmy McHugh-Dorothy Fields) and "April In Paris" (Vernon Duke), latter two being tied for 15th slot.

Welk's 1-Niters At 10G Vs. 70%

Hollywood, June 10.

Lawrence Welk and his 41-piece orch have been set for a trio of concerts, with Welk to draw $10,000 flat guarantee against 70% of the gross at each date.

Welk plays the Minot, N.D., auditorium June 16; Huron, S.D., arena June 17, and the Denver Red Rocks June 18. Dates were set by his agents, Gabbe, Lutz & Heller. Scale for the one-nighters is $5, $4 and $3.

Welk's Monday night show on ABC-TV, "Top Tunes and New Talent," takes a 10-week hiatus, and returns Aug. 25. Idea is to give him time for one-nighters. However, he will continue his Saturday night show on ABC.

JILL COREY CASHES IN ON 'HIT PARADE' SLOT

Songstress Jill Corey is cashing in on her "Hit Parade" video slot for the past year with a flock of top cafe bookings for the next few months. In this respect, she's following the pattern set by Dorothy Collins and Gisele MacKenzie, both of whom developed nitery acts after exiting the tv series.

Miss Corey is opening tonight (Wed.) at El Rancho Vegas in Las Vegas, on the Joe E. Lewis show. Following, she shuttles to Columbia Pictures studios to star in her first pic, "Senior Prom," a Harry Rome production calling for a six-week shooting schedule. She then returns to N. Y. for a three-week date at the Copacabana, her first time at that bistro. Then she hits the road for a series of nitery dates.

Maxin 'Marquees It Up' For MGM; O'Seas Survey

MGM Records head Arnold Maxin, who flew to England for month's survey of the general European scene, stayed over in New York only two days following a Hollywood trip. Latter was for the purpose of setting new disking deals with Jane Russell ("no more religiosos"), Ethel Merman ("dixieland" album) and others.

Maxin feels that a show biz enterprise like Metro should extend its marquee values into the recording phase, and his recent deals with Rodgers & Hammertsein, Rosemary Clooney-Jose Ferrer, Maurice Chevalier are in line with that. He is also talking recording deals with Edie Adams and others.

Maxin is "unhappy" with MGM Records' distribution setup with EMI overseas, which is a prime purpose of his survey of the British, French, Belgian and German recording scenes.

GE's 'Upturn' Platter To Beat Recession

Schenectady, June 10.

A two-minute jingle, "Operation Upturn," composed and produced by George R. Nelson Inc., to combat the recession "blues," was waxed on several thousand seven-inch disks and sent to General Electric's 166 plants in 132 cities.

Platter, also turntabled several times daily on Schenectady radio stations, features Rosemary June and the Ray Charles Singers (the latter of the Perry Como television show). It is a march tune, copyrighted by GE and played at the recent annual shareholders meeting here.

AGAC Prexy Lane Bids Publishers To Help Solve Mutual Problems

American Guild of Authors & Composers, formerly known as the Songwriters Protective Assn., is still keeping the door open for talks with the major publishers. AGAC prexy Burton Lane has written to all publishers, urging them to sit down with the cleffer organization "to help solve the conditions which affect us all, through democratic and open discussion." AGAC's basic contract with the publishers runs out at the end of this year and to date, while some smaller publishers have joined in talks with the songwriters, the major publishers have been sitting tight, waiting for AGAC to submit proposals for a new agreement.

Lane said: "Had we chosen to submit a list of demands to the publishers without requesting that both parties sit down and discuss our mutual problems, these self-same publishers would have accused the writers of using high-handed tactics and would have used that as an excuse not to negotiate. And they would have been right, for no one group can claim to know all the answers to all the problems, past and future, and thereby hope to solve them by submitting a one-sided list of demands."

Lane berated some publishers for airing their grievances against AGAC in the press. "We, the writers," he said, "think this is childish and unfortunate and we do not intend to become involved in a running battle wtih those publishers through this public medium. As a matter of fact, we think, in the interests of all, that the only way to solve the problems that beset publishers and writers is to sit down together and talk things over in a mature fashion."

Lane reiterated his position that it is not the aim of AGAC "to put music publishers out of business and we do not seek to arbitrarily impose conditions on publishers which are designed to hurt or to destroy them." Lane pointed out that the songwriters' organization has done business with the publishers for 27 years and is ready to extend that for another 27 years.

"All we ask," he said, "is that they recognize that writers have a continuing interest in the songs they write and in their administration even after the songs are published, and that the problems which the publishers face are faced by writers as well."

Lane and AGAC counsel John Schulman are due on the Coast June 17 for a general membership meeting in Hollywood. On June 19, AGAC will open talks with Coast publishers and on the 24th, a second session with the N.Y. firms will open.

Meantime, the AGAC's council has been augmented by the following writers: Johnny Burke, Sam Coslow, Eddie Eliscu, Jay Gorney and Vic Mizzy. Sammy Cahn was appointed chairman of the Coast committee with Donald Kahn serving as co-chairman.

British Disk Bestsellers

London, June 10.

Who's Sorry Now ....Francis (MGM)
Too Soon To Know ...Boone (London)
Tom Hark .....Jive Flutes (Columbia)
Wear My Ring .....Presley (RCA)
Lollipop .....Mudlarks (Columbia)
Grand Coolie Dam ..Donegan (Pye-Nixa)
You Need Hands ....Bygraves (Decca)
Street Where You Live ...Damone (Philips)
Stairway Of Love ..Holliday (Columbia)
Witch Doctor .....Lang (HMV)

Friedlander's UA Trek

Buddy Friedlander, newly appointed sales chief for United Artists Records, is hitting the road this week on a three-week coast-to-coast tour to push the diskery's summer and fall product. He's meeting with UA distribs and contacting disk jockeys in laying the groundwork for a tour of the label's artists in conjunction with the parent company's pic promotional activity.

He's due back at the N.Y. home-office June 29.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	**SHEB WOOLEY** (MGM) **Purple People Eater**	5	2	5	1	1	6	7	1	1	1	..	2	3	1	1	5	1	5	1	1	..	1	168
2	1	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	1	1	3	2	5	..	1	2	3	2	5	..	2	7	3	..	2	1	2	2	1	3	161
3	3	**DAVID SEVILLE** (Liberty) **Witch Doctor**	4	7	..	..	..	2	..	8	2	..	..	..	..	3	4	..	6	..	4	9	2	2	79
4A	6	**JIMMIE RODGERS** (Roulette) **Secretly**	7	6	..	5	3	..	9	6	4	..	..	..	..	10	6	3	3	8	8	..	..	4	72
4B	4	**DEAN MARTIN** (Capitol) **Return to Me**	..	3	..	..	2	1	10	..	..	..	4	1	6	..	..	..	10	3	6	3	..	..	72
6	7	**FOUR PREPS** (Capitol) **Big Man**	6	..	..	..	..	..	..	5	..	4	..	6	4	2	2	..	..	..	..	..	5	9	56
7	8	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	9	..	1	..	6	..	5	..	..	..	4	9	5	..	..	6	8	4	..	..	..	10	54
8	5	**PLATTERS** (Mercury) **Twilight Time**	3	..	..	..	8	5	..	..	5	5	..	10	7	..	..	..	..	9	10	4	4	..	50
9	12	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	9	3	..	..	..	4	..	..	2	..	..	..	7	2	..	..	..	..	..	..	39
10	11	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	..	..	..	4	..	3	..	..	..	..	..	..	..	..	..	3	7	5	..	..	35
11		**COASTERS** (Atco) **Yakety Yak**	..	4	..	7	9	..	6	..	..	6	..	..	..	..	..	..	..	2	..	..	..	..	32
12	15	**JAN & ARNIE** (Arwin) **Jennie Lee**	..	..	7	..	..	..	..	9	..	..	6	..	6	..	8	..	5	..	..	..	..	7	29
13	14	**NAT KING COLE** (Capitol) **Looking Back**	8	..	..	..	4	3	..	..	..	..	..	..	..	..	9	..	..	..	..	3	..	..	28
14	18	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	9	..	..	10	..	..	3	..	..	..	..	..	6	5	7	..	..	26
15	10	**LINK WRAY** (Cadence) **Rumble**	..	..	..	..	..	..	..	..	9	..	10	..	..	..	10	4	..	..	6	..	..	5	23
16A	9	**ELVIS PRESLEY** (Victor) **Wear My Ring**	2	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	6	..	18
16B	20	**CHUCK WILLIS** (Atlantic) **What Am I Living For**	..	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	..	..	..	..	..	18
18A	..	**TONI ARDEN** (Decca) **Padré**	..	5	..	..	..	..	..	..	..	7	..	..	8	..	..	..	..	..	..	..	..	..	13
18B	..	**GINO & GINA** (Mercury) **Pretty Baby**	..	..	6	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
18C	..	**JACK SCOTT** (Carlton) **My True Love**	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	13
21	13	**PAT BOONE** (Dot) **Sugar Moon**	..	..	10	..	..	..	..	..	..	10	..	..	..	..	5	..	..	..	..	..	7	..	12
22A	..	**KALIN TWINS** (Decca) **When**	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
22B	..	**MONOTONES** (Argo) **Book of Love**	..	..	..	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	11
22C	24	**EYDIE GORME** (ABC-Par) **You Need Hands**	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	11
25		**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	..	..	7	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	9

Cole Grosses $4,300 In 2 Regina Shows

Regina, Sask., June 10.

Two performances by Nat (King) Cole in Exhibition Auditorium last week (4) drew 1, 542 customers for a gross of $4,318. Tickets were scaled to $3.50. With Cole were singer Connie Francis, dancer Vera Lee, comic Lennie Russell and the orchestra of Nelson Riddle.

Canadian tour included Vancouver, Calgary, Edmonton and Winnipeg, with promotion by Engerman & Volchok's Northwest Releasing Corp. of Seattle.

Mineo-Scotch Tape Tie

Scotch Tape, in a tieup with Epic Records, is offering all Sal Mineo fans one of his EP's for a Scotch Tape tab plus 50c. Additionally, the teen idol's picture will appear in four colors on 8,000,000 rolls of tape. The EP will contain four of Mineo's biggest hits — "Start Movin,'" "Little Pigeon," "Too Young" and "Baby Face."

The young actor-singer has also a Scotch Tape commercial which will launch promotion next month.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Ed Stokes—WMGM—New York	EAST: J. & J. Strong—WMAL—Washington	EAST: George Friary—WIDE—Biddeford	EAST: Howie Leonard—WLOB—Portland, Me.	EAST: Tod O'Hara—WILD—Boston	EAST: Ed Meath—WHEC—Rochester	EAST: John Scott—WHEN—Syracuse	EAST: George E. LaZotte—WTRY—Troy	EAST: Bill Wright—WIBG—Philadelphia	EAST: Ege Cordic—KDKA—Pittsburgh	SOUTH: Bob N. Perry—WCKR—Miami	SOUTH: Ed Hamilton—KENT—Shreveport	SOUTH: John Ademy—WBIG—Greensboro	SOUTH: George Shriver—WRNB—New Bern	SOUTH: John Wrisly—WIS—Columbia	SOUTH: Bob Larimer—WSIX—Nashville	SOUTH: Johnny Fairchild—KELP—El Paso	SOUTH: Sonny Sievers—KCTI—Gonzales	SOUTH: Frank Bell—WOAI—San Antonio	SOUTH: Chuck Lindsey—WKAZ—Charleston, W.V.	MIDWEST: Jack Karey—WCFL—Chicago	MIDWEST: Gene Clifford—WBCK—Battle Creek	MIDWEST: Dan Anderson—WLOL—Minneapolis	MIDWEST: Ken Rowland—WOW—Omaha	MIDWEST: Frank Ward—WAKR—Akron	MIDWEST: Will Lenay—WSAI—Cincinnati	MIDWEST: Tom Edwards—WERE—Cleveland	MIDWEST: Bill Dawson—WLMJ—Jackson	MIDWEST: Joe Augello—WOHO—Toledo	MIDWEST: Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	FAR WEST: Al Radka—KFRE—Fresno	FAR WEST: Don MacKinnon—KABC—Hollywood	FAR WEST: Ira Cook—KMPC—Los Angeles	FAR WEST: Lamar Sherlock—KOCS—Ontario	FAR WEST: Lash Lazar—KXLA—Pasadena	FAR WEST: Bob Holmes—KSJO—San Jose	FAR WEST: Cameron Bud Lee—KTLN—Denver	FAR WEST: Eager Beaver—KEY—Portland, Ore.	FAR WEST: Bob Whitney—KALL—Salt Lake City	TOTAL POINTS
1	1	8	Everly Bros.	Cadence	†All I Have to Do Is D'rm	2		3	4	1	6	1	5	1	1		5	1	1	6		2	5	6	2	7	1	8	2	4	2	2		2			2	2		9			3		10	3	232
2	2	4	Sheb Wooley	MGM	†Purple People Eater	3	3	2	1	3	1		1	4	5			4	2		1		2	4	1	5	10		3	1			1		1	4	10				1				5	197
3	6	5	Four Preps.	Capitol	†Big Man				5	4	5			7					9	9	1	6				2	8	9	4	2			1	4		3					1	9				2	119
4	5	11	Dean Martin	Capitol	*Return to Me		6			9		2		2	6	7		2		4		7	7			4	4	7								5		7	10	6	10					93
5	8	5	Jimmie Rodgers	Roulette	*Secretly	1			3	5	2			8	4			7						5		9	5			1		7		7		8			7	7					90
6A	7	9	Art & Dotty Todd	Era	*Chanson D'Amour		8				9		10			1	4		6		3		1				7		1			2			9		9	7	7						81
6B	4	10	Platters	Mercury	†Twilight Time	7	10							3		2	9		5	10		5				3		3		3	7		5		3		4			8					81
8	11	5	Pat Boone	Dot	†Sugar Moon	10	9		6				4	9		3					2					8	6		5		8	9		5		8									62
9	9	9	Elvis Presley	Victor	†Wear My Ring			5			7			5	3		7		3			4	6		7		10									6									58
10	3	9	David Seville	Liberty	*Witch Doctor		7					10							2	8					3		2				3				10									8	56
11	15	8	Nat King Cole	Capitol	†Looking Back		2	6								8	2			7									7		6		4										3	54
12	13	5	Bobby Freeman	Josie	†Do You Wanna Dance			8	2	2															6			4	6			8												1	51
13	25	6	Toni Arden	Decca	*Padre	9	5		10	6	8		3					6															6	10			6	3							49
14	28	9	Ed Townsend	Capitol	†For Your Love												3						2	5					10	5									5				4	43
15A	12	8	Perry Como	Victor	*Kewpie Doll		1								10			4	10					10													5		5		6				9	39
15B	27	3	Champs	Challenge	†El Rancho Rock															1				1									8					5			1				39
17A	17	4	Jan & Arnie	Arwin	†Jennie Lee					10				9											1			2		5		6	6											38
17B	19	6	Eydie Gorme	ABC-Par	*You Need Hands			10										8									3							3			2				2			38
19	37	13	Four Lads	Columbia	*There's Only One of You	6							9								4		8																					32
20	10	4	Chordettes	Cadence	†Zorro								2								6			7								5					2		6			10		32
21	31	3	Playmates	Roulette	†Don't Go Home			1			10																														5				30
22	14	4	George Hamilton IV	ABC-Par	†I Know Where I'm Going																																	1		4					28
23A	24	4	Dinah Shore	Victor	†Secret of Happiness												1						3	3														3		2	2					26
23B	...	3	Chuck Willis	Atlantic	†What Am I Living For																											9													26
25A	38	2	Four Lads	Columbia	*Enchanted Island		4																														1					2			21
25B	20	5	Jack Scott	Carlton	†Leroy									2																												4		4	21
27A	...	1	Frankie Vaughn	Epic	†Judy	4						6																	1																19
27B	22	4	Pets	Arwin	†Cha-Hua-Hua										5																											4			19
29A	23	8	Johnny Mathis	Columbia	*Teacher, Teacher												10				9								4										9		9			17
29B	16	6	Chuck Berry	Chess	†Johnny B. Goode							5								5								6													2			17
31A	42	3	Pat Boone	Dot	*Cherie, I Love You							8		6	8	6												9					9											16
31B	21	14	Laurie London	Capitol	*Wh'le W'rld In His Hands					7																																			16
33A	18	5	Jody Reynolds	Demon	†Endless Sleep						4	3																3													8				15
33B	...	1	Don Rondo	Jubilee	*Dormi, Dormi, Dormi																																								15
33C	...	1	Jerry Vale	Columbia	†With You									10							3			9				10													10			15
36	30	2	Coasters	Atco	†Yakety Yak	8																				5										8								13
37A	...	1	Tony Bennett	Columbia	*Young, Warm & W'd'rful																							6				9												12
37B	39	6	Link Wray	Cadence	†Rumble														8												7											6		12
37C	26	6	Jackie Wilson	Brunswick	†To Be Loved																5																					6		12
40A	41	4	Valerie Carr	Roulette	*When the Boys Talk													7															6											11
40B	...	1	Andrew Sisters	Capitol	*Torero	4		8																															4					11
42A	35	5	Renato Carosone	Capitol	*Terero			7										5																										10
42B	...	7	Patti Page	Mercury	*Another, Time, Place																9										4													10
44A	32	2	Kalin Twins	Decca	†When																10										3													9
44B	.	1	McGuire Sisters	Coral	*Ding, Dong												9														7													9

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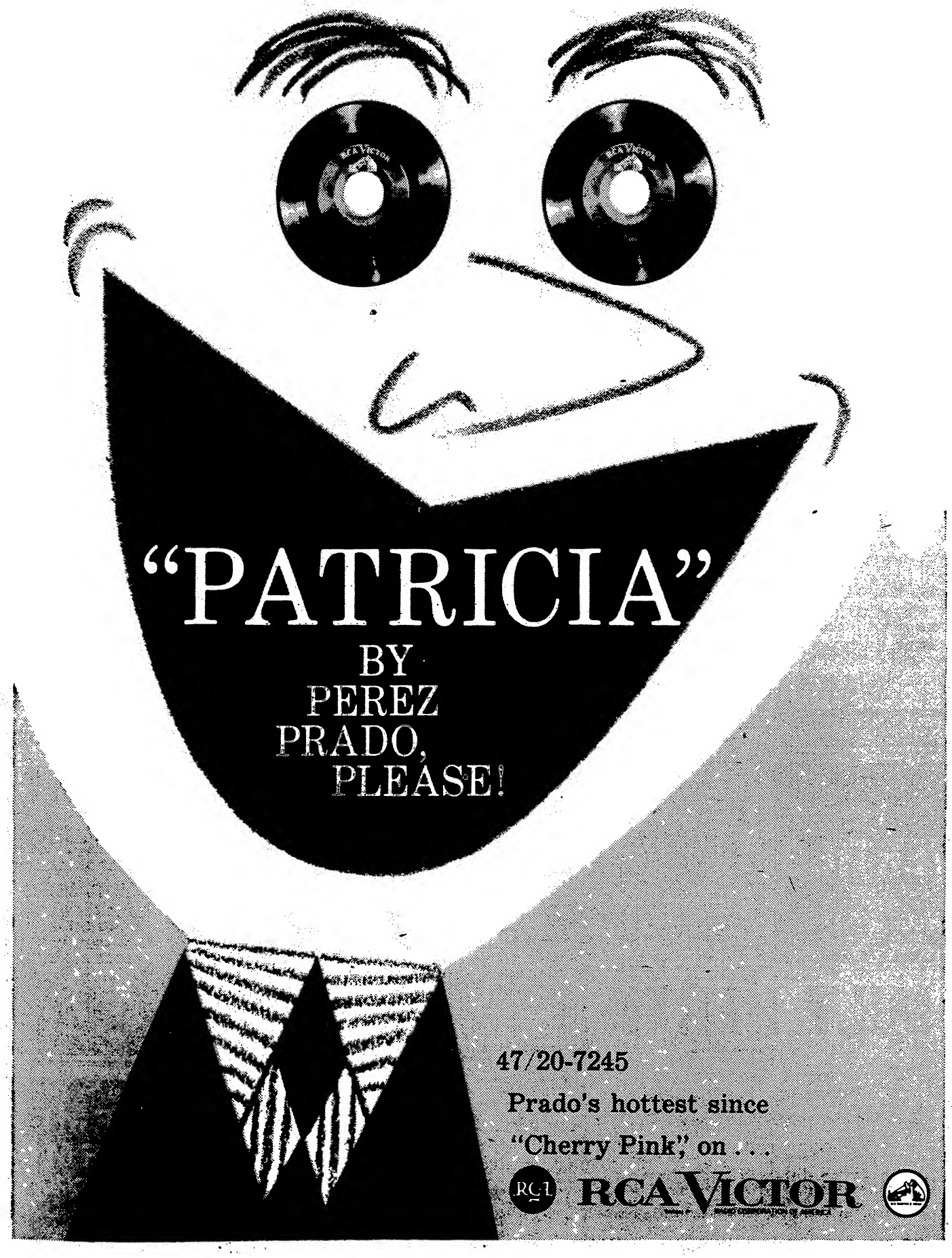

Don't Look Now But Caps And Shoes Are on the Way In 'Hand Jive' Bop Tieup

Hollywood, June 10.

Johnny Otis' Capitol disking of "Willie and the Hand Jive" has led to the intro of a new dance for the juves, and as a result promoted a three-way tie involving the label, the Kismet Shoe Co. in L.A. and Capriccio Originals of Hollywood.

Kismet is plugging "Willies" for "hand jiving" via a two-color easel-backed poster for counter or window use which also promotes three new styles of girls' shoes created especially for the new dance.

Capriccio is cashing in on the new fad by offering the youngsters a "Willie and the Hand Jive Bop Cap" made of red velveteen.

Mills on top with . . .

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• WHO'S SORRY NOW CONNIE FRANCIS on M-G-M
• I'M GETTIN' SENTIMENTAL OVER YOU NELSON RIDDLE on Capitol
• ONE MORNING IN MAY JOSE MELIS on Seeco
• OVER AND OVER GUY LOMBARDO on Capitol
• GIRL OF MY DREAMS GERRY GRANAHAN on Sunbeam
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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
2	2	**SHEB WOOLEY** (MGM)	Purple People Eater†
3	3	**DAVID SEVILLE** (Liberty)	Witch Doctor*
4	5	**DEAN MARTIN** (Capitol)	Return To Me*
5	6	**JIMMIE RODGERS** (Roulette)	Secretly*
6	4	**PLATTERS** (Mercury)	Twilight Time†
7	10	**FOUR PREPS** (Capitol)	Big Man†
8	7	**ART & DOTTY TODD** (Era)	Chanson D'Amour*
9		**BOBBY FREEMAN (Josie)**	Do You Wanna Dance†
10		**COASTERS** (ATCO)	Yakety Yak†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
2	3	†PURPLE PEOPLE EATER	Cordial
3	2	*WITCH DOCTOR	Monarch
4	5	*RETURN TO ME	Southern
5	4	†TWILIGHT TIME	Porgie
6	7	*CHANSON D'AMOUR	Meadow Lark
7	6	*WHOLE WORLD IN HIS HANDS	Chappell
8	8	*SECRETLY	Planetary
9		†BIG MAN	Beechwood
10	10	†SUGAR MOON	Gallatin

(*ASCAP †BMI F-Films)

On The Upbeat

New York

Baritone **Gerry Mulligan** back to the Coast for an assignment in the film, "I Don't Want To Die" . . . **Horace Silver** combo, with **Donald Byrd** on trumpet, into the Black Pearl, N.J. jazz spot, tomorrow (Thurs.) . . . Singer **Dick Roman** opening at the Eden Roc, Miami, June 16 for one stanza . . . **Eddy Manson's** instrumental, "Boy On A Carousel," to be performed by the Boston Pops Symphony this fall . . . **Louis Armstrong** and combo due at Lewisohn Stadium Juy 5 . . . **Kai Winding** sextet set for Modern Jazz Room, Cleveland, June 16-22, following with date at Brass Rail, Chicago . . . **Sam Donahue** orch and **Bobby Scott** headlining jazz bill at Cafe Bohemia in Greenwich Village this week.

London

Agent **Derek Boulton** discussing terms with the Rank Organization for the **Eric Delaney** orch to record titles for the Rank label. Band recently wound its contract with the Pye-Nixa diskery . . . **Maurice Scopp** in town for business confabs . . . Jazz clarinetist-leader **Wally Fawkes** has waxed a couple of stereo disks for the Decca label . . . **Nigel Brook** is to join **The Stargazers** vocal group shortly to replace **Freddy Dachtley** who's quitting to pitch in with **The Polka Dots.**

Hollywood

Julie London will record the title song from Universal's "Voice In the Mirror" for Liberty. Singer-actress costars in pic with **Richard Egan . . . Dimitri Tiomkin** and **Ned Washington** set to pen the songs for Warners' "Rio Bravo." Initial tune to be written is "A Bull By the Tail" . . . Actor-singer **John Ashley** back from a northern Calif. trek plugging his latest Dot disk, "Pickin' On the Wrong Chicken."

Album Reviews

Continued from page 44

a swinging beat that bespeaks of musical savvy and confidence. She does a varied program, including standards like "I Can't Give You Anything But Love," "September Song," "I Don't Stand A Ghost of A Chance" and some more recent hits like "Around The World" and "If."

Ethel Smith: "Lady Fingers" (Decca). Ethel Smith ranges over the whole music scene in this colorful electronic organ display. With a virtuoso display of technique, she goes from "Kitten On The Keys" to "In An 18th Century Drawing Room."

"The Metronomoe All-Star Bands" (Camden). Covering the decade from 1939 to 1949, this collection of numbers by all-star combos spans the evolution of jazz from swing to bop. In the beginning there was Benny Goodman, Tommy Dorsey, Jack Teagarden, et al; on a couple of superlative swing numbers; at the end, there was Charlie Parker, Dizzy Gillespie, Lennie Tristano, for some complex modern numbers. All in all, this collection undoubtedly brings together more jazz giants than is likely to be found on any other single LP.

Ernie Prentice: "Lolly-Too-Dum" (London). Ernie Prentice, a folk-singer from western Canada, registers with a fine baritone on a varied songalog. Premiere does light folk tunes, such as the title number and "Big Rock Candy Mountain," and familiar material like "Loch Lomond" and "Cockles and Mussels."

Mike Sarkissian & Cafe Bagdad Ensemble: "Turkish Delight" (Audio Fidelity). For those with a taste for musical halvah, this should be it. Mike Sarkissian's combo fiddles with a swinging Oriental beat while some Turkish language wailing adds to the bazaar, if not bizarre, effects.

Anita O'Day: "Anita Sings The Most" (Verve): A first-rate jazz stylist for many years, Anita O'Day is again making them sit up as a result of her recent appearances on Art Ford's WNTA-TV jazz shows. In this package, she gives a sampling of her venturesome vocalizing which has marked her as one of jazzdom's genuinely original talents. She does a program of standards including evergreens like "Tenderly," "'S Wonderful," "Old Devil Moon", and "Bewitched, Bothered and Bewildered."

Herm.

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Music Educators Need Lesson in Copyright Act; Think Music Is Free

Music educators may know their flats and sharps, but their ignorance of the Copyright Act is causing them to infringe on a large number of compositions. Dr. Frederick Fennell, president of the College Band Directors' national council, said that "musicians who have been swept along in the tremendous growth of American school band activities have too often assumed the attitude that 'music, like air, is free.'" Fennell spoke last week before the 63d annual meeting of the Music Publishers Assn.

Frank Homeyer, prexy of the National Assn. of Sheet Music Dealers, recommended the creation of a joint committee of publishers and dealers to probe ways of improving sheet music sales through better merchandising.

The MPA board reelected Arthur Hauser, of Theodore Presser Music, as prexy; David Adams, of Boosey & Hawkes, v.p., and Benjamin V. Grasso, of Associated Music Publishers, treasurer. Bernard Kohn, of Elkart-Vogel, was elected secretary.

The HIT! OF THE WEEK

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ROCK-A-BYE BABY

PARAMOUNT MUSIC CORPORATION

AGVA'S MEXICAN RESOLUTIONS

Delegate 'Cancels Out' on AGVA

Following letter was sent by Paul Valentine, delegate to the AGVA convention now on in Mexico City, to the chairman and board members in explanation of why he has "cancelled out" on the powwow:

Dear Brother Delegates:

It is with a deep feeling of regret that I cannot join you after making such painstaking preparations to do so. But in all honesty my conscience and my obligation to the membership would not permit me to make this trip to Mexico City.

A careful examination of all the facts disclose the shocking revelation that this convention and board meeting in Mexico will cost our AGVA membership the unprecedented sum of over $45,000.

It is also a fact that most of our members are hard put to earn a decent take home pay in a depressed theatrical business, yet AGVA is lavishly spending money unnecessarily as if our business was in a healthy and prosperous condition.

There is no justification in spending this kind of money that is derived from the sweat and toil of actors, and I for one wish no part of this wasted extravaganza. Dues that are collected should not be squandered for the gratification of the selfish desires of a favored few.

Cutting Expenses By Meeting in the U.S.

If a convention is necessary every year then why not hold it in some city in the United States, in an area where people could be getting the benefit of the money AGVA is spending. Expenses would be reduced at least two-thirds of the present cost and it would at least help our profession by stimulating not only interest but business as well. And since we are at present undergoing a financial recession in this country, shouldn't we try to be patriotic and spend our money here, as our President has recommended, instead of taking it out of the country. And last but not least, let us not forget the good public relations we could have made if we were gathered in an American city.

I am informed that AGVA contends they could not refuse a personal invitation from the Mexican union. Does this mean that AGVA must spend a fortune to accept an invitation if one should come from Africa?

Recalls 'Cancellation' Precedent in 1951

You may be interested to know that in 1951 the convention to California was cancelled by the National Board because of lack of funds and held in New York instead. So you see a precedent was already established and therefore a change could have been instituted if so desired in order to save AGVA all this money.

May I also bring to your attention that this convention in Mexico is also in direct violation of the provision and spirit of our constitution, article 5—section 3—page 10. "It is, therefore, declared to be in the soundest exercise of the democratic process that (convention) meetings be held in each geographical area in which the Association shall maintain an office and at such other places as the Board may direct."

This $45,000 or more could and should have been used for far better purposes to benefit the AGVA membership like putting it toward a real honest hospitalization plan, a realistic death benefit policy, workable unemployment plans, creating better opportunities for actors, a lobby to insure tax relief and unemployment payments for performers, etc. etc. etc.

Apparently the administration prefers to live "high on the hog" at the expense of the sucker membership.

Calls Ringling a 'Sweetheart Contract'

As they say in politics, "let's examine the record" of the National Board. Over $26,000 to fight Ringling Bros. and lose. Later an agreement was finally entered into, termed in labor circles as a "sweetheart contract."

$20,000 to cover up the personal ambition of Jackie Bright to handle his official union position and duties in an honest and competent manner.

$8,500 in legal fees to defend Jackie Bright personally in the Dick Jones libel case plus payment of a debt that the court ruled was not an AGVA obligation. (The circumstances surrounding the referendum to the National Board and the payment to Dick Jones call for a thorough and honest investigation.)

Blasts Expense Accounts, Luxury Offices

$4,500 in payment to Eddie Rio to settle his case against AGVA.

Thousands upon thousands of dollars a year for rent, furniture and fixtures for new offices to better the luxurious working conditions of the *"paid administration."*

Increased thousands of dollars for salary raised for officials and hired help.

$20,000 a year for National Council.

Between $15,000 and $18,000 dollars a year to each of the so-called Regional Directors around the country.

$26,000 a year in salary, plus *"unlimited expense account"* for Jackie Bright, the administrative secretary. Etc. Etc. Etc.

And now to top it off, over $45,000 that is merely an excuse for a jaunt under the guise of a convention. And all this from a paid-up membership that only fluctuates between 8,000 and 9,000 members.

We are maintaining a union whose purpose for existing at the present time is to insure excellent take home pay for the administration officials.

'A Rubber Stamp for National Board'

And now, for the most important item of all, and the bitterest pill to swallow. You and I, convention delegates, are allowed to contribute nothing to help AGVA and its confused and uninformed membership as we merely serve as a rubber stamp for Jackie Bright and the National Board. We can put nothing into effect if they, the Board, do not wish it, for their own personal reasons. Even though the constitution says a two-thirds vote of the convention can force an issue through, the National Board can still scuttle it by bringing no action for it, as they have repeatedly done year after year. (What can you expect when so many National Board members are delegates to conventions.)

Your program should deal with enforcement of rules and regulations, pay or play, inadequate bond coverage, doing away with mixing and unsanitary working conditions, disgraceful low minimum salaries, protection of the basic labor needs and rights of our members, etc. etc. etc.

Asks for Local Autonomy & Direct Representation

And most important of all, you must not permit the government of AGVA to be exclusively housed and run in New York City by an executive clique, but institute a constitutional reform for local autonomy and direct representation by a governing body made up of each section of the country. Only then would we have the right and privilege to call AGVA a democracy.

I have computed the cost of my trip to Mexico, plus the per-diem hotel bill and other expenses which all amount to about $400. It is my purpose that the membership benefit by this sum of money remaining in the treasury of AGVA.

BRANCHES PITCH 'EM AT POWWOW

By JOE COHEN

Mexico City, June 10.

Battle lines have been sharply drawn with the current quest by several branches to be permitted to determine their own destinies within the affairs of the American Guild of Variety Artists. At the AGVA convention, now in progress at ANDA (Associacion Nacional de Actores) headquarters in Mexico City, several cities have put in resolutions asking that the union constitution be changed to eliminate national voting. The branches want to be able to select their own delegates without help from members in other cities.

A successful conclusion in this respect would drastically curtail the power of the national office to select convention delegates and national board members favorable to the administration. It would also end what many branches have regarded as an evil—the election of performers not nominated by the branch they represent, but nominated by petition by the faithful in the national office.

Heretofore the present administration headed by national administrative secretary Jackie Bright has successfully kept reso-

(Continued on page 53)

Penny Singleton Blasts AVGA on Its '1-Man Rule'

Mexico City, June 10.

Opening day of the AGVA convention Monday (9) started with bombs from several directions, but the administration indicated it was not only holding its own but was turning matters to its own advantage. Acting president Penny Singleton's charge of "one-man rule" was turned to a motion of censure against her, which will be acted on today (Tues.).

The most important blow at the outset was a letter from Miss Singleton, who is not attending the confab. She wrote demanding definition of her status as the elected head of the organization. She charged—and stated that Jackie Bright, national administrative secretary, agreed with her—that the resignation of Georgie Price, as AGVA prez, was improperly handled; and that Price still was president, legally, because of failure to act on his resignation by the national board, and the failure by the executive committee to have a quorum when his (Price's) resignation was accepted.

She questioned Bright's reason for failure to act and stated seven members of the executive committee were needed. Only five attended, she averred. She also sought reasons why Bright never followed up Price's request that his resignation go to the national board, since that body alone could accept resignation.

"I submit the administrative arm has replaced any mandate from membership," her letter charged. "If our membership believes that AGVA can continue to grow, develop in democratic pattern of unity and stand by while the dignity of its president is clouded and confused by maneuvers and evasions since last March, it is my opinion that it is deluding itself. If there is no reason for AGVA to have a president then let's face the issue at this convention. If the national board is not permitted to act and determine for itself, then let's do away with the national board."

A group of Bright's adherents started an attack on Miss Singleton with epithets but one strong

(Continued on page 53)

Some Fla. Hotels on the Rocks; Rough Winter Keeps '58-'59 Buying in Check

Miami Beach hotels face a difficult summer and fall unless a wad of new financing comes in with immediate help. The bad winter of the past season when northern type weather hit the entire state of Florida is the immediate cause of the disastrous situation in which many hotels find themselves. The winter was the worst in many years and at the same time, expenses ran at their peak.

A few hotels have gone in for bankruptcy and others are seeking buyers. Others are tottering and may fall into the bankrupt category.

However, there are some signs of hope. The Fontainebleau is expanding, having blueprints for an additional wing with 400 rooms and a convention hall accommodating 5,000. Other major inns including Eden Roc, Americana, Saxony are expected to comb the talent markets and it's probable that they will start shopping for winter names by the fall.

There is one rub in the talent picture, according to agency reps. The disastrous winter will continue to cause a shadow to fall on next season's buying activities. The hotels are expected to hold out as long as possible in lining up the top talent. They hope not only to get prices of names down to what is termed reasonable levels, but also to see if the weather will be as cruel this year. They can't tell in October, when bulk of the inns have the majority of their bills set, but perhaps, if they can stall long enough, they can at least hope to learn whether the recession will go any deeper and possibly effect winter vacationing.

In that respect, there is one hopeful sign. Summer resorts have a fairly good reservation list and little recession is anticipated in the N.Y. State Catskill belt. The Florida ops hope that the recession doesn't cut into winter vacations.

Raye & Naldi Returning; He'll Stage Nitery Shows

Havana, June 10.

Mary Raye & Naldi disclosed here that the present booking at the Havana Riviera Hotel will be the veteran dance team's swan song. Pair are topping "Holiday in Havana" floor bill which Naldi produced, his initial enterprise in that area.

Now residents of Havana, the couple have dancing schools at both the Havana Riviera and Havana Hilton hotels. Naldi also will serve into staging for cafes.

Partnership dates from 1935 in London. They teamed to play the Palladium, then married three months later. In 1937 they had 48 weeks at the Rainbow Room, then a posh cafe in Manhattan, being held over from an original month's date.

Don't Want Bond For Judy: Grove

Los Angeles, June 10.

Action of American Guild of Variety Artists in requiring Judy Garland to put up a cash bond equal to her two weeks' salary for July 23 opening at Cocoanut Grove, as initially taken, was strictly on its own initiative.

Gus Lampe, entertainment director of the Ambassador Hotel nitespot, said he had never asked AGVA to direct entertainer to post such a bond, and added not only was he confident Miss Garland would fulfill engagement but that he expected her to outdraw any other headliner who has played the Grove.

Backing up Lampe, AGVA officials stated it has contemplated acting unilaterally in view of previous incidents involving Miss Garland's failure to appear. According to AGVA, request for bond hasn't been made officially, and definitely will not be made if Lampe would send a letter to union detailing (1) that Miss Garland would do a one-woman show, thus not jeopardizing the livelihood of any other performers, and (2) that the Grove wants no indemnification on Miss Garland's booking.

AGVA and Portland Fest Come to Terms on Show; Colonna Heading Layout

Portland, Ore., June 10.

The Portland Rose Festival Assn. has reached an agreement with the American Guild of Variety Artists after a hassle. The two locked horns when AGVA refused to allow union talent from appearing on the same stage as amateurs for the outdoor stadium show June 12-14. Jerry Colonna was verbally given the nod, but could not sign. Agreement was reached after the festival agreed to hire six AGVA acts.

Bookings have been completed to climax the entire week's activities (9-15). Stage layout is "50 Years Of Fun In Music," book show with assist from fireworks. Colonna heads it, with support by singer Gloria Krieger, David Rose's 47-piece orch, Dancing Waters, Purdue Glee Club, 1,000-voice Women's Grange Choir of Indiana, and clowns. John McGee is producer. On the same three nights, there will be a "Cavalcade of Music" with Charlie Barnet, Red Nichols, and Buddy De Franco batoning video's Zorro will be the grand marshall of the Floral Parade.

Bud Mallet, exec of the association, and AGVA rep Jack McCoy worked out the details of the truce.

Loew's State Nix Of Freed R&R In B'way Shutout

Loew's State Theatre on Broadway, which had planned to book an Alan Freed rock 'n' roll stageshow for the second week in July, has changed its mind. Cancellation resulted from the recent rock 'n' roll riot in Boston and the general bad publicity the rock 'n' rollers have been receiving in various cities.

When the Paramount Theatre changed its policy recently and eliminated programs appealing to the teenage set, the State decided to fill the void. But after weighing all the angles, including the possible damage and the chance of a riot, Loew's Theatres officials decided against the rock 'n' rollers. In addition, Loew's Theatres plans to convert the State to a "class" house in September so it can get a crack at the important blockbusters and hardticket pictures. The rock 'n' rollers, it was feared, would stigmatize the house. As a result of the State's pullout, it appears that there's no theatre outlet left in the Broadway area for a rock 'n' roll program.

Borge's U.K. Lineup

Glasgow, June 10.

Victor Borge will star in a one-nighter at the Odeon Theatre here June 21. It will be fourth date on his current trek through the U.K., in which he plays at Manchester, Leeds, Newcastle, Glasgow, Liverpool and around the London area in 3000-seaters. His tour winds June 26.

Borge is skedded to plane in to London Thursday (12).

Paris Olympia at Crossroads In Crisis; Revising for Aug. Reentry

By GENE MOSKOWITZ

Paris, June 10.

Though Bruno Coquatrix told VARIETY he might have to shutter before the current three-week show at his Olympia Music Hall winds, due to the political crisis hitting all facets of show biz, he felt that the vaudery, in spite of its phenom renaissance the last few years, was in for a period of agonizing reappraisal.

Coquatrix made it clear that his imminent closing had nothing to do with headliner, Cab Calloway, but that houses were the most expendable show biz items and were the first hit in any crisis. He said he was changing his policy next year in accordance with shifting public tastes.

Coquatrix has also annulled the next show which was to close his season, and will reopen in late August. Next year every show will run for four instead of three weeks and he will have vaude bills until April when he will switch to a revue format for the spring and summer months.

The showman is convinced that a straight house bill is doomed after April, but a sumptuous revue can get touristic as well as French biz from April to July. He also pointed out that there were just not enough big name stars who can draw the audiences needed for this 2,500-seater with the big $1,700-a-day overhead.

4-City Intact Show

He said that, sans matinees, musichall is in dire straits, so he has worked out a new setup for his bills. There will be a five-day week from now on with Tuesday and Wednesday shuttered. Wednesday is a rest day but Tuesdays will be used to send the show to four cities intact (Versailles, Bordeaux, Lille, Rouen).

Thus each town will have a monthly high grade vaude show. He has stipulated that the cities in question do not have other vaude entries to slack off the taste for this monthly event. This may cut into the one-nighter galas which are lucrative for house artists. The Tuesdays will be used at the Olympia for weekly jazz concerts of top Yank and foreign names, and will be handled by Frank Tenot and Daniel Filipachi.

Coquatrix also envisages show-trains and planes from all over France of one-night sellouts of the Olympia. There will be nine shows a week with the matinees. He stated that the new setup would give top names only occasional slots and not wear them, or their welcomes, out.

Gandering U.S. Names

In the more halcyon days Coquatrix tried some known Yank headliners but he found they did not make it except for the Platters who came in on disk popularity. He has left two weeks open next season to try to snare two really big U.S. names for a week apiece.

The Olympia's headliners next season will be the Platters, Luis Marafino, who has a disk and operetta rep but has never played a house; Philipe Clay, Amalia Rodrigues, the Portuguese fado singer; Catrina Valente, Georges Brassens, a program dedicated to rising new stars Colette Renard and Rene-Louis Lafforgue; and to wind with Gilbert Becaud who may go over four weeks if he clicks big.

The revue will star Josephine Baker in her show biz comeback. She went into retirement at an Olympia show three years ago and comes out again next year for a probable long goodby. Coquatrix said he would also go in for top supporting fare though he felt this was a loss with the public coming mainly for the headliner.

Among those due are Billie Holiday, Colette Marchand, George Reich's Ballet Ho, who will be in every show; Roger Nicolas, Dalida, Jacques Brel, Michele Arnaud and others. He opined that Latino and Italo singers and rhythms had fallen out of public favor. But he is trying to get a Brazilian singer, Maisa, who sings perfect French. (She has a rich husband and is not too interested in coming to France.)

Bobino a la Olympia

Coquatrix said that the nabe music hall, the Bobino, which he directs, will follow the Olympia in its program format next year. The Comedie-Caumartin, a 300-seater, will continue with a first part devoted to young and coming singers with last half filled by a comic, timely revue.

Coquatrix stated he was finally going to open a cabaret off the Champs-Elysees with a new top headliner every month surrounded by two sight acts. It will have dining and probably seat 300 to 400. He will be partnered by Maurice Carere and most of the stars would come from Olympia soows. It is to open in October with Amalia Rodrigues, and others to play it will be Colette Renard, Billie Holiday and probably Edith Piaf.

"BEST OF MUSIC"
Sundays
CBS

DOLORES HAWKINS

G.A.C. Business Mgr. DON SEAT

Scanties of 1958

Chicago, June 10.

The vogue for skimpy costumes and black net hose as regulation distaff uniform in Chi cabarets is spreading. It has now affected the Chez Paree lounge, which has installed a trio of curvesome hostesses so clad.

The aphrodisian costumes were pioneered here by the Gaslight key club, and have since spread to several other boites including the calypsoish Blue Angel.

Vegas Ops Scram Havana Casinos; Can Be Hirelings

Havana, June 10.

The ruling of the Nevada State Tax Commission against gamblers holding simultaneous interests in Las Vegas and Havana has placed U. S. gamblers in a quandary, but most seem ready to pull out of Havana.

Exactly how many U. S. operators have interests in Havana casinos is not known, but the Nevada commission named eight. Among these were Clifford Jones, former lieutenant governor of Nevada who now has an interest in the Habana Hilton casino, and Wilbur Clark, of Las Vegas' Desert Inn and Havana's Casino Parisien (at the Hotel Nacional).

Among Havana's 200-odd legal and illegal gambling establishments, 10 are licensed by the Tourist Institute. Most of these are owned or managed by Americans.

With enactment of a new law in 1955 enabling the setting up of casinos, particularly in hotels, Havana's casino business boomed. U. S. gamblers flooded into the country, even financed the building of one big hotel. Then, with the continuation of Cuba's long-running revolt, the tourist business dropped. It reached a low last April as a result of an abortive general strike. Following this, despite a period of tranquillity, tourism has picked up little.

One U. S. gambler was asked whether, in view of the Nevada ruling, the gamblers would give up their Vegas or Havana holdings. With the Cuban tourist bust in mind, he replied, "Are you crazy?"

The gamblers have indicated they are waiting for word from their lawyers on whether they must sell out their holdings. Some feel that the Nevada ruling is "unconstitutional."

Sam Tucker, manager of the Casino Parisien, said: "The Commission didn't place any time limit on its order. It said it realized the difficulty of selling out the Havana interests. This could take months."

Tucker added: "We (Casino Parisien operators) had permission from the Commission to come down here. Otherwise we wouldn't have come."

Even if the ruling is applied, it is not expected to deal a serious blow to Cuban casinos. There is no law against U. S. gamblers being hired to run the casinos.

Toronto 1-2 Club A 400G Bankrupt

Toronto, June 10.

The posh Club One-Two, played by some of the biggest names in the floorshow business, filed notice of bankruptcy here, with creditors claiming some $400,000. Of these, secured creditors have claims totalling $198,000, including the municipal assessment department of the City of Toronto for back taxes of $10,561. The list of unsecured creditors totals 118, these claiming more than $420,000.

Named as defaulters is Sandholm Holdings, Ltd., with Sandtina Holmes taking over the presidency of the Club One-Two from her husband, Tommy Holmes, who died a year ago; and Lou Chesler, a director of the Toronto nitery, who has had widespread interests in U. S. film and tv industries.

PEARL BAILEY'S 360G 3-YEAR VEGAS PACT

Pearl Bailey has been inked for a three-year deal at the Flamingo, Las Vegas, at $15,000 weekly. She'll play the spot eight weeks annually. Total called for in the pact is $360,000.

Miss Bailey is a vet performer in Vegas, having played several dates at the Desert Inn as well.

S. Africa's Robertson Eyes '5-Past 8' Revue

Glasgow, June 10.

Alan Robertson, South African vaude circuit promoter, planed in here to o.o. the Howard & Wyndham "Five-Past Eight" revue, and also its Edinburgh counterpart, both staged by Dick Hurran.

Producer is mulling a plan to book the Scot production for a tour in South Africa, and is having talks with a view to negotiation. . . .

BAA Sues 4A's and AGVA for 250G; Claims Snatch of Burlesque Field

The Burlesque Artists Assn. filed suit Monday (9) in New York Federal Court for an aggregate $250,000 against the Associated Actors and Artistes of America and the American Guild of Variety Artists. Suit claims that the 4A's and AGVA conspired to take away the burlesque jurisdiction from BAA to whom it was originally given in a 4A charter, and illegally awarded the field to AGVA. Suit also charges that both organizations pirated the BAA membership and forced the burlesque performers into the AGVA fold.

The 4A's took away the BAA jurisdiction and awarded it to AGVA a couple of years ago following the filing of charges by BAA against AGVA for infringing upon its jurisdiction. The 4A charge against BAA and its executive secretary Thomas J. Phillips was latter's failure to organize its field.

The papers filed by BAA attorney, former municipal Judge John F. X. Masterson, claims that in September, 1955, the 4A's passed a resolution placing the full Hirst and Midwest burlesque circuits on the unfair list. Yet, according to the papers, it permitted AGVA to service these houses with performers despite BAA protests, and AGVA insisted on a closed-shop contract with these houses on the unfair list, to the exclusion of BAA. Suit further charges that the 4A's did nothing to correct this situation, despite BAA protests. The 4A's sometime thereafter turned over the entire organization of the field to AGVA.

The history between AGVA and BAA has been dotted with jurisdictional fights. As early as 1941, AGVA had approached BAA for a merger, but in ensuing years, BAA had charged AGVA with failure to live up to its interchangeability pact which permitted AGVA performers to go into BAA field without additional initiation fees and dues, and BAA performers into AGVA jurisdiction under the same conditions. There had been charges and countercharges between both unions which resulted in the ousting of BAA.

'OLD WILD WEST OF EAST'

Newtown, Conn., 126-Acre Site As Tourist Trap

Bridgeport, June 10.

"Old Wild West of the East," a 126-acre reproduction of the cowboy country which has been getting tv's top plugging, is being located outside nearby Newtown by two Bridgeport businessmen, Lou Lewis and Basil Deuschle.

Called Silver City, the oatie layout includes typical western props and is peopled by hoss troupers and Indians who are at liberty from the video lots. Performances are being skedded on a continuous basis.

The sponsors have in mind swimming facilities as an added attraction.

N.Y. Nitery B.O. By the Boatload

Tourists will now hit New York niteries by ship. The Peninsular & Oriental line, which has made New York one of the stops on the S. S. Iberia on a cruise which came from England, has lined up a series of tours with the Gray line by which the passengers will be able to do sightseeing and visit several niteries.

The line has made up two night-club packages for the tourists who came in yesterday (Tues.). One package will visit three niteries, the Copacabana, Sammy's Bowery Follies or the Village Barn, and winding up at the Old Romanian. Second party will hit the Town & Country Club, Brooklyn, Hawaiian Room of the Lexington Hotel and the Bowery Follies.

This is practically a new gimmick for New York cafes since tourist ships generally emanate from New York, and is not normally a stop in an itinerary, but a terminal point. Nitery tours have been an important business getter, for example in Havana, where the Tropicana gets a huge percentage of its patronage off the tours organized by cruise ships. The same applies to cafes in most Caribbean ports.

A Day in the Life Of Tahoe's Busiest Bike; Del Courtney's Travels

Lake Tahoe, Nev., June 10.

Orch leader Del Courtney, booked at Harrah's Club through Oct. 20, is Lake Tahoe's busiest entertainer — and unquestionably the most travelled.

The routine: Finish the last show in the South Shore Room at 1 a.m. Catch a Harrah's Club chartered bus to Sacramento, then change for a second schedule to San Francisco. The trip takes six hours, he's home at 7:30.

From noon until 4 p.m. Courtney does radio disk jockeying on KSFO, then takes a half-hour break before a tv KPIX show from 4:30 to 6 o'clock as host, plus the cut-ins and commercials.

Courtney catches a seaplane from Frisco to the Lake at 6:10. He arrives at Chambers Lodge at 7:15, motors 45 minutes to Harrah's, arrives at 8:15 and raises the curtain at 8:30 for the first show.

On Mondays, day of rehearsals, he tapes his radio show and does only the tv bit.

"Sleep? What dat?"

Dick Stevens' Valets opened at Van's Crystal Lounge in Troy, N.Y.

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AGVA's Mexican Resolutions

Continued from page 51

lutions off the floor that called for censure of present officials. One example was the recent Boston resolution asking the convention to bring the matter of settlement of the recent libel suit by Dick Jones in which AGVA was dismissed as defendant, but $20,000 was paid in settlement by the union. Hub resolution sought to get the convention to bring the matter to the attention of the Senate's McClellan Committee on improper activities in the labor and management field. The resolution hasn't been permitted to reach the floor. However, an attempt will be made to revive it.

Condemnations

Other resolutions not evident on the agenda sent down by branches include the condemnation of the national board by the Chicago local, which also protested the AGVA payment of the Bright obligation; the Chi resolution condemning the manner in which the administration went about getting the measure through the board; a recent Philly motion condemning the administration and asking the 4 A's to take over its affairs.

The number of resolutions pouring through on the desire to change to national voting is sufficient to start the ball rolling. There was one from Miami Beach, for example, which expressed anger at the present balloting method, and stated that Buddy Walker is the only candidate openly endorsed by the branch. Another resolution by this branch seeks to make next year's confab a constitutional as well as a regular convention which can amend some portions of the constitution. End of the national voting system is seen as the aim of this motion.

Another resolution, from Chicago, seeks to bar candidates for any office from any particular town unless they have attended two local meetings within the year in that branch. This would eliminate several perennial candidates (who usually win) who rarely are seen in the city from which they are presumably elected.

6-Day Work Week

The Florida branch is also seeking a six-day work week for actors with the same present-day scale which permits a seven-day week.

Chicago, Los Angeles, Miami Beach, among others, passed resolutions calling upon the convention to refuse return of the life membership to Dick Jones. A resolution down for action is the hiring of a public relations counsel to seek better relations with the American Federation of Musicians. Another would reduce eligibility for hospitalization benefits from five years to two years. Still another seeks to reinstate collection of dues into quarterly periods. The whereases of this pitch claim that the present semi-annual collection amounting to $18 frequently works a hardship on a performer. Another resolution would make mandatory up to five chorus members on the national board. A Miami Beach motion wants two emcees on continuous showings.

An interesting resolution came from Los Angeles which seeks to make mandatory selection of a runner-up for office of delegate where the elected delegate resigns. This was denied to L. A. last year in one instance, although used by the national office this year in banning Harry Baker and selecting Dinah Goldberg. Latter is the wife of board member Irving Grossman.

'Planetarium' As Seafood Come-on

Washington, June 10.

A planetarium, built under the sign of Pisces (the fish), may be in Washington's future.

Comes now Hogate's seafood restaurant with an offer to erect one. The present location of Hogate's is to be swallowed up by a giant redevelopment project along the channel which slashes off the Potomac River to southwestern D. C.

The restaurant now proposes to build a 600-seat, modernistic seafood house, with the planetarium next to it, to attract tourists.

1-Man Rule

Continued from page 51

remark was expunged at the suggestion of attorney Harold Berg. The attack resulted in a resolution censuring Miss Singleton to be acted on today. Bright's proponents also beat off an attempt to declare Harry Baker a delegate to this meeting, instead of Diana Goldberg.

Bright also told the confab that any action, other than a petition by 500 members to change the constitution, is illegal. Miss Singleton's censure is seen as a move by Bright's adherents to place his own candidate in office, probably Cy Reeves or Leo Carrillo. Latter is now ineligible since the rule, that the president must serve a year on the national board, is now in effect. Action to repeal that proviso is foreseen by veepee Joe Campo, who is presiding.

Set '58 Barnum Fest

Bridgeport, June 10.

Steve Lawrence and Eydie Gorme, plus Dick Clark as emcee, top the 1958 Barnum Festival "Ballyhoo" show, traditional variety splash of Bridgeport's annual community party, June 27.

Les and Larry Elgart's band are coming back to headline the Festival dance July 1.

Vancouver 8-Day Int'l Bands' Fest; Names Also Eyed

Vancouver, June 10.

Vancouver is no piker regarding Centenary celebrations. That seems to be city fathers' point in plugging a gap that's visible in the program of the international arts festival set to roll in July. Town has bankrolled an eight-day Searchlight Tattoo, to kick off June 23 at Empire Stadium, that's ambitious enough to surpass the Edinburgh bandfest in numbers and decibels.

With initial nut some $200,000, there's 21 military bands slated to rep America, Canada and Britain, under Brigadier A. G. L. Maclean, longtime director of the Scottish top-draw tattoo.

Backing up city hall's stance is official word, "We're prepared to drop $75,000 on the show," plus lavish blueprints for a "Centennial windup show," slated for year's end, to deploy "around $35,000 or more," and showcasing topflight American and Canadian variety artists, not yet signed. Vaude event will play the biggest aud available, the new Civic Theatre (3,000), if it's ready by then, and the centennial committee is eyeing rosters for talent.

AFM Local 145 is furnishing the 21st military aggregation and has waived usual standby sidemen arrangements. A $2,500 blanket fee has cleared tattoo's 900 personnel for the weeklong march militaire.

American colors get repping by U. S. Marine Corps, department of Pacific band, San Francisco, under W/O Al Becker. Royal Marines step out for Britain. Four crack Canadian service bands, pipe bands, massed highland dancers, and an "invasion from outer space" which carbons the Bermuda 1957 tatoo, will be staged fronting a replica of British Columbia's Fort Langley.

Turnstiles will trade at $1.25 to $3 top, with maximum 160,000 rubbernecks already booking for a massive leatherneck parade.

Al Hodge (Capt. Video) At L.I. Spaceland Park

Al Hodge, long the Captain Video in the television series, has been signed as the headliner and entertainment director for Spaceland, a new kiddie park, themed to the sputnik age, which opens Saturday, June 21, at Roosevelt Field, L. I. Park will be operated by Lester Tobin.

Spaceland is the first major entertainment operation in this centre. Another is still in the planning stages, an aluminum domed arena to seat 5,000 being planned by Eliott Murphy, who formerly operated the Aquashow in Flushing Meadows.

Show Biz Inheriting Some Moola Via N.E.'s 'Yankee Come Home' Bally

By GUY LIVINGSTON

Boston, June 10.

The "Yankee Come Home" promotion of Yankee Homecoming, brainchild of Jack Frost, local artist, looks to bring $1,000 worth of biz to New England for each $1 spent on the bally. Vanguard of an expected 2,000,000 additional tourists is beginning to trickle in. Family, college and town reunions are underway.

Half of the mission of getting "Yankee Homecoming" underway has been accomplished, although only one-tenth of the needed money has been spent. Frost said that less than $100,000 has been spent on the promosh gearing, although the budget was slanted for $1,000,000.

The razzle-dazzle, which kicked off in Lexington on Patriot's Day, is now set to continue through 1960, and it will be reactivated every five years from then on in. A national festival of the Yankee Homecoming type will be run in 1960 culminating just about the time the Civil War Commission Commemoration org starts its program.

Benefitting from the tourist flow in N.E., and particularly in Boston, are theatres, hotels, restaurants, camera stores and department stores, in addition to the beach resorts.

The official cocktail for YH is rum and cranberry juice, to be unveiled at a 35-town Yankee meet in Montpelier, Vt., June 11. Radio has gotten behind the deal in the region with $250,000 in public service programming.

Credit for increased tourist arrivals is already being claimed by other groups, Frost declared. The calendar of events includes the "Yankee Homecoming" tag at summer theatres, country fairs, clambakes, sugar-on-snow suppers, strawberry festivals. Mayflower homecoming in Plymouth, Barnum Festival in Bridgeport, Yankee Trail Week, fishing fleet ceremonies in Salem and Gloucester, Bunker Hill Day, beauty contests and parades.

Frost is still working on deals to bring in a trainload of film players with N. E. backgrounds; politicos, with the N. E. heritage;

(Continued on page 54)

Toronto Boniface Allen Settles $600,000 Suit

Toronto, June 10.

Harold Allen, 50, owner-operator of the Frontenac Arms Hotel, a leading spot in Toronto, settled his $600,000 claim out of court for an undisclosed sum. He had sued the Dominion Rubber Co. Ltd. and the Provinicial Tire Co. for injuries suffered by himself and wife after a rear tire—which he had purchased three days before in Toronto—blew out in June last year on a North Dakota highway when the two were motoring to the Coast.

Allen, in a wheelchair, testified here that he suffered paralysis from the waist down when his backbone was broken, plus all his ribs but one. Apart from crippling injuries, Allen also said that his life expectancy had been shortened.

B'klyn Par's R&R Shift to Clark

The Brooklyn Paramount will continue its rock 'n' roll policy, during the holiday season, but with a new deejay. Dick Clark has been signed for the Labor Day span starting Aug. 29 for 10 days. It's Clark's first N. Y. theatre exhibit. He played one previous theatre date, in Worcester, but has been active in the second-hop ventures.

Previously, Alan Freed held the important holiday spots in that house as well as the New York Paramount. Freed, at that time the WINS platter pilot and now on WABC, holds the house record in Brooklyn as well as New York.

Harry Levine, who books for Paramount, has also set a show at the Regal Theatre, Chicago, starting June 27. Fats Domino will head layout.

Apparently, rock 'n' roll is still regarded as substantial fare for vaude houses in selected situations, although the last time around as arena fodder, r'n'r flunked out in many areas.

Ringling Circus Set For Atlanta Ball Park

Atlanta, June 10.

Tentless Ringling Brothers-Barnum & Bailey Circus will do a three-day stand July 28-30 in Ponce de Leon Park, summer home of Atlanta Crackers baseball team.

Poncey's grandstand has around 7,500 seats.

In tent days, the circus played Atlanta as one of its last stops in fall en route to winter quarters at Sarasota, Fla.

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VARIETY BILLS

WEEK OF JUNE 11

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 12
Peg Leg Bates
Tuskegee Choir
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Rolly Rolls
Douglas & Priscilla Harris
Dargia 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli
Ronnie Ronalde
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Alwyn Leckie
NEW ZEALAND
St. James
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winston & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome
Terry Dene
Edna Savage
McKinnon Sis
Sonny Roy
Walthon & Dorraine
Ronnie Collis
Swan & McGhee
BRIGHTON
Hippodrome
Petula Clark
Dancing McKennas
Cherry Wainer
Peter Dulay
Agnette & Silvio
Roy Castle
Frank 3
Frank Berry
EDINBURGH
Empire
Dorothy Squires
Kathleen & Kemp
Ian McConachie
Stewart & Mathew
Les Brazillanos
Al Koran
Jimmy Nell
L & V Day
FINSBURY PARK
Empire
Shirley Bassey
Gillian & June
Terry Scott
Erna & Ray
Ross Harvey
Griff Kendall
Ladringlos
GLASGOW
Empire
Winifred Atwell
Juggling Brauns
Kathie Kay
Don Rennie
Des O'Connor
Elizabeth & Collins
Donald B. Stuart
Marcies
LEEDS
Empire
Eafie & Vaughan
Kay & Kimberley
Joan Rhodes
Bill Waddington
Penny Nicholls
Max Gidray
Larry Grayson
LIVERPOOL
Empire
M & B Winters
Kaye Sis
Colin Grainger
Manton Bros.
Mistin Juniors
Peter Quinton
Lotus & Lila
LONDON
Metropolitan
Great Levante
Mlle. Uletta
Fisher Dixon
Gladys Cole
Palladium
Harry Secombe
Terry-Thomas
Adele Leigh
Eric Sykes
Harry Worth
Hattie Jacques
Johnny Puleo Co.
Latona
Graham & Chadel
Don Arrow
Rex Morris Co.
Lynette Rae
G. H. Elliott
Hetty King
Dick Henderson
MANCHESTER
Palace
Lita Roza
Lundon & Pam
Fraser's Harmonica Co.
Johnny Mack
Ossie Morris
Ted Lune
Audrey Jeans
NORTHAMPTON
New
Rhoda Rogers
Cyril Dowlen
Cyril Dowlere
Dennis Dowlens
Lynton Boys
Dillonaires
PRINCE of WALES
Sabrina
Dickie Henderson
3 Monarchs
SHEFFIELD
Empire
Jimmy Young
McAndrews & Mills
Sally Barnes
Shan
Archie Glen
Ron Scott
Roy Rivers
Eric Mason
SUNDERLAND
Empire
Peaches Page
Winters & Fielding
Paul King
Eno & Gray
Duncan Sis
Alan James
Glyn Thomas 3

Cabaret Bills

NEW YORK CITY

Blue Angel
Dorothy Loudon
Geo. Matson
Kingston 3
Andy Sparks
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Igor & H.
Joey Ross
Three Flames
Jimmie Daniels
Cafe De Paris
Jerry Lee Lewis
Sherry Britton
Szonia
Harrison & Kossi
Rafael
Pireska
Buddy Clarke Orc
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Rafael Ruiz
Rosa & Helen Del Campo
Candi Cortez
Ralph Font Orc
Panchito Orc
Copacabana
Ella Fitzgerald
Jimmy Nelson
Hoctor & Byrd
The Pagets
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabot
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Celeste Holm
Joni Roth
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Johnnie Ray
Seven Ashtons
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Erglowe Orc
Le Cupidon
Ruth Wallis
Ish Ugardi Orc
Old Romanian
Julius LaRosa
Gary Morton
Bob Brooks
Mac Pollack Orc
McKenna Line
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Bennett
Tun Tun
Step Bros.
Buster Burnell Dancers
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Rosina Pagan
G & J De Los Rios
Ernest Schoen Orc
Paul Mann
Village Barn
Julie Daye
Flash Mason
Zeb Carver
Karen Thorsell
Marty Sauitt
Piute Pete
Bobby Meyers Orc
Village Vanguard
Dakota Staton
Whitey Mitchell
Waldorf-Astoria
Xavier Cugat
Abbe Lane
Tito & Lillia Guizar
Bela Babai Orc

CHICAGO

Black Orchid
Buddy Hackett
Damita Jo
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis Glamazons
Lord Christo
Blue Note
Duke Ellington Orc
Chez Paree
Vanny Durante
Sonny King
Lillian Briggs
Eddie Jackson
Jules Buffano
Jack Roth
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Denise Darcel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
London House
Jo Jones (4)
Mister Kelly's
Mike & Elaine
Betsy Duncan
Marty Rubinstein 3
Marx & Frigo
Palmer House
Kirby Stone Four
Charlotte Rae
Y-Knot Twirlers
Ben Arden Orc

LOS ANGELES

Avante Garde
Shelley Berman
Sis Rosetta Tharpe
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
George Gobel
Freddie Martin Orc
Crescendo
June Christy
Irwin Corey
Renet Touraet Band
881 Club
Johnny Walsh
Interlude
Mort Sahl
Modern Jazz 4
Largo
The Four Preps
Molly Bee
Larry Potter's Supper Club
Joaquin Garay
Nancy Lewis
Les Parker (5)
Mocambo
Rowan & Martin
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jimmy Rodgers
Sue Carson
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Carmen Cavallero 29
Ed Bergman Orc
Ye Little Club
Nino Tempo

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Anne Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillis & Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Jill Corey
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ray Bolger
Pat Suzuki
Barbara Heller
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Deedy & Bill
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
Polly Bergen
Jack Carter
Dorothy Dorben Dancers
Sheeky Greene
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Kay Starr
Wiere Bros.
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Sands
Will Mastin Trio
Sammy Davis Jr.
Francis Brunn
Bob Kaye
Copa Girls
Antonio Morelli Orc
San Souci
Slapsy Maxie Rosenbloom
Cindy & Alberto
Great Drapo
Lois January
Bou Bouka
Bobby Blue Orc
Showboat
Coweyes Engler 2
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
Duke Hazlett
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Bob Eberly
Jay Lawrence
Gerick Twins
Lee Martin Ore
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Ore
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (6)
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Dare Orc
Eden Roc
Dolores Leigh
Ford & Reynolds
The Colstons
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Ore
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Ore
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Ore
Luis Varona Ore
Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carver
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Darryl Stewart
Luisa Chorens
Sonia Ray Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
National
Maria Neglia
Carlisse & Raymond
Parisien Dncrs
Ray Carson
Dancina Waters
W Reyes Orc
Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Ore
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Cheekis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collin
Backstage
Joanne Beretta
Hampton Hawes
Roger Bullock
Blackhawk
Curtis Counce 5
Easy Street
Kid Ory Orc
Bill Davison Co.
Fack's II
Jack Delie
Fairmont Hotel
Peggy Lee
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Tom Lehrer
Kingston 3
Jazz Workshop
Mastersounds
Purple Onion
Lillian Gale
Phyllis Diller
Travis & Bud
Betty Wilson
365 Club
Happy Jesters
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Varel & Bailly
Chanteurs de Paris
Dick Farney
Brunt Roque
Francisco Gago Ore
Lito Pena Orc
Caribe-Hilton
Mata & Hari
Helen Aimee
Pepita Ortega
Miguelito Miranda Orc
Joe Blanco Orc
Condado Beach
P & G Reyes
Los Colegiales & Felipo
Joy Alexander
Popito Torres Orc
Hector Naervey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc
Colillion Room
Tobaco Muniz
Flamboyan Club
Roberto Iglesias
Cesar Concepcion
Kiko Mendive
Joe Vallejo Ore

RENO

Harolds Club
Jodimars
Idiots
Kenny Knox
Harrah's Club
Three Suns
Jig Adams
Joyce Collins 3
Windsors
Holiday
Martha Davis & Spouse
Commodores
Richie Bros.
Strollers
Mapes
Billy Eckstine
Bobby Winters
Dorothy Claire
Nancy Lee
Jack Melick Trio
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Ore
Riverside
Geisha Girl Revue
Paul Gilbert
Paris Sisters
Kelly Lester
Jack Schafer
Make Believes
Starlets
Bill Clifford Ore

House Review

Empire, Glasgow

Glasgow, June 5.

Guy Mitchell (with Dennis Ringrowe), Johnny Mack, Peter Dulay, Griff Kendall, Agnette & Silvio, Lloyd & Vy Day, Lane Twins, Peter Dowds Orch.

Guy Mitchell, slightly slimmer than on last time around, offers another friendly songalog and pulls out teenage screams despite smallness of house caught. Singer ranges from opening "Rock-A-Billy" to "Singin' The Blues" click and such novelties as "Home on the Range" and "Hand Me Down My Walking Cane." He is as roistering as hitherto with tunes like "Roving Kind" and "Wears Red Feathers."

Garners solid reaction for comedy bits, as when he dons cowboy hat and swings lariat to accompany himself on guitar, or when he garbs himself in typical Englishman's bowler hat and umbrella. Repeats fault of most American acts in using the phrase "wonderful" to describe orch, etc., and should avoid such phony superlatives. Act is friendly and cosy, and hits with outfronters. Dennis Ringrowe does fine as singer's musical director. A few new twists to framework of act, plus some more new material, would aid.

Rest of layout is only average, although a clever young American, Johnny Mack, billed as American dancing star, offers some classy travesties and impressions of such terpers as Fred Astaire and the late Jack Buchanan. His Spanish bit with castanets is cute. Tophat & tails item also impresses, and he exits to heavy palming at end of pre-interval segment.

Lane Twins are standard dancing openers, and score most with novelty terping at start of second part. Lloyd Day sings cheerfully at piano while his femme partner Vy dances; latter is best as a teenager, and pair win local mitting with a Highland bit.

Griff Kendall is standard ventriloquist whose act would improve with sharpening and some offbeat gimmick. Agnette & Silvio, long-time dance pair, offer stylish stepping. Showbacking is by resident orch under Peter Dowds. *Gord.*

Yankee Homecoming

Continued from page 53

and special tieups with tv nets for coverage of events.

Walter Brown, Boston Garden-Arena prexy, and Howard Johnson, Howard Johnson ice cream and roadside beaneries prexy, head committees on arrangements. Tie-in with annual play revival of "The Old Homestead" in Potash Bowl, alfresco theatre, Swanzey, N. H., has also been made.

N. E. governors and state recreation commissions are backing the "Yankee Homecoming" setup with special proclamations. On show biz front, "Honorary Yankee" tags are being pinned on outstanding figures. First to nab the designation was Danny Kaye who was presented a plaque during run of his show in the Colonial Theatre last year.

New Acts

CLARENCE BARTLEY
Songs
25 Mins.
Blinstrub's, Boston

Charlene Bartley, who's fronted bands in smart spots and was with Al Donahue's group in the Boston Statler Terrace Room for some time plus Hub tv and radio shows, makes her debut as a cafe chirp in this 1,700-seater with a songalog of mood numbers done in intimate style for click returns. Tall-stemmed brunet looker in a pink torso-fitted organza with trumpet flair makes solid stage impact with opening, coming down stairs from upper stage in dim lighting effect with "You and the Night and the Music." Ca'ching spot on lower stage, she segues to upbeat "You Took Advantage of Me." She dishes out a compelling "All The Way" and goes to selections from her RCA Victor album, "The Weekend of a Private Secretary," with "I've Got a Crush On You," taking mike for walkaround and gagging it up with ringsiders for slick effect.

She's a lively, charming performer, whose rich throaty voice with intimate quality puts her in a special category. Thrush puts her numbers across in unhurried fashion and shows boff stage presence with accents both visual and songwise. Magnum opus is Americanized Francais ballad, "When the World Was Young," done with nostalgic effect for classy signoff.

Miss Bartley sells her songs in grand style and looks equally at home in big rooms or intimate spots. Here she wrapped up the room in her opening night debut for boffo applause. With her pro experience on other entertainment fronts standing her in good stead and with new act looking to have aud-catching potential, Miss Bartley looks good for class niteries, vaude, video and show spots with emphasis on intimate rooms. *Guy.*

JENNIE SMITH
Songs
33 Mins.
Circus Lounge, Hull, Ottawa

Other than her pipes and looks, one thing that shows Jennie Smith is a thrush to watch is evidence of thorough training in showmanship and chirping. Only 19, her stint in the Circus Lounge of the Ottawa House in Hull has slickness and class throughout. When she gabs, her voice is like a little girl's but when she warbles there's nothing juvenile in either tone or tune. Once in a while she verges on cuteness but avoids it neatly. Stanza is mostly in the jazz slot but that may be for this room, an intimate jazz spot, where expert backing is provided by the Canadien Jazz Quartet.

Femme has cut an album, "Jennie," for RCA Victor, and has a second on the way. Her stacking is solid and tastefully draped. She's good for any audio-video medium. *Gorm.*

DANNY CRYSTAL
Comedian
24 Mins.
Barclay Hotel, Toronto

Danny Crystal is breaking in a new act here. He is a very funny, fast-paced fellow. Suave and sophisticated storyteller and songster had the customers, when caught, not getting enough of him. Personable fast-talking comedian is outstanding on his impressions of auditioning singers, his takeoffs on tv commercials, and a brief spasm of imitations of such musical instruments as the trombone, violin, oboe and trumpet.

Injecting the slow vamp or song keynote on instructions to an hilarious band, plus fast talk to the enthusiastic customers, Crystal is a glib storyteller and a master of timing. His impressions of changing song styles and his good-natured takeoffs of Vallee, Monroe, King Cole and the digit-waving tenor of The Inkspots all register judging from the palm-pounding plaudits of the customers. *McStay.*

WALT & FAMILY (3)
Acro
14 Mins.
Chaudiere, Ottawa

Star of this stint is the daughter of Walt & Family, a remarkably capable nine-year-old who has been working acro for five years and exhibits a professional slickness that some veterans would envy. With father Walt under-standing, trim little femme goes through a stiff thriller routine of lifts, balances, spins, some juggling to a growing wave of mitting as the customers realize this isn't just another juve gimmick. Stanza is nicely routined for big impact with mother on mainly for visual backing plus some under-standing for her girl's work.

Act is good for niteries, television, circus. *Gorm.*

Unit Reviews

Pre-Baseball Show
(BALLPARK, ATLANTA)

Atlanta June 3.

GAC-Hamid presentation; Coy Poe, producer-director baseball division; Dagmar, Johnny Franks, Bellhops (3), Vaughn Monroe, Babe Peer, Curvettes (3), Band (6) led by Teddy DiGeorgia, at Ponce de Leon Baseball Park.

An ailing Dagmar cast off her bodily ills to give this rather excellent show the femme fillip it needed to keep the minds of fans, who came to see baseball occupied until game time rolled around. Dagmar, a real trouper, filled a long slinky black gown to overflowing (she used office of Earl Mann, prez of ball club, as dressing room) and crowd loved her chirping, double-entendre patter and chitchat with a handsome young baseballer she summoned from the Atlanta Crackers' dugout.

While her curves were eyefilling, it was Johnny Franks who brought down house (6,500) with his vocal acrobatics that imitated Busse's trumpet, T. Dorsey's trombone, Eddie Peabody's banjo and a whole jam session.

Starred, of course, was Vaughn Monroe, the old reliable, who got a fine hand in the closing spot, offering six numbers (five would have been enough) including his trademark, "Racing With the Moon."

This was break-in for this show, which is put on atop 28x28-foot sectional stage erected at home plate. Unit was put together by Coy Coe in New York and brought to Atlanta for kickoff.

Curvettes, trio of tapping femmes, opened show satisfactorily, followed by Franks, who scored heavily. Bellhops Trio got a mitt singing their newest hit tune, "Ring-Ding-Doo, Ting-a-Ling," and closing with "Up a Lazy River." Boys worked hard and audience rewarded them.

Charles Skates, Australian musical comedy performer, was brought on at this juncture as an added attraction and displayed a powerful voice in presenting "The Last Time I Saw Paris" and "Marianne." Crowd liked him.

At this point, emcee Babe Peer ran off a series of impersonations, good for perfunctory applause interspersed with cries of "Play Ball." (After all, Ponce de Leon Park is a ballyard and to some the appearance of flesh entertainers on a stage at home plate was looked upon as interloping.

Dagmar then did her stuff, followed by Monroe. Quick count caught 18 performers, including band, onstage in finale.

Show was smooth for break-in date, but needs tightening. Cutting Monroe from 16 to 12 minutes would help; emcee does too many impersonations, and Dagmar's turn could be shortened—50 minutes instead of an hour would be enough for this type of show.

Regular Southern Assn. price scale prevailed for show—boxes, $1.70, reserved $1.50, grandstand $1.25. Band played a dixieland concert for 60 minutes prior to stage-show. Management was unhappy over turnout, but blamed it on stormy weather general in area. From here, Coe took show to Charlotte. It will be out all of June touring ballparks. *Luce.*

Vancouver Agcy. Gives Up Try for AGVA Franchise

Vancouver, June 9.

West Coast Varieties, a major booking office here, has given up its attempt to secure an agency franchise through the American Guild of Varlety Artists. Office claims that terms for franchising have become too onerous, with demand for $1,000 bond posted with the union.

Since Coast regional director Irwin Mazzei visited here, there have been a lot of requests for AGVA franchises, but most of them came from musicians, bandleaders and writers.

Chez Paree, Chi

Chicago, June 4.

Jimmy Durante, Lillian Briggs, Sonny King, Eddie Jackson, Jules Buffano, Jack Roth, Sally Davis, Borden Twins, Chez Adorables (9) George Cook Orch (11); $1.95 cover, $4 minimum.

If the Durante capers need further documentation, someone hasn't been listening. Comic offers nothing new since his last stand here in December—just the same wonderful nonsense and Schnoz charm that make for a happy outing every time. The show, of course, is Durante's . . . the songs are slapstick; the sexological maneuvers with the terp line cuties are antics that rate guffaws and warm mitting every playback. And the continuing marvel is how a man of his years can take the pace and still seem near daisy-fresh at begoff.

Per usual highspots come when Durante has Sonny King on for badgering, and when the Nose is framed by the Chez's black net hose brigate. Durante's other acolytes—Jack Roth, Jules Buffano, fat ladies Sally Davis and the Borden Twins—all play their integral parts in properly subordinate fashion, and vet strutter Eddie Jackson takes nice palming from the nostalgic and obeisant as he works solo and with Durante and King to smooth effect.

Singer Lillian Briggs is a legs-astride blonde belter ("Down Yonder," "Alexander's Ragtime Band," "Robert E. Lee") whose bump-and-grind movements rate demerits. She almost rescues her turn, though, by doubling nicely on trombone through a pair of numbers. Either for indifference or annoyance, the tablers were pretty noisy through her workout, which may be a pretty fair gauge in this instance.

The nine Adorables prance prettily through a calypso curtain-raiser, and George Cook's tunesters are very capable behind the whole show. Red Buttons headlines starting June 18. *Pit.*

Hotel Muehlebach, K. C.

Kansas City, June 6.

Hildegarde, Buddy Wapples Orch (8) with Charee; $1.50-$2 cover.

In a burst of enthusiasm to spur summer biz, the Terrace Grill has extended its budget considerably and is presenting Hildegarde for fortnight in her first appearance in the downstairs supper room. Booking of the chanteuse is expected to make an occasion for the room, and judging from the opening night throng and the growing reservation list it will be all of that, bringing in customers who haven't been near the room in years as well as the conventioners and entertainment followers.

It's easily evident from the start that Hildegarde is something special, and yet she is right next to the audience all the time. She is quickly to the pace with "Bon Soir" and "Gee But It's Good To Be Here" as her openers. She vaccilates between the grand piano and the front stage mike, chats with some of the customers as if she is in their living room, and offers "Around the World" and "Don't Let Him Get Away," an original, as special bits before doing a medley from "My Fair Lady."

Request time brings out a long list of favorites from the house, and she settles for a fair selection of songs with which she has been identified, "The Last Time I Saw Paris," "My Heart Sings," "Darling, Je Vous Aime Beaucoup," "C'est Magnifique" and "Two Hearts in Three Quarter Time," among others. It was all without lag and kept sharply paced to the last second of the 45 minutes, all that could be expected from a top performer, and one especially suited to this intime room. She's to be followed by Tommy Leonetti, opening June 20 in a return engagement. *Quin.*

Mocambo, L. A.

Los Angeles, June 6.

Dan Rowan & Dick Martin, Lorry Raine, Frankie Sands Trio, Paul Hebert Orch (5); $2-$2.50 cover.

It's a little hard these days to classify some performers, what with singers telling jokes, and comedians having a go at the song department. There's no such problem, however, with Dan Rowan & Dick Martin, who opened at the Mocambo Friday (6) and devoted themselves to knocking the patrons off their plush seats with gags, impressions, jokes and general tomfoolery. Their material is smart, topical and very funny. The boys are certainly a top comedy team on the bistro beat and their two-week stay should mean the brightest business at that spot in months.

Fresh here since their last appearance some two years ago, their material is basically similar to what they have always done, but is constantly improved and enlarged by new bits. Typical of the act is a takeoff on a tyro gambler in Vegas, channel-switching on tv as a springboard for fast and amusing impression of video fare, and the reaction of a drunken nitery customer to some of the curious acts that make the bistro beat these days. Their material is different for the two shows they are doing nightly, with each turn running about 45 minutes.

Opening act is redhaired singer Lorry Raine, elegantly gowned and attractively presented, with some pleasant versions of standards. Tommy Sands Trio gives its usual cheerful musical beat to alternating dance music with Paul Hebert's orch, with latter group also supplying able backstopping to the headliners. Miss Raine is on for about 15 minutes ahead of the comedy team, making each show about 60 minutes. *Powe.*

Town & Country, Bklyn.

Tony Bennett, Four Step Bros., Tun Tun, Ned Harvey & Sicaris Orchs; $5.50 minimum.

In the seasonal farewell prior to June 29 closing Doris & Ben Maksik have lined up a bill which looks like it will capture much of the remaining prom trade as well as a substantial portion of the Brooklyn cafegoers. In this daddy of the local largeseaters, Tony Bennett heads a bill which hits its entertainment mark.

Bennett is a singer who can cut down this hall to intime proportions. He's chirper with vigor and knowhow and his tune assortment seems right for this spot. Bennett on this trip hasn't contributed too much that is new in his repertoire, but at this point there still seems little reason to basically change his catalog since it still holds beaucoup interest. He has brought in his own musical trio, of which the most prominent part is a conga drummer, Candido, to whom he gives a spot all his own. The added accent on the rhythmics gives further lift to his act and provides hypoed background interest as well. Bennett's roster winds up with his usual crowd rousers and he hits a deservedly warm palm.

Maksik has booked an all-male show, inadvertently no doubt, but there is some femme relief in the fact that two lookers come out to foil for the miniature comic Tun Tun. The Buster Burnell line isn't operating this trip. Tun Tun is a likable dwarf who presents a comic picture in his song and dance work when he flails his tiny legs about, and spiels about his stature. His clowning comes across well.

The completing act on the lineup is the Four Step Bros., vet tapsters who mix some neat cleats and eccentric terps and a modicum of humor into a well-paced act.

Ned Harvey scores the show extremely well and Sicaris provides a good Latin beat. *Jose.*

Sans Souci, Las Vegas

Las Vegas, June 4.

Slapsie Maxie Rosenbloom, The Great Drapo, Boubouka, Alberto, Mermaid in the Pool, San Souci Dancers, Bobby Blue Orch (6); presented by George Mitzel; produced by Lud Zwilgmeyer; choreorgraphy, Alberto; no cover or minimum.

Slapsie Maxie Rosenbloom isn't the type who believes entertainers should go around changing their act from time to time. He proves it by bringing his w.k. routine into the Jamaica Room, where enthusiastic first-nighters let him know they still like the old stuff. With a comic like Rosenbloom, the material is secondary to the delivery, and his ex-pug status keeps him in the legendary category which is good for pulling the nostalgia set into bistros—and in Rosenbloom's case, he will be good for the Sans Souci in that he will attract sports fans who are invariably players for the casino. Lois January, a pretty girl who is better as a comedienne and foil for Rosenbloom than she is as a singer, shares much of the act with the star. Sid Fields clicks as Rosenbloom's elocution teacher and heckler.

The Great Drapo and Boubouka are good balancers to the fast-moving show, and Alberto, who triples as choreographer, terper and singer, is a strong asset. Drapo's gimmick of quickly gowning models with a piece of straight-length cloth and a few pins is a novelty that fits well into this intimate room. Boubouka, the Greek exotic dancing beauty, has a spectacular body which writhes seductively to the music of Bobby Blue's orch (6). The six dancing chorines aren't overly dressed, and a semi-nude girl in a huge fishbowl at the side of the room adds another sexy note. *Duke.*

Copacabana, N. Y.

Ella Fitzgerald, Jimmy Nelson, Hoctor & Byrd, Joni Roth, Ronnie Hall, Doug Coudy Line (8), Mike Durso & Frank Marti Orchs; music & lyrics, Al Foster; costumes, Sal Anthony; $5.50 minimum.

The Jules Podell hospice has substantial fare with this setup, the prime factor being Ella Fitzgerald, one of the great singers of this era. She's preceded by able ventriloquist Jimmy Nelson with Hoctor & Byrd providing the frontispiece with a dance act.

Miss Fitzgerald not only has a fine feeling for jazz but a healthy regard for music and a vein of musical and lyrical originality that makes every song an event. From an initial unsureness, Miss Fitzgerald progresses with a few numbers to the point where her artistic judgment and execution are unassailable and the net result is one of top listening pleasure.

Miss Fitzgerald runs a wide range of songs with telling effect on each of them. Her ballads have an easy feeling and with the rhythm tunes her adventurous feeling in music becomes highly evident. She frequently goes into some strange and exciting tangents of the original melody which keep an attuned listener on edge. The huzzahs were plentiful at the close of her turn.

Jimmy Nelson, a stranger to this room for some years, has returned with a well-planned and comparatively elaborate act, which takes in no less than four ventriloquial characters. This concentration on his versatility in endowing spirit and life to his dolls sometimes slows up the act appreciably, but he provides a pleasant all-around effect despite difficulties in the early portion of his turn. The dummies are personable and he has some clever lines, but pacing needs some correction.

Hoctor & Byrd are the new dance team in this show, and they provide some capable tapstering to dress up the forepart of the proceedings. Joni Roth and Ronnie Hall do the production singing and Mike Durso backstops the show capably. Frank Marti is at the Latin relief. *Jose.*

Harrah's, Lake Tahoe

Lake Tahoe June 3.

Dennis Day, Bud & Cece Robinson, Del Courtney Orch (10); $2 minimum.

Dennis Day — father for the seventh time on Memorial Day (Thomas Francie, the fifth boy)—punned his way into solid success in his Lake Tahoe debut in the intimate South Shore Room. In all-new format, he mixes new tunes with the old, intersperses his 45-minute turn with well-staged comic bits and convincing impreshes new to Tahoe nitery set.

Day wins immediate support with "Give Them All You've Got" and a Liberace and Johnny Mathis impresh enthusiastically approved by auditors. Ably backed by Del Courtney orch and three violins in the Day retinue, the personable tenor quiets the house with a pleasing "Catch a Falling Star," before making with fun bits.

He makes the most of his established style with a new one, "Twelveth of Never," and a spiritual titled "Cineran," both offering good chance to display voice command and winning delivery.

His impressions on international tv win strong impact with attendant props. In three encores, Day yields to patrons with "Clancy Lowered the Boom," "Danny Boy," and "When Irish Eyes Are Smiling."

Al Lerner composed and arranged the music and conducts the show. He also doubles on the ivory, with maturity.

Perfect warmers for the top spot are Bud & Cece Robinson, also debuting at the 6,500-foot-level showplace. In a 15-minute fast-paced routine, they show top terping with a wide and well-rehearsed offering ranging from modern, soft-shoe, jazz, Charleston, rock 'n' roll.

On the "shook up" bit, the duo could use more stage room (they need all the stage to really show) in an insane variation of two "coon cats." Their turn is well received, ceived, clever and practiced. They rate good billing—and the act is fresh. *Long.*

Fairmont Hotel, S. F.

San Francisco, June 5.

Peggy Lee, Ernie Heckscher Orch (10); $2 cover.

Blonde Peggy Lee, nicely curvy in a white, sequinned gown, gets a good hand in her 40-minute show at the Fairmont's cavernous Venetian Room.

With Ernie Heckscher's orch augmented by Miss Lee's own pianists, sharpist and bassist, singer opens on the cheerful "Life's for Living," moves into "My Heart Stood Still," "Oo-oo-oo, What a Little Moonlight Can Do" and then belts out a quasi-ragtime number, "Don't Fool Around with Calico If You Have Silk at Home" (similar to "Ace in the Hole"), and a handclapping "Jump for Joy." She follows with "When My Sugar Walks Down the Street," a free-form calypsonian "Fever," "The Folks Who Live on the Hill," a medley of songs she evidently likes and winds up with "St. Louis Blues."

Many of these go over well with audience, but Miss Lee's small, rather husky voice seems unequal to "Fever" and tempo of "The Folks Who Live on the Hill" seems just too draggy to hold crowd's full attention. The medley, too, is pretty patchy and not very effective, with result that when she gets down to "St. Louis Blues" (which she does beautifully), some of audience interest has vanished.

Miss Lee tends to be at disadvantage because room is so big, but she also would be well-advised to use more standard material—room generally draws a pretty square crowd. Her accompaniment is good and she doesn't clutter up act with a lot of unnecessary chatter. Show runs through June 18. *Stef.*

Statler-Hilton, Dallas

Dallas, June 3.

Carol Channing (with Jack Russin), Garwood Van Orch (11); $2-$2.50 cover.

Word of mouth has been rampant here since Carol Channing was announced months ago as a May 30 opener. Unfortunately felled in St. Louis by laryngitis, under doctor's orders she couldn't open here until Monday (2). Her fans waited, since she is w.k. here from "Gentlemen Prefer Blondes" at State Fair Music Hall five years ago, and she packed the Empire Room to capacity (350).

Miss Channing is a walkon winner—just the wide-eyed, open-mouthed appearance starts the mitting. So her stage stint is a big bonus for her fractured fans. It's a smartly staged runthrough, starting with "Little Girl From Little Rock," with hefty applause drowning out the lyrics. Follows with pinpointed miming of Sophie Tucker (with special material by George Burns), Tallulah Bankhead, Judy Garland and—after a semi-strip—a devastating caricature of Marlene Dietrich, with Miss Channing, in a leotard, ending the bit stretched on the floor to rate yocks.

She includes "Calypso Pete," "Cecilia Sisson" and winds with "Diamonds Are a Girl's Best Friend" for a terrific hand. But it's no walkoff for Miss Channing after 45 minutes of fun; she comes back for 15 minutes of ad libbed chatter that adds to the hilarity —and it's strictly a begoff after one hour of solid floorshow fare.

Her accompanist, 88'er Jack Russin, gets top assist from Garwood Van's orch for the lengthy show. *Bark.*

Riverside, Reno

Reno, June 5.

Paul Gilbert, Paris Sisters (3), Starlets (8), Bill Clifford Orch (10), $2-$3.50 minimum.

Paul Gilbert tops his 40-minute turn before the spot with his familiar "medic" routine—perfected and hilarious—but offers little else he hasn't done before from the Riverside theatre restaurant. The medic bit on the tv doctor rates out-loud approval all the way with Gilbert's special handling of the rubber glove asides.

He wins approval with his drunk routine and terping in ankle-length pleated shirt but rates only scattered mitting with most of his heard-before material, heavily saturated with blue lines that sometime fall flat with auditors. His drunk rendition—using updated headline stuff— is well received and not too loaded with the overused sex references.

Second slot on Mert Wertheimer's bill is filled by the Paris Sister (3), making their Reno debut with a pleasing, varied repertoire endorsed by a small but enthusiastic audience.

The authentic sisters (one redhead and two brownettes) give energetic account in six-title, 20-minute warmer with smooth harmonics and well-rehearsed histrionics on such selections as "Anything Goes," "Frankie and Johnnie," and "I'll See You In My Dreams." The material and personalities displayed by Sherrel, Priscilla and Albeth suggest a copy of the Andrew Sisters style. Thrushes are backed by own drummer, Ken Brown.

Bracketing the two-act show are the Starlets (8) wearing tophat & tails ensemble in opener. *Long.*

Flamingo, Las Vegas

Las Vegas, June 5.

Ray Bolger (with Russ Black), Pat Suzuki, Barbara Heller, Don Kirk, Flamingoettes (11), Jack Cathcart Orch (16); written & directed by Sid Kuller; music, Jerry Fielding; choreorgraphy, Jack Boyle; costumes, Berman; minks by Mannis; production coordinated by Archie Robbins; $3 minimum.

Ray Bolger, an alumnus of the Sahara, has moved down the Strip to the Flamingo, where his debut is a dandy. Sid Kuller wrote and directed this package called "Think Mink," in which Bolger is smoothly integrated. In addition to showdoll draping, the mink theme brings out mink-trimmed eyeglasses, garters, flyswatters, nightgowns, garbage pails, and perhaps gets a bit out of hand with a commode seat. The mink gimmick is a good one, and already is a conversation piece in Vegas.

Barbara Heller, last seen here with Ben Blue, is an excellent comedy partner for Bolger. They do a very funny bit about a dance team named Chavez & Ravine in which the partners hate each other. Miss Heller scores solidly with her impreshes of Bette Davis, Tallulah Bankhead, Judy Garland and Roberta Sherwood—in latter she's joined by Bolger doing a Walter Winchell; the skit got booming yocks from first-nighters. Bolger also gets big laughs when he appears in a spoof on the latest fashions—in three costume changes he wears a chemise jacket, a trapeze tuxedo and a balloon suit. With the audience, he sings the inevitable "Amy." Kuller provides a neat touch to Bolger's nostalgic dance routine which pays tribute to the great terpers of the past—at the blackout bowoff, a spotlight fades on a pair of dancing shoes, centre stage.

This show will be memorable in that it introduces to Vegas one of the most exciting new singing discoveries to hit the town in years. She's Pat Suzuki, a girl of Japanese descent whose vibrant personality won her an ovation from first-nighters. Miss Suzuki has a captivating and disarming smile, she has masterful voice control with sensitive tone shadings which serve as a perfect foundation of keen lyric-consciousness. She has the rare quality of being confident and authoritative while showing warm humility. Her motley repertoire includes "I Hear Music," "The Song Is You," "Black Coffee," "It Might As Well Be Spring," "Spring Is Here," "Lady Is A Tramp" (in which she shows further talent as a comedienne), and new interpretations of "Daddy" and "Rockabye."

The eight dancing girls and three showgirls are handsomely laced into the festivities, backed by the big and pleasant voice of Don Kirk. Music by Jerry Fielding is expertly presented by Jack Cathcart and the orch (16), the imaginative choreography is by Jack Boyle. *Duke.*

Beverly Hills, Ciney

Cincinnati, June 6.

Myron Cohen, Barry Sisters (2), Lindsay Sapphire Dancers (10), Clay Mundey, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Monologist Myron Cohen and the singing Barry Sisters contribute an hour of delightful entertainment in this fortnighter at Greater Cincy's ace cafe. For added measure the line of Lindsay steppers clicks in opening and closing production numbers, with Clay Mundey, singing emcee, and music by the dependable Beverly crew of Gardner Benedict.

A standby with regulars here, Cohen balances trademark and new stories in his stock of yocks this visit. Slick as ever in shining dark silk suit and glistening suntanned pate, Cohen continues equally sharp in choice of words and as a dialectician, particularly Yiddish, in delivering his wares. For one of his artistry, it's surprising to hear him resort to profanity, even with apology, in two stories used opening nigh., a liberty denied him on television, where he also has done oke.

Absent for a year, Merna & Claire Barry increase their local rooting section with the present cycle of songs plus their natural endowments of face and figure charm. The young brunettes, stunning in form-fitting gowns, entwine rare close harmony, clever arrangements and production flairs. Heavy returns for "Fascination," "Who's Gonna Pay the Check" and "Autumn Leaves."

The Jimmy Wilber Trio cares for intermission dancing, and Larry Vincent, singing pianist, entertains in the cocktail room. *Koll.*

Shows Abroad

The Party

London, May 29.

Oscar Lewenstein & Wolf Mankowitz presentation of two-act (five scenes) drama by Jane Arden. Stars Charles Laughton, Joyce Redman, Elsa Lanchester. Staged by Laughton; decor, Reece Pemberton. At New Theatre, London, May 28, '58; $2.65 top.

Henrietta Brough ..... Ann Lynn
Frances Brough ..... Joyce Redman
Harold Lingham ..... John Welsh
Elsie Sharp ..... Elsa Lanchester
Soya Marshall ..... Albert Finney
Richard Brough ..... Charles Laughton

Charles Laughton's return to the London legit stage after more than 20 years is one of several notable features of "The Party." The production also represents the first play of a talented young writer, Jane Arden, and the West End bow of a sensitive young actress, Ann Lynn, a member of a distinguished English theatrical family. The show should be a potent b.o. click.

Miss Arden is a provocative writer with the gift of establishing atmosphere within a few moments. The first part of this two-acter is a triumph of conflicting emotions, but the theme is hardly strong enough to hold up for an entire evening and much of the tension created in the first act is missing from the second. The conventional curtain reconciliation scene hardly bears analysis, but these are comparatively minor flaws in a generally absorbing and stimulating entertainment.

The play's emotional conflict is between the young girl and her drunken father. She is anticipating her 17th birthday, so she can have a party before her father returns from a home for alcoholics. She is determined not to have him around, as she can no longer face the sort of embarrassing situation he has caused in the past. Her mother reluctantly concurs with the arrangement, but on the eve of the party the father returns home unexpectedly, and the girl cancels the celebration.

Until that point Miss Arden has control of the situation. But in developing it she shows a tendency to flounder. Nonetheless, the second act, with its frank exchanges between husband and wife, between the alcoholic and his lodger, and with the daughter's anxious suitor have a tension and quality of their own. There is also a shopkeeper-neighbor for whom the father used to work as a bookkeeper and, as played by Elsa Lanchester, the character has both comedy and pathos.

Laughton has directed the play with fluency and with a sure dramatic touch. But it is his performance as the father which is the highlight of the play. The character is richly etched and creates the requisite note of sympathy. It is a moving and believable portrayal.

Joyce Redman displays considerable dignity as the long-suffering wife, but Miss Lynn knows how to dominate a scene and her positive performance promises a noteworthy future. John Welsh as the quiet restrained and embarrassed lodger, and Albert Finney as the youth on whom the daughter has focussed her sights, complete a first-rate cast. Reece Pemberton's single set fits the play admirably.

Myro.

Speaking of Murder

London, June 5.

Spencer Teakle & Neil McCallum presentation of three-act (five scenes) melodrama by Audrey and William Roos. Stars Maxine Audley, Robert Urquhart, Joyce Carey, Jan Holden. Staged by Hubert Gregg; decor, Reginald Wooley. At St. Martin's Theatre, London, June 4, '58; $2.50 top.

Ricky Ashton ..... James Ray
"Joe" ..... "Stumpy"
Janie Ashton ..... Pauline Knight
Connie Barnes Ashton ..... Jan Holden
Charles Ashton ..... Robert Urquhart
Annabelle Logan ..... Maxine Audley
Mrs. Walworth ..... Joyce Carey
Mildred ..... Johanna Martin
Mitchell ..... Frank Siemon

A taut will-she-get-away-with-it meller, "Speaking of Murder," the latest import from Broadway, stands a reasonable chance of a profitable London run, but is slim on marquee values. It will need a word-of-mouth buildup to make the grade.

The play is riddled with implausibilities, but the final act wallop more than compensates for the weaknesses. The show is ably directed and develops a mounting tension, with Joyce Carey providing delightful comedy relief as a tipsy blackmailer and intended alibi for murder.

The yarn nvolves a sinisterly bland housekeeper who, having bumped off her employer's first wife and is plotting to do away with the second, with the idea of becoming the successor. She plans to pin the crime on the employer's young son. It's all very crafty, but doesn't quite work.

The acting is generally first-class, but Maxine Audley does a standout job with a controlled performance in the difficult part of the villainess. Jan Holden is suitably attractive and more than competent as the second wife. Robert Urquhart handles the husband-father role professionally, and James Ray and Pauline Knight play his two children with hardly a trace of precociousness. Reginald Wooley's single interior set is neatly designed.

Myro.

You, Too, Can Have a Body

London, June 3.

Tom Arnold & Brian Rix presentation of two-act (six scenes) comedy by Fred Robinson. Stars Bill Maynard, Bill Kerr. Staged by Henry Kendall; decor, Rhoda Gray. At Victoria Palace, London, June 2, '58; $2.05 top.

Pringle ..... Wally Patch
P. C. Burke ..... George Lee
Mrs. Porchester ..... Joan Ingram
Tallulah ..... Penny Morrell
Lord Leverdale ..... Kynaston Reeves
Chick Wade ..... Bill Maynard
Lucy Wilson ..... Bill Kerr
Laura Harvey ..... Olga Lowe
Mervyn Harvey ..... John Walters
Shirley Drake ..... Elizabeth Chambers
Maude Tarrant ..... Hazel Douglas
Det. Insp. Bolton ..... Stuart Saunders
Sgt. Bell ..... Douglas Argent
P. C. Hare ..... Ronald Drake

Brian Rix, who has made a financial killing over the years with the presentation of farces at the Whitehall Theatre, London, is partnered with Tom Arnold in "You, Too, Can Have a Body," a broad comedy whodunit at the Victoria Palace. The show came in to fill the gap created when the Crazy Gang show, "These Foolish Kings," succumbed to the London bus strike. The new show may get by as a twice-nightly offering on busparty trade from the sticks and unsophisticated audiences from the suburbs.

Written by Fred Robinson, the dialog in "You, Too, Can Have a Body" consists mainly of manufactured gags and puns. It's the author's first produced play and turns out to be nothing more than a nonstop romp of lunatic happenings in a stately home.

The plot, such as it is, concerns a pair of scripters who become paying guests in a peer's home, with the intention of writing a tv thriller. The typewriter they borrow turns out to have been the former property of a fortune teller and the piece that comes off the keys anticipates a series of sinister events. They are able to predict murders, discover a forging plant and expose a hypnotic killer, for which they're suspected by the police.

Henry Kendall has been associated with some important productions in the past, but in staging this piece he seems to have given the cast and the story a slack rein. Principal roles are played by Bill Maynard, Bill Kerr, Kynaston Reeves, Wally Patch, Olga Lowe and Hazel Douglas. At least they seem willing.

Myro.

Vejigantes
(MASKED PEOPLE)

San Juan, May 29.

Institute of Puerto Rican Culture presentation of three-act drama by Francisco Arriva. Staged by Nilda Gonzalez; scenery, Rafael Rios Rey; costumes, Myrna Casas; lighting, Edwin Silva Marini; properties, Luis Calva; sound, Wilfredo Garcia; assistant director, Elda D. Roman. At Tapia Theatre, San Juan, May 29, '58; $1.50 top.

No Pena ..... Rafael Cepeda Aviles
Tona ..... Lucy Boscana
Benedicto ..... Jose Luis Marrero
Masked Dancers ..... Ramon Arbona, Ulpiano Rivera
Caballeros ..... Joaquin Collazo, Luis Rafael Sanchez
Marta ..... Mona Marti
Clarita ..... Mercedes Sicardo
Bill ..... Kirkwood Yarman
Other Masked Dancers .. Joaquin Pena, Jose Garcia Tanon, Martin Padilla, Eddie Fernandez Cerra, Juan Gonzalez, Reinaldo Medina, Aristeo Rivera Zayas, Angel Rivera
Drummers ..... Bomba Co.
Specialty Dancer ..... Aida Luis

Francisco Arrivi is the third dramatist to be presented by the Puerto Rican Cultural Institute in the current theatre festival. "Masked People" is a forthright treatment of the little-discussed subject of "passing" in Puerto Rico, where there is a high proportion of racial mixture. In contrast to the U.S., where many racially mixed people "pass" as white for the practical purpose of circumventing discrimination that would condemn them to second-class citizenship, the motivation here is not to be a compulsion to be identified with the "elite."

"Masked People" is the story of three generations of women, their loves, conflicts and suffering because of race. After the second generation has successfully "passed," the clear-eyed third generation refuses to continue the subterfuge and makes the self-respecting decision to be herself.

A notable angle of the play is that the principal male characters are villains whose attitudes force the women to conform to hypocritical patterns and values. The least sympathetic role is a white youth from Alabama, eloquently demonstrating the Latin-American feeling toward Dixiecrat attitudes.

The author presents a powerful statement on a topic of disturbing international concern, and the play is effectively staged and acted. The two settings of Rafael Riod Reyes are brilliantly atmospheric. "Masked People" is an impressive show.

Rein.

D'Oyly Carte Will Use Composite Set on Tour

London, June 10.

In an effort to reduce operating costs on tour, the D'Oyly Carte Opera Co. will use a composite set specially designed by Peter Goffin. This same scenery will be used for all the company's productions, with only minor adjustments necessary.

The Gilbert and Sullivan troupe opens June 30 with a four-week stand at the Gaiety, Dublin.

Something's Burning

London, June 4.

Arts Theatre Club presentation of three-act comedy by Bon Viveur. Stars John and Fanny Cradock. Staged by Eric Croall; decor, Joan Jefferson-Farjeon. At Arts Theatre, London, June 3, '58; $1.65 top.

John Cradock ..... John Cradock
Fanny Cradock ..... Fanny Cradock
Mrs. Plum ..... Mollie Hare
Anne Lambert ..... Evangeline Banks
Henry Lambert ..... Tenniel Evans
Francoise Huggins ..... Fanny Cradock
John Huggins ..... John Cradock

"Something's Burning" isn't a legit show at all, but an attempted transplant of a television program titled "It's the Tops," a cookery demonstration by John and Fanny Cradock, who bill themselves as Bon Viveur. Act One is breakfast, Act Two lunch and Act Three an after-theatre-supper. Even as a gimmick, it is out of place in a theatre.

There's no attempt to weave any sort of a story into the proceedings. The dialog is virtually nothing but a running commentary of what's going on in the kitchen. The dishes demonstrated, just for the record, include melon surprise, eggs with cream and champagne for breakfast; a French-styled fish for lunch, this is in a Brittany setting, and chicken a la Kiev as the main dish for supper.

The production might interest housekeeping bachelors or brides who want to try something more ambitious than boiling water or making toast, but generally it's just a long bore.

Myro.

The Gipsy Warned Me

Glasgow, June 6.

Charles Ross presentation of three-act (four scenes) comedy by Phillip King and Falkland L. Cary. Stars Max Wall; features Avril Angers. Staged by Jack Williams; decor, John Piper. At King's Theatre, Glasgow, June 2, '58; $1.20 top.

Sir Biggs ..... Leonard Cracknell
Aunt Lil ..... Edna Petrie
Joanie Biggs ..... Gay Cameron
Ernie Biggs ..... Max Wall
Arnold Broome ..... Sam Woodcock
Mrs. Robertshaw ..... Janet Morrison
Belle ..... Avril Angers
Peter Woods ..... Michael Spice
Miss "Y" ..... Jennifer Martyn

Max Wall, eccentric English revue and vaude comedian, has a poorish vehicle in this mediocre farce by the authors of the successful London comedy "Sailor Beware." Piece hardly measures up to the latter play, so its up to the cast to make the best of matters for the audience. As a fill-in piece at an English holiday resort, it would merely get by, and seems set for a short life.

Wall is cast as a taxi-driver who is considered a failure by his family, especially a nagging aunt. He receives some sympathy from his pretty daughter and from a beach fortune-teller, with whom he falls in love. The star is never believable, and gives the impression of working in a vaude sketch. Avril Angers registers well as the blowsy fortune-teller, and Gay Cameron offers a highly engaging portrayal of the daughter although she has trouble in steering a proper course between the London and North-of-England dialect.

Edna Petrie's bitter spinster, Janet Morrison's landlandy, and Sam Woodcock's pompous Englishman are all adequate jobs. Jennifer Martyn (Mrs. Wall in real life) has a minor last-act role as a sales representative.

John Piper's decor gives the atmosphere of a working-class living-room and a coast resort boarding-house. The Jack Williams staging is defeated by the material.

Gord.

Off-B'way Breakdown

	1957-58
Total Shows	59
Plays	56
New	27
Revivals	29
Adaptations	6
Imports	7
Musicals	3
New	2
Revivals	1

1957-58 Off-Broadway Season

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (OP) Operetta, (Rep) Repertory, (Panto) Pantomime, (NS) New Show, (Rev) Revival, (Adapt) Adaptation, (Imp) Import, (Solo) Solo-Performer Show, (Ret) Return Engagement. Asterick indicates the show is continuing.

HITS

None.

STATUS NOT YET DETERMINED
(8)

Blood Wedding (D) (Rev)*
Boy Friend (MC) (Rev)*
Children of Darkness (D) (Rev)*
Comic Strip (C) (NS)*
Crucible (D) (Rev)*
Garden District (D) (NS)*
Philanderer (C) (Rev) (see note)*
Playboy of the Western World (C) (Rev)*

FAILURES
(47)

Ardele (C) (Rev) (see note)
Asmodee (D) (NS) (Imp)
Beaux Stratagem (C) (Rev)
Bivouac at Lucca (D) (NS)
Bed Time (C) (NS)
Bonds of Interest (D) (Rev)
Brothers Karamazov (D) (NS) (Adapt)
Clerambard (C) (NS) (Imp)
Conversation Piece (C) (Rev)
Country Wife (C) (Rev)
Dark of the Moon (D) (Rev)
Electra (D) (Rev)
Enchanted (CD) (Rev)
Endgame (D) (NS) (Imp)
Enemy of the People (D) (Rev)
Evening of Katherine Mansfield (D) (NS) (Adapt)
Ever Since Paradise (C) (NS) (Imp)
Fall (D) (NS)
Fools Are Passing Through (C) (NS) (Imp)
From Here to There (Opera) (NS)
Girl of the Golden West (CD) (Rev)
Italian Strawhat (C) (Rev)
Johnny Summit (D) (NS)
Judge (D) (NS) (Imp)
Kaleidoscope (R) (NS)
Legitimate Steal (D) (NS)
Long Gallery (D) (NS)
Man of Destiny (CD) (Rev)
Mandragola (CD) (Rev)
Me, Candido (CD) (Rev)
Obligatto (D) (NS) (Adapt)
Pale Horse, Pale Rider (D) (NS) (Adapt)
Palm Tree in a Rose Garden (CD) (NS)
Pink String and Sealing Wax (D) (NS) (Imp)
Power of Dreams (D) (NS)
Recruiting Officer (C) (Rev)
Saturday Night Kid (D) (NS)
School for Wives (C) (Rev)
Sign of Winter (D) (NS)
Sweeney Todd (CD) (Rev)
Tartuffe (C) (Rev)
Tevya and His Daughters (CD) (NS) (Adapt)
Tobias and the Angel (D) (Rev)
Trial of Dmitri Karamazov (D) (NS) (Adapt)
Trilby (D) (Rev)
Will and the Way (CD) (NS) (Imp)
Winkleberg (D) (NS)

MISCELLANEOUS (Not Rated)
(See Footnotes)
(4)

As You Like It (C) (Rev)
Courageous One (D) (Rev)
Julius Caesar (D) (Rev)
Richard III (D) (Rev)

LAST SEASON'S HOLDOVER SHOWS
Hits
(5)

Iceman Cometh (D) (Rev)
In Good King Charles' Golden Days (C) (Rev)
Purple Dust (C) (NS) (Imp)
Synge Trilogy (one acters)
Threepenny Opera (Opera) (Adapt)

FAILURES
(2)

Career (D) (NS)
Simply Heavenly (MC) (NS) (Adapt)

MISCELLANEOUS (Not Rated)
(See Footnotes)

Land Beyond the River (D) (NS)

Philanderer, presented as the opener in a series of Bernard Shaw plays, ended a limited four-week run last Sunday (8), with "You Never Can Tell" following it next Monday (16).

Ardele was previously presented on Broadway under the title, "Cry of the Peacock."

As You Like It and **Richard III** were presented by the N. Y. Shakespeare Festival on a cuffo-admission basis. The group's summer outdoor presentations, "Macbeth" and "Two Gentlemen of Verona," are not regarded as regular off-Broadway entries and therefore have been omitted in the rundown of productions.

Julius Caesar isn't rated on an individual basis since it was presented by the Shakespearewrights, which has been operating for several seasons.

Courageous One and **Land Beyond the River** also aren't rated on an individual basis since they were presented by the Greenwich Mews Playhouse, which has also been in operation for several seasons.

New Barn at Ft. Wayne

Ft. Wayne, June 10.

A new 220-seater will open Saturday (14) about 15 miles outside of Fort Wayne on U. S. Highway 24. The theatre, in a converted barn on the Jack Lindsey estate, will be operated by Sam Figert and Max Jacobs. It's called the County Line Playhouse.

Figert, window trimmer for a local deparment store, has appeared in civic theatre productions, while Jacobs is a resident of Buffalo, N.Y.

Elitch's, Denver, Opens For 67th Stock Season

Denver, June 10.

Elitch theatre will open next Sunday (15) for its 67th summer season here. The initial entry for the 10-week season will be "The Rainmaker."

Luther Kennet is back for his fourth season as director, and the company includes Kathleen Maguire, John Dutra, Betty Low, Philip Huston, Marion Morris, Marti Stevens, John Cypher, Barbara Lord, Tom Hatcher and Michael Sivy.

OFF-B'WAY: BOOM AND BUST

Competition Rises in Wake of Consent

By HOBE MORRISON

The legit booking situation out of town is becoming increasingly competitive. That is evident in two different ways. One has been the entry of the Broadway Theatre Alliance as a booking agency. The other is the growing diversity of ownership of key-city theatres.

The latter situation is the more recent. Two rivals have entered the road theatre operation competition lately. One is William Goldman, who owns a string of film houses in Philadelphia and the surrounding area, plus the Erlanger Theatre, a Philly legit house suitable for musicals. He has just taken over the Locust in Philly, and is in the market for a legt theatre in Boston and one or more on Broadway.

The other new theatre group is a Minneapolis syndicate, for which Sam Schwartz is manager in charge of the legit operation, with headquarters in New York. Starting with the purchase scme months ago of the St. James from the Shuberts, the group has recently acquired the Shubert Theatre, Philly, and the Colonial, Boston.

As indication of the increasing competition, Goldman has appointed Broadway producer Alexander H. Cohen as his New York rep, not only to book shows for the Erlanger and Locust in Philly, but to negotiate for theatres in Boston and New York. Goldman is making extensive improvements to the Locust (the Erlanger is already a beautifully maintained property) and Cohen is competing with the Shuberts on booking terms.

Renovation

The renovations to the Locust will include reseating (the capacity will be cut from 1,850 to 1,418, with 891 on the lower floor, and greater width between rows) and a new air-conditioning plant. It's figured that the house will be able to gross $40,000 a week for straight plays.

Another gimmick for the Goldman houses is the establishment of a theatre party and preview agency for shows booked there. Also, Goldman will provide various local publicity and exploitation services, including free screen trailers at all his film theatres.

Fall bookings for the Erlanger thus far include "Goldilocks," Sept. 20-20, and "Once More, with Feeling," opening Sept. 22. The season opener at the Locust isn't set, but subsequent bookings thus far include "Night Circus," Oct. 6-18 and "Marriage-Go-Round," starting Oct. 21.

Suing the Shuberts

Goldman, who has a $3,000,000 antitrust suit pending against the Shuberts, sees the end of Shubert domination of the road as promising " a renaissance" in legit. He wants to bring Broadway shows to Philly under attractive circumstances. "Since New York thinks Philadelphia is a tryout town," he says, "there's going to be a big change."

The opening up of the out-of-town booking and theatre situation stems largely from the break-up of the old Shubert-United Booking Office monopoly. Under the consent decree between the Dept. of Justice and the Shuberts, the UBO was liquidated and was replaced by the Independent Booking Office, sponsored by the League of N. Y. Theatres. That provided an opening for the entry of the Broadway Theatre Alliance, a subsidiary of Columbia Artists Management.

Besides being forbidden to engage in the booking business or production, the Shuberts were ordered to dispose of a number of their theatres in New York and in key cities. They have thus far sold or leased the St. James and National (and must drop several others) in New York, plus the Shubert and Locust in Philly, and the Colonial (in which they had an interest with the late Marcus Heiman) and Wilbur in Boston. They must ultimately dispose of still others.

CLICKS WITH CRIX; MORE NEW PLAYS

By GEORGE ALAN SMITH

The way off-Broadway is now taken for granted shows how much it has become an integral part of the New York (and the American) theatre. Although off-Broadway, because of economics and geography, is not and cannot become Broadway, the legit-in-the-byways that it represents has become an established operation.

Non - expense - account theatregoers, whether local or country cousin, are obviously coming to recognize more and more that there are good shows off-Broadway, and that such shows are not necessarily arty, cultish or faddish. Moreover, it's now an accepted fact that two evenings of good entertainment at a remoter subway stop may be worth more than a $9.90 ticket for a Times Square show.

Drama critics have properly discovered some of these manifestations. In some cases they haven't been much ahead of their readers, for few of today's aisle-sitters are pioneers. The critics' "discoveries" of off-Broadway have tended to take the extreme of either hat-throwing exuberance or damp disparagement, and critical reaction has tended to be even more uneven than their average accord when practicing in more august precincts. Nevertheless, newspaper and periodical coverage has become so thorough that 1957-58 season may be remembered as the season when first-string off-Broadway criticism became the rule rather than the exception.

Through its president, Ralph Bellamy, Actor's Equity recently went on record as still considering off-Broadway as merely an "actor's showcase." Since Equity has sometimes prided itself for pioneering, its reluctance to acknowledge that something permanently commercial might be brewing uptown, downtown and in an empty loft appears to give evidence that Equity either doesn't want to meet the additional problems inherent in expansion of the local theatrical scene, or it retains some dim hope

(Continued on page 58)

51 FLOPS SO FAR FOR LAST SEASON

By JESSE GROSS

An estimated $600,000 was invested in off-Broadway production during the 1957-58 season. That amount, equal to the cost of two full-scale Broadway musicals, represented the total outlay for 59 Equity-bonded presentations, exclusive of the Phoenix Theatre offerings.

Of the 59 entries, 19 represented limited partnership setups, with the combined capitalization totaling $326,670. That figure is believed to have been more than doubled by the remaining 40 shows, most of which are figured to have been in the $5,000-$7,000 budget category.

The 59 presentations were 3 more than opened on Broadway during the recently-ended semester. However, the number of playing weeks for the off-Broadway product, including eight holdovers from the previous season, was around 500, while the Broadway count, including 20 holdovers and one return entry, was 1,081.

The comparatively low total in playing weeks off-Broadway is reflected in the rapid closings of shows, most folding in less than a month or two months. Of 51 new entries that shuttered during the season, four, "As You Like It," "Courageous One," "Julius Caesar" and "Richard III," are not rated financially, as indicated in the accompanying chart.

The rest, including "Clerambard," which ran six months and "Brothers Karamazov," which ran five months, are believed to fall in the flop category. That means that the only hit possibilities are the eight shows still running.

The difficulty in hitting paydirt off-Broadway is illustrated by "Clerambard," which closed with a deficit of about $6,500, according to Leo Kerz, who co-produced the play with Leonard Lesley and Joy

(Continued on page 60)

Hal Olver Wins As ATPAM Prez

Hal Olver, business agent of the Assn. of Theatrical Press Agents & Managers, has been elected president of the union. He defeated Saul Abraham, the incumbent, by a vote of 229 to 173.

The only other contest in the election, held in New York last Monday (9), was for the office of vice president, with Ben Boyar beating David Lipsky by a vote of 241 to 138. William Fields, the incumbent veepee, did not run for re-election.

Joseph Moss, succeeding Olver as business agent, pulled 347 votes, while Milton Weintraub was re-elected as secretary-treasurer with a vote of 382. Fred DeBondy nabbed 352 ballots for re-election as sergeant-at-arms.

Those elected to the board of governors and the respective number of votes cast for them are as follows: managers' group, Harold Goldberg, 335; Thomas Kilpatrick, 335; George Zorn, 334; and Ben Rosenberg, 331; New York Press-agents' group, Francis Robinson, 339, and Dick Weaver, 324; road pressagents' group, Joseph Heidt, 325.and Fred Schader, 331; Yiddish group, Joseph Burstin, 315, and William Mercur, 310.

Ballots were turned in by 407 of the union's 572 members. It was the largest election vote since the treasurers exited the association.

Lou Snyder-Betty Bunce To Team at Stockbridge

Stockbridge, Mass., June 10.

Louis Snyder Jr. and Betty Bunce, both former members of the Berkshire Playhouse staff, will be associated with William Miles in the operation of the local strawhat this summer. Besides working here as pressagent, Snyder was formerly with the Metropolitan Opera staff in New York. Miss Bunce had both backstage and front - of - the - house assignments here.

Repeating his setup of last year, Miles will be on hand only weekends this summer, in a supervisory capacity. Eleanor Wilson, his associate producer last year, has resumed her acting career. Miles is regularly a director-writer of industrial shows for Wilding.

Re-Elect Bellamy Equity President

Ralph Bellamy has been re-elected to a third term as president of Actors Equity. The union's election held last Friday (6) in New York climaxed a heated political battle, in which Frederick O'Neal's candidacy for the office of president was a major issue.

O'Neal, the first Negro nominated for the Equity presidency, was selected as the regular candidate after Bellamy had declined to run again. However, when Bellamy acceded to a petition to run for re-election as an independent candidate, O'Neal withdrew from the race and supported him.

Despite O'Neal's bow-out, an element in the union continued to support him as a candidate, and he subsequently reaffirmed his withdrawal. Adding to the confusion of his status was the union's inability, because of a technicality, to remove his name from the ballot.

Although, he actually wasn't running for office, O'Neal, nevertheless, pulled 757 votes against 1,297 for Bellamy. Other than that, it was virtually a clean sweep for the regular ticket. The only other independent candidate elected besides Bellamy was Walter Abel, who defeated Bernard Gersten for a five-year term as councillor in the principals division. The vote was 1,127 for Abel and 1,050 for Gersten.

Ballots cast for candidates on

(Continued on page 58)

Mason City 'River City' For a Day in Tribute To 'Music Man' Meredith

Mason City, Ia., June 10.

Mason City is so civic-conscious that it's even willing to change its name to River City. The switch is only a stunt, of course, but taken pretty seriously hereabouts.

It's all in connection with the return here yesterday (Mon.) of a favorite hometown boy, Meredith Willson, whose smash Broadway musical, "The Music Man," is located in River City, a transparently undisguised version of Mason City. The occasion for Willson's triumphal return is the annual Band Festival today (Tues.).

In honor of Willson, this year's Festival will feature a special band consisting of 76 trombones and 110 cornets, etc., thereby celebrating the hit song, "76 Trombones," from "The Music Man." Another wrinkle is that a number of local residents who resemble the "Music Man" star, Robert Preston, are being made up in costumes similar to those he wears in the show, and such other Broadway cast members as Barbara Cook, David Burns and Eddie Hodges are likewise being immortalized.

Bands and barbershop quartets, which are integral elements in "Music Man," are hot stuff in these parts, so the tieup between the Festival and the Broadway show are naturals. The annual Festival brings bands from 100 or more Iowa communities to compete and virtually the whole town turns out to whoop it up for the parade and the rest of the hijinks.

It's as commonplace as corn-on-the-cob, therefore, for Gov. Herschell Loveless to have issued a proclamation officially renaming this River City for the day. If anyone had thought to suggest it, he'd doubtless have resigned as governor, designating Willson as his successor.

D'ya Know an Actress? Why Isn't She Playing 'Mame' With the Others?

Hartford, June 10.

"Auntie Mame" is getting around so much these days that it's virtually meeting itself coming and going. For example, two companies of the Patrick Dennis-Jerome Lawrence - Robert E. Lee comedy were playing this area last week, in addition to the original Broadway production and still another touring troupe, not to mention the film edition being shot on the Coast by Warners.

Both shows hereabouts are from the producing stable of Charles Bowden, Richard Barr & H. Ridgely Bullock. One, starring Sylvia Sidney, was at the Bushnell Auditorium here, moved to the strawhat circuit this week and will return to regular indoors touring next fall.

The other troupe, starring Shirl Conway, was playing the initial week of a fortnight's stand at the Oakdale Musical Theatre, at nearby Wallingford, Conn. It will continue barn engagements the balance of the summer.

The Broadway original, with Beatrice Lillie taking over as star in place of Greer Garson, who succeeded Rosalind Russell, will continue through June 28, after which Miss Lillie is to appear in the London edition. Meanwhile, the New York production will be shipped to the Coast, where Eve Arden will star for a series of summer engagements.

Bowden, Barr & Bullock's initial touring troupe, starring Constance Bennett, was in Memphis last week, is at the State Fair Musical Hall, Dallas, this and next week, and will then take a summer layoff.

Actor Asks 100G From Stratford (Ont.) Fest; Was Fired as Laertes

Toronto, June 10.

Because he was fired last summer after five weeks' rehearsal of "Hamlet," three days before the performance, Michael Kane is suing the Stratford (Ontario) Shakesperean Festival for $100,000. The actor also names Michael Langham, director of the Canadian festival, in his suit for damages, claiming slander, wrongful dismissal and breach of contract. The writ is filed in Supreme Court by Kane's counsel, Norman Meakes, Toronto.

Kane, who claims his "bread and butter" is earned as a performer on New York television, says in his affidavit that he moved his family to Stratford last summer, to rehearse the role of Laertes. He charges that he was fired by Langham, although he was paid his salary for the 10-weeks' duration of the Festival, on the basis of his Equity contract.

Langham's answer is the assertion that Kane was miscast in "Hamlet." When informed of the $100,000 damages writ, the director said he was "distressed and sorry" that the actor should "feel impelled to take such a step." However, he branded Kane's accusations as "emotional," explaining, "he is humiliated and I have tried to lessen the blow."

STEVENS TO LONDON ON 'DUEL OF ANGELS'

Roger L. Stevens planes to London today (Wed.) to make definite commitments for the Playwrights Co. presentation on Broadway next fall of the Jean Giraudoux-Christopher Fry comedy, "Duel of Angels." The play is current at the Apollo Theatre, London, with Vivien Leigh, Claire Bloom and Freda Jackson as costars.

Before flying back to New York next Monday (16), Stevens also expects to tie up a deal with a British company for a film production of "Time Remembered," which is nearing the end of its run at the Morosco, N.Y., with Helen Hayes, Richard Burton and Susan Strasberg as stars. Leslie Caron is understood set for the ingenue lead in the screen version of the Jean Anouilh-Patricia Moyes comedy.

Neile Adams will have a featured lead with **Paul Muni** in the musical version of "Grand Hotel," which preems July 7 at the Philharmonic Auditorium, Los Angeles, and is set for Broadway next fall.

HIRE BANKER AS EXEC FOR STRATFORD, CONN.

Stratford, Conn., June 10.

Thomas M. Noone, formerly with the International Bank for Reconstruction & Development (World Bank), has joined the American Shakespeare Festival Theatre here as executive director. He is responsible to the board of trustees and outranks Arthur Waxman, who has succeeded Morton Gottlieb as business manager.

Dick Williams, who had been named by Festival publicity representative Frank Goodman to be resident p.a., has since withdrawn, and no successor to the late Don Glenn has been hired. Eva Le Gallienne, who has been engaged for a leading role in "Winter's Tale," is remaining in Hollywood for additional shooting on the Hecht-Lancaster film edition of "Devil's Disciple."

Re-Elect Bellamy Equity Prez

Continued from page 57

the regular ticket, which is regarded as generally moderate except for a few exceptions, were as follows: Frank Maxwell, 1st vice president, 1,751; James Schlader, 2d vice president, 1,695; Hiram Sherman, 3d vice president, 1,211; Lois Wilson, 4th vice president, 1,137; John Effrat, recording secretary, 1,779, and Paul Dullzell, treasurer, 1,850.

Also, principals for two years, Margalo Gilmore, 1,795 and Edith Mesier, 1,799; principals for five years, Peggy Cass, 1,328; Robin Gravin, 1,485; Nancy Devlin, 1,544; Larry Gates, 1,679; Richard Kiley, 1,373; Chester Morris, 1,784; Jean Stapleton, 1,375; Jeff Warren, 1,503, and Ruth White, 1,602; chorus for five years, May Muth, 1,564; Arthur Rubin, 1,138, and Eddie Weston, 1,182.

Defeated independent candidates and their respective votes were Jane White, 3d vice president, 761; Stephen Douglass, 4th vice president, 839; principals for five year council terms, Alan Bruce, 967; Zamah Cunningham, 731; Rowan Tudor, 712; chorus for five-year council terms, Urylee Leonardos, 738, and Julian Patrick, 702.

There were 2,237 votes cast in the election, but 159 were declared invalid. The union's paid-up membership is about 8,000.

TOURING SHOWS

(June 9-22)

Auntie Mame (2d Co.)—State Fair, Dallas (9-22).

Auntie Mame (3d Co.)—Brandywine Music Circus, Concordville, Pa. (10-22).

Diary of Anne Frank—National, Wash. (9-14, closes).

King and I (CLO)—Curran, S.F. (9-21).

Most Happy Fella—Philharmonic Aud., L.A. (9-21).

My Fair Lady (2d Co.)—Shubert, Chi (9-21).

My Fur Lady (Canadian)—Playhouse, Winnipeg, Man. (9-14); Capitol, Regina, Sask. (16-18); Capitol, Saskatoon, Sask. (19-21).

Visit to a Small Planet—Geary S.F. (10-21).

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"Best of the performances is that of Maria Palmer as Mrs. Frank. She plays simply and with truth, and her voice is extremely charming."
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"The Mrs. Frank of Maria Palmer is lovely in physical beauty and tenderness."
BOYD MARTIN, The Courier-Journal, Louisville, Ky.

"Miss Palmer carries her own kind of assurance for all as the practical mother . . . and reaches a powerful acting pitch when she confronts the bread-stealing Van Daan."
PHILIP K. SCHEUER, Los Angeles Times.

"Maria Palmer's fine-drawn, patient Mrs. Frank is beautifully presented."
ELINOR HUGHES, The Boston Herald.

"Best of the suporting performances is that of Maria Palmer, highly effective and always credible as the mother."
Kap.
DAILY VARIETY.

"As the mother, Maria Palmer manages a serenity and a calmness in the face of disaster that desert her only when (Van Daan) starts stealing food from her children. Altogether an appealing job of acting."
HARVEY TAYLOR, The Detroit Times.

"Maria Palmer achieves a wonderful beauty and sensitivity as Anne's mother."
EUGENE LEES, The Louisville Times.

"Maria Palmer who plays Mrs. Frank, is an actress of gentle charm with a core of firmness, all qualities the original Mrs. Frank must have had."
ROSE MacDONALD, The Telegram, Toronto.

"The attractive Maria Palmer makes Anne's mother an admirable and human person."
TONY ARMS, The Evening News, Harrisburg, Pa.

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M. P.

Off-B'way Clicks, New Plays

Continued from page 57

that the bastard child will not grow and flourish.

Off-Broadway has flourished this season, however, to the tune of 59 Equity-bonded shows, exclusive of the Phoenix Theatre, giving varying degrees and lengths of employment to professional actors. Among the Equity employed have been players who rate featured, and sometimes starring, billing on Broadway, such as Claude Dauphin ("Clerambard"), Chester Morris ("Girl of the Golden West" and now "Blue Denim"), Larry Blyden ("The Italian Straw Hat" and now "Who Was That Lady I Saw You With?").

Excluding stars attracted to the Phoenix Theatre, among other actors working off-Broadway whose primary intent was hardly to "showcase" themselves have been Vera Allen, Edith Atwater, Michael Constantine, Peter Cookson, Vicki Cummings, Michael Higgins, Mike Kellin, P. J. Kelly, Anne Meacham, Simon Oakland, Tom Pedi, Haila Stoddard, Douglas Watson, Nydia Westman, Nancy Wickwire.

The biggest brag off-Broadway this season might well be that 29 new plays have been produced. This is a distinct pendulum away from a hitherto predominant penchant for revivals and is clearly a healthy manifestation. The number of emerging new playwrights has been minor, as it usually takes a second, third and more plays to establish a promising novice.

On the other hand, George Panetta's late season entry, "Comic Strip," for example, netted the unanimous endorsement of the first-string critics. Reviewing brethren of secondary stature tended not to concur, but subsequent Sunday pieces anent Panetta and play by Brooks Atkinson in the N.Y. Times and Walter Kerr in the Herald Tribune established the "Comic Strip" author as the off-Broadway playwright of the season.

The Meade Roberts drama, "A Palm Tree In A Rose Garden," a couple of strawhat seasons old, arrived at the Cricket Theatre and had a tolerable run after a pleasant critical reception. Swiss playwright, Friedrieh Duerrenmatt, was introduced to N. Y. audiences off-Broadway with his pithy "Fools Are Passing Through" a month before his "The Visit" arrived illustriously on Broadway with Lunt & Fontanne.

Marcel Ayme's "Clerambard" skittled through the season at the Rooftop Theatre. Also, more was heard from the cryptic Samuel Beckett at the Cherry Lane Theatre, where his "Endgame," scrupulously staged by Alan Schneider, proceeded to titillate the eggheads and confound the hoi polloi.

Two adaptations of "The Brothers Karamazov" preceded the local arrival of the film version. The production at the Gate Theatre, adapted by Boris Tumarin and Jack Sydow and tellingly staged by Tumarin, had a deservedly lengthy run. Ben Hecht's lament for Maxwell Bodenheim, "Winkelberg," fared only medium well at the Renata Theatre, while Arnold Perl's early-season dramatization of Sholem Aleichem's "Tevya" legends had a similarly disappointing reception at the Carnegie Hall Playhouse.

Without Shakespeare, Shaw, et al., who have become off-Broadway traditions, the season might have seemed incomplete. The Shakespearewright's mounted a lustily rousing "Julius Caesar," while the N. Y. Shakespeare Festival went indoors for "Richard III" and "As You Like It" at the Heckscher Theatre after romping on the Central Park grass during the long hot summer. That kept Joseph Papp's faith in free Shakespeare alive, controversial and good, both indoors and out.

Shaw Cycle

The Downtown Theatre interrupted its love affair with George Bernard Shaw long enough to lease the premises to "The Boy Friend." However, in May the latter transferred to the Cherry Lane Theatre so that another Shaw cycle might begin on East 4th St.

Among other shows that by off-Broadway comparisons could be called hits were a pungently clear-eyed arena-staged revival of Arthur Miller's "The Crucible" at the comfortable and convenient Martinique Theatre, a satisfactory run of "The Courageous One" at the consistently successful Greenwich Mews, "Children of Darkness," in one of Jose Quintero's impeccable revivals at Circle In the Square, and Tennessee Williams' invasion of off-Broadway with two new one-act plays, under the collective title, "Garden District," punctiliously staged by Herbert Machiz.

Sponsors of "Garden District" brought the show into the tasteful York Theatre with an eclat resembling Broadway and, after a solid critical reception, figured the show to do some award-catching. However, they were all, including the author, reportedly dismayed by the production's failure to garner any of the extra-curricular citations.

Legit Followup

Auntie Mame

(BROADHURST THEATRE, N. Y.)

The burning question at the Broadhurst Theatre just now is whether Beatrice Lillie will become "Auntie Mame" or whether "Auntie Mame" will become Beatrice Lillie. When a decision has been reached, the long-run comedy hit may again settle down to zany normalcy.

Miss Lillie is the third local inhabitant of the title role, Rosalind Russell and Greer Garson having preceded her in that order. Both Misses Russell and Garson succeeded in melding their personalities with that of the volatile chief character of the Jerome Lawrence-Robert E. Lee romp. Miss Lillie, however, is most famous for being Miss Lillie, and it is not immediately clear whether she can, or wants to, adjust that condition to the needs of this starring vehicle.

At her second performance of the part, it was not clear, either, whether she can, or wants to, learn the lines. In the ancient stage phrase, she was "winging it," so much so that the prompter was often physically visible to downfronters, not to mention sometimes more audible to the audience than Miss Lillie.

As might be expected, however, and this may have been a consideration in casting her in this role, Miss Lillie is in good command of the large amount of stage business with which the part is infused. She is the mistress of physical timing, and when she is secure with a line gag, she can drop it with devastating drollery.

If she could, or would, get complete control of the acting problem, in fact, it wouldn't matter materially if the character emerged as more Lillie than Mame, for where the talent and personality are great enough, it is legitimate for character and play to become secondary.

Possibly matters will ultimately settle down this way, and certainly the tariff-paying audience deserves, and has a right to expect, smoothness rather than floundering. But if Miss Lillie could meet the moment by becoming Auntie Mame, the play would unquestionably once again become prodigiously funny.

Geor.

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VARIETY

Wednesday, June 4, 1958

Although it was only lighted 16 weeks, the Shubert Theatre paced the boxoffice bonanza. The 1,870-seat theatre1 (the town's second largest house) racked up a rich total of $832,000 with only six productions. Right from the start the Shubert got off to a runaway lead with Lena Horne's starrer "Jamaica," which garnered $186,000 in three weeks.

The Jose Ferrer production, "Oh, Captain," twice set the house record at the Shubert during its two-week stay, drawing $63,200 in its second frame and departing for Broadway with $134,000 in its coffers after 17 performances here.

The year's top grosser was "The Music Man." This musical was on Guild subscription and scaled lower than "Jamaica," but managed to clock up $206,000 during its four-week stay. "Say, Darling" interested local playgoers to the tune of $168,000 in four weeks at the Shubert.3

1 *Correction: 1905 seats*
2 *Largest legitimate theatre*
3 *Best location in Philadelphia*

B'way Sags; 'Bells' 46½G, 'Dark' 27½G, 'Captain' $47,900, 'Darling' $41,700, Hayes-Healy $28,000, 'Blue' $16,200

Business slipped again last week for several Broadway shows. A few entries registered increases over the previous stanza, with grosses boosted by a weekend b.o. spurt. An influx of buyers in town this week is expected to provide a final business hypo before the anticipated summer cave-in of all but the powerhouse offerings.

Of 20 shows on tap, six were in the capacity groove. They were "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello," "Two for the Seesaw" and "Visit."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (78th wk; 613 p) ($6.90; 1,214; $46,500) (Beatrice Lillie). Around $43,000; previous week, $39,600. Exits June 28.

Bells Are Ringing, Shubert (80th wk; 636 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $46,500; previous week, $47,200.

Blue Denim, Playhouse (D) (15th wk; 116 p) ($5.75-$6.90; 996; $31,500). Over $16,200; previous week, $17,900 for nine performances.

Dark at the Top of the Stairs, Music Box (D) (27th wk; 212 p) ($5.75-$6.90; 1,010; $33,000). Nearly $27,500; previous week, $28,000.

Jamaica, Imperial (MC) (32d wk; 252 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $40,000; previous week, $44,000.

Jane Eyre, Belasco (D) (6th wk; 44 p) ($5.75; 1,037; $31,582). Around $2,000; previous week, $3,000. Closes next Saturday (14).

Li'l Abner, St. James (MC) (82d wk; 652 p) ($8.05; 1,614; $58,100). Almost $33,400 on twofers; previous week, $35,900 on twofers.

Look Back in Anger, Golden (D) (36th wk; 287 p) ($5.75; 800; $25,152). Nearly $10,200; previous week, $10,000.

Look Homeward, Angel, Barrymore (D) (28th wk; 220 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Nearly $41,300; previous week $40,500.

Music Man, Majestic (MC) (25th wk; 196 p) ($8.05; 1,626; $68,658) (Robert Preston). Almost $69,100; previous week, $69,500. Student tickets are reducing take $37.50 per performance.

My Fair Lady, Hellinger (MC) (117th wk; 931 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (18th wk; 143 p) ($8.35-$9.20; 1,331; $60,000). Nearly $47,900; previous week, $50,300.

Romanoff and Juliet, Plymouth (C) (35th wk; 276 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Almost $21,700; previous week, $22,300.

Say, Darling, ANTA (MD) (10th wk; 76 p) ($7.50; 1185; $50,460) (David Wayne, Vivian Blaine). Nearly $41,700; previous week, $44,500.

Sunrise at Campobello, Cort (D) (19th wk; 148 p) ($6.90; 1,155; $38,393) (Ralph Bellamy). Almost $37,800; previous week, $37,500.

Time Remembered Morosco (C) (30th wk; 239 p) ($9.60; 946; $43,000) (Helen Hayes Richard Burton). Nearly $26,000; previous week, $24,100. Closes next Saturday (14).

Two for the Seesaw, Booth (CD) (21st wk; 164 p) ($6.90; 780; $31,700) (Henry Fonda). Over $32,100; previous week, same.

Visit, Lunt-Fontanne (D) (5th wk; 40 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Nearly $52,400; previous week, $52,000 with parties. Closes July 5.

West Side Story, Winter Garden (MD) (37th wk; 292 p) ($8.05; 1,404; $63,203). Almost $45,600; previous week, $44,800.

Who Was That Lady? Beck (C) (14th wk; 112 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $28,000; previous week, $28,100.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Garden District, York (1-7-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

CLOSED LAST WEEK

Sign of Winter, Theatre 74 (5-7-58).

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Big Tickle, Duke York's (5-23-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
***Dear Delinquent**, Aldwych (6-5-57).
Dock Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Sadler's (5-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belf, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Something's Burning, Arts (6-3-58).
Speaking of Murder, St. Mart. (6-4-58).
***Touch of Sun**, Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Verdict, Strand (5-22-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
***Transferred.**

SCHEDULED OPENINGS

Velvet Shotgun, Duchess (6-11-58).
Ah, Quelle Folie, Wint. Gard. (6-28-58).

CLOSED LAST WEEK

Bride & Bachelor, Duchess (12-19-56).
Free As Air, Savoy (6-6-57).
Simply Heavenly, Adelphi (5-20-58).

Road Biz Spotty; Coast Improves; Bennett-'Mame' $31,400 in Memphis

Business on the road generally was uneven last week, as per the seasonal pattern. For the Civic Light Opera subscription offerings in San Francisco and Los Angeles, receipts held steady or inched up, and "Visit to a Small Planet" improved in its second week on Theatre Guild-American Theatre Society subscription in Los Angeles.

All three of the other tourers slipped. Constance Bennett did passably in "Auntie Mame" in Memphis, while Sylvia Sidney had so-so pickings in another company of the Patrick Dennis-Jerome Lawrence-Robert E. Lee comedy in Hartford. "Diary of Anne Frank" sagged in its first week off subscription in Washington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

Most Happy Fella, Philharmonic Aud. (MD) (3d wk) ($6-$5.50; 2,670; $73,500). Over $70,200 on CLO subscription. Previous week, $70,000.

Visit to a Small Planet, Hartford (C) (3d) ($5.50-$4.95; 1,024; $26,000) (Cyril Ritchard). Over $24,000. Previous week, $22,800 on Guild-ATS subscription.

SAN FRANCISCO

King and I, Curran (MD) (2d wk) ($6-$5.50; 1,758; $58,000) (Cameron Mitchell, Gisele MacKenzie). Over $54,000 on CLO subscription. Previous week, $54,000.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (31st wk) ($7; 2,100; $72,979). Nearly $64,300. Previous week, $67,000.

MEMPHIS

Auntie Mame (2d co.), Ellis Aud. (single wk) (Constance Bennett). Over $31,400. Previous week, $59,000, at the Aud., Denver.

WASHINGTON

Diary of Anne Frank, National (D) (3d wk) ($4.95-$4.40; 1,677; $44,000). Over $17,000. Previous week, $23,400 on Guild-ATS subscription. Folds next Saturday (14), ending tour.

HARTFORD

Auntie Mame (3d co.), Bushnell Aud. (single wk) (Sylvia Sidney). Over $18,700 in six performances. Previous week, $21,000 at the Royal Alexandra, Toronto.

R&H Likely Changing 'Flower Drum Song' Tag

A title change is understood to be in the works for "The Flower Drum Song." The tag for the upcoming Broadway musical version of C. Y. Lee's book, which is also the title of a 600-year-old Chinese folk song, is considered a bit too obscure for the Main Stem market.

The tuner, with music by Richard Rodgers, book by Oscar Hammerstein 2d and Joseph Fields and lyrics by Hammerstein, is scheduled to open Nov. 20 at the St. James Theatre, N.Y., under the R&H banner. Incidentally, an arrangement of the Chinese folks song by Modoi Evelyn was published in 1945 by Carl Fischer, Inc.

Set D'Annibile's 'Montage' For Off-B'way Next Fall

"Montage," a play by actor Albert D'Annibile, is scheduled for off-Broadway producing next fall by Fred Baker, stage manager at the Ogunquit (Me.) Playhouse this summer. The producer, who also was stage manager for several recent Broadway productions, has formed the American Stage Co. to present the vehicle at the Gate Theatre, N. Y.

The play will also have music by Billy Byers, a composer, arranger and trombonist with the Johnny Richards band.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Grand Hotel, 46th St. (9-25-58).
Swim In Sea, Lyceum (9-30-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
Girls In 309, Belasco (10-15-58).
Pete's, Miller (10-16-58).
Once More With Feeling, Nat'l (10-22-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man In Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Making of Moo, Rita Allen (6-11-58).
Show Repertory, Gate (6-25-58).
Guests of Nation, Marquee (6-26-58).
Foote One-Acters, Sheridan Sq. (7-1-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

Off-B'way Flops

Continued from page 57

Thomson. It's figured the production may eventually pay off on the basis of a possible film sale and other contemplated productions.

"Clerambard," capitalized at $22,000, cost only $14,409. That means the show, which was regarded as one of the strongest-pulling off-Broadway items of the season, earned an operating profit of about $8,000 during a 25-week run at the Rooftop Theatre. The top weekly gross was $7,441 for an operating profit of $1,671. The operating profit, however, went as high as $1,961 on a $7,017 gross.

The operating expense on "Clerambard" averaged $5,000 weekly, considered high for off-Broadway. Although Norman Denny and Alvin Sapinsley received program credit for adapting Marcel Ayme's French play, it's understood that Kerz also was involved in the adaptation and translation. Incidentally, the author royalties totaled around $8,000, probably ranking with the highest paid on any off-Broadway production.

The top-budgeted off-Broadway entry of the season, with a $50,000 investment, was "Girl of the Golden West," while "Conversation Piece" was next with a $32,200 capitalization. Banner Productions, which presented "Tevya and His Daughters" as part of a multiple project at the Carnegie Hall Playhouse, operated on a $31,000 stake.

Investments in other shows include $9,250, "Ardele"; $10,000, "Bonds of Interest"; $10,000, "Boy Friend"; $10,000, "Comic Strip"; $20,000, Cricket Theatre and the production there of "Palm Tree in a Rose Garden"; $17,500, "Crucible"; $15,000, "Garden District"; $14,300, Gate Theatre and $6,500 for the production there of "Brothers Karamazov"; $7,020, "Judge," and $6,500, "School for Wives."

Also, $14,400, "Country Wife"; $11,000, "Saturday Night Kid"; $10,000, "Trial of Dmitri Karamzov"; $12,500, "Winkleberg" and $17,500, "Kaleidoscope."

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Literati

'9 Lives of Mike Todd'

Random House has scheduled the posthumous publication of "The Nine Lives of Michael Todd" by Art Cohn for October. Both the subject and his biographer crashed in the same plane.

RH also bringing out John Chellon Holmes' novel, "The Horn"; "Four Plays By William Inge" (said plays being "Come Back Little Sheba," "Picnic," "Bus Stop" and "The Dark at the Top of the Stairs"), along with the book versions of two current Broadway plays, Norman Krasna's "Who Was That Lady I Saw You With?" and "Blue Denim" by James Leo Herlihy and William Noble. Budd Schulberg's screenplay, "Across The Everglades," is also being brought out between hard covers.

Philly Still Strikebound

Federal mediators will meet again today (Wed.) with the three strike-bound Philadelphia - area dailies. An effort was made on Monday (9) to negotiate peace but illness of Stewart Hooker, personnel manager of Philly Inquirer, caused a delay. Teamster strike produced the suspension of delivery of the Inquirer, Evening Bulletin and Camden Courier-Post.

Result of the strike brought acceleration of news coverage by town's radio and tv outlets with considerable new biz from dept. stores, discount houses and legit and film establishments.

McCrary's N.Y. Trib Post?

Tex McCrary, vet newspaper editor, author, broadcaster, publicist and friend of many powerful Republicans, is reported going in as either managing editor or publisher of N.Y. Herald Tribune. Friend of John Hay (Jock) Whitney, Ambassador to Court of St. James, who recently invested in the Trib's financial setup ($1,800,000 worth), McCrary appears a plausible choice to step into an executive niche on the Gotham daily.

Both Tex and Jinx (Falkenburg), his frau, are reportedly winding up their daily WRCA-TV and AM stints effective July 29. McCrary also operates his own public relations outfit under name of Publicity Associates.

For Whom The INS Bell Tolls

Time Magazine's toot on the Bronx kazoo when the International News Service (Hearst) collapsed the other day via a merger of its remnants with United Press was dour, in part as follows:

"To compete with the AP's thoroughness and the UP's color, INS fell back on splash-and-dash journalism. On a coronation story, editors could rely on the AP for the dimensions of the cathedral, the UP for the mood of the ceremony, and the INS (sometimes) for an interview with the barmaid across the way."

Some of the Hearstmen were furious at the comment, the fold of the deficit operation being sufficiently galling by itself, plus the engendered ill-will of the Wire Service Guild. Guild did not so much complain of the economic necessity of dumping INS as of the repeated denials solemnly given by the various officials including Kingsbury Smith, also the use of private detectives, on the final day, to supervise employes as they cleaned out their desks.

To strike the sentimental note for the oldtimers in the INS family, Bob Considine came forward with a retrospective piece, running in part as follows:

"The men and women who sat in our silenced news rooms and read that farewell nose-thumbing felt more than anger. Many of them were seasoned at their trade when you, in all probability, were making your first little jabs at a typewriter. Their anger was tempered by a pity born of the sadness that one feels in the face of flippant ignorance.

"For one, I thought of Floyd Gibbons going down on one of the first ships torpedoed in World War I and surviving to write a brilliant story for INS. And of Jimmy Kilgallen tracking down Samuel Insull in Greece and practically bringing him back to trial, after turning him into a kind of leg-man for INS. And Inez Robb in North Africa, and some years later in Texas City, being knocked flat by an explosion, and getting off the ground to get her story in to INS. And Davis J. Walsh who helped make sports writing a profession.

"I thought of Bill Hutchinson driving the opposition nuts at the Scopes trial and getting great wartime beats on the capture and execution of the Nazi submarine-landed saboteurs, and the decision to retain Hirohito on his throne.

"I also thought of Richard Tregaskis, Jack Mahon and Bob Brumby, on Guadalcanal; of Pat Robinson in the New Guinea jungles; of Lee Van Atta, flying on so many bombing and strafing missions that MacArthur ordered him grounded. And of the incomparable H. R. Knickerbocker and the irrepressible Sammy Schulman.

"The memory of Pete Huss, Frank Conniff, Larry Newman, Graham Hovey, Joe Smith, Bill Hearst, Lee Carson, Joe Willicombe and the others who went with the troops from the beaches to Berlin filled the cranial room where proud thoughts are stored."

Shipley's Books

Joseph T. Shipley, drama critic of The New Leader, who has been on leave this past theatrical season —the paper used guest critics—resumes covering the drama next season.

Meantime, as result of a nine-month world tour, he has come up with two books (one for David McKay publication) and sundry magazine articles.

Peter Noble's Memoirs

British author, journalist and tv personality Peter Noble has published his autobiography, "Reflected Glory" (Jarrolds, London; $3), the story of his career in show business over the past 15 years.

Formerly an actor, he became a show business journalist and has been writing a theatre and film column for "What's On In London" since 1943. He has also written a dozen books on show biz subjects, including biographies of Bette Davis, Erich von Stroheim, the late Ivor Novello and Orson Welles.

Currently heard every Saturday and Sunday on the BBC "Movie Go Round," he is also a radio disk-jockey with "Ebony Express" and "Guess Who?"

Franco-American Who's Who

Rosaire Dion-Levesque of Nashua, N. H., French author and poet, has published a 933-page volume, "Silhouettes Franco-Americaines," containing nearly 300 biographies of Americans of French origin who have achieved fame in various fields of endeavor, including dramatics, music, the clergy, professions, commerce, industry and sports.

Some of the personalities included in the book are Gen. Curtis Lemay of the U.S. Air Force, Will Durant, Augustus St. Gaudens, John Kerouac, author of "The Subterraneans," Robert Fontaine, Rudy Vallee, Eva Tanguay, Wilfred Pelletier, Frederick Dumaine, Erland Goyette, Conrad Thibault, Lou Boudreau, Leo Durocher, Napoleon Lajoie and Jean Garand.

This is the ninth publication by Dion-Levesque, who is a columnist for La Patrie, French language daily newspaper in Montreal, and assistant editor of Le Bayou, French publication of the University of Houston.

$16,500 Award Vs. Philbrick

Herbert A. Philbrick, Rye Beach, N. H., former FBI counterspy and author of "I Led Three Lives," from which the tv series stemmed, was directed to pay Attorney Moses Frankel, Wakefield, Mass., $16,500 by a jury in Boston Federal Court.

The jury awarded Frankel $15,000 for legal services rendered to Philbrick in connection with the publication of "I Led Three Lives," and $1,500 for expenses. The jury decided that Frankel was not entitled to an award for his services as an agent in connection with tv showings of Philbrick's experiences as a counterspy.

The jury awarded Frankel $15,000 as "fair and reasonable" compensation for services he performed for Philbrick as his attorney, but turned down Frankel's claim that there had been an oral agreement whereby he would get 17½% of Philbrick's earnings under the contracts. The jurors found there had been an implied contract covering Frankel's services as an attorney.

Books on Dramatists' Art

"The Playwright's Art" by Roger M. Busfield Jr. (Harper; $4) and "The Art of the Dramatist" by J. B. Priestley (The Writer; $2.75), are current analyses of dramaturgy. Priestley's book derives from a lecture delivered at the Old Vic, London, in 1956. Busfield, assistant speech prof at Michigan State U., writes mainly for the novice.

The Priestley dissertation is sprightly, informative. Much space is used to berate Broadway economies and to condemn the "stranglehold" of critics over the drama in America. If somewhat rambling, Priestley's tome nevertheless makes many points of value to the embryonic writer. By comparison, Busfield's work is pedantic, owing considerable to the traditional (William Archer, George Pierce Baker) schools of playwriting. While it is no doubt good for the beginner to have understanding of the drama on such a basis, the market for plays today admits scripts vastly experimental in nature, and many current hits would defy all rules and observations Busfield sets forth. Book would seem to contain no catalyst to set the young writer to work—as, for example, he might find in Walter Kerr's "How Not to Write a Play" (1955), or John van Druten's "Playwright at Work" (1953); nor is Busfield the master of his subject in the manner of John Howard Lawson in "Theory and Technique of Playwriting and Screenwriting" (1949).

In summation, Priestley talks about his craft, often brilliantly. Busfield attempts to blueprint dramatic writing. This proves to be almost an impossible task.

Rodo.

'Will Overhead' Wins By A Wire

The Walsenburg (Colo.) World-Independent has reverted from a five-days-a week publication to a weekly. This fact in itself is not much of an item for VARIETY, but a tale of "Will Overhead" is.

The paper had an editor who had not had contact with wire services. The daily was getting the "pony" service, with items coming in at 10 a.m. and noon. On Memorial Day, 1933, the Associated Press editor in Denver put a note at the end of the noon report reading: "Will Overhead winner Indianapolis speed race." And that is just what the bannerline and the paragraph following said: "Will Overhead Wins Indianapolis Speed Race."

By the time the "overhead" came along, the paper had been printed and delivered. Other papers said that Lou Meyer was the winner. The following year, in a story just prior to the running of the Kentucky Derby, a wag in the AP office added to his story: "Will Overhead not entered in the Kentucky Derby."

CHATTER

United Press Assn., a New York corporation, filed a certificate of change of name, with the Secretary of State in Albany, to United Press International Inc. Baker, Hostetler & Patterson, of Cleveland, recording attorneys.

Mary C. Ryan, 26, Pan Am airline hostess on her first flight to Accra, Ghana, who drowned while swimming there last week, was a sister of writer Cornelius Ryan, formerly with Collier's.

Truman Capote has MCA's Audrey Wood to agenting theatre and film rights to his forthcoming novel, "Breakfast at Tiffany's," to be published by Random House in the fall. Harper's Bazaar relinquished its serial publication rights on the ground that it was too hot for its pages.

Certificates for changes of location of three Gannett paper corporations, The Sartogian Inc., Binghamton Press Co. Inc., and Ithaca Journal-News Inc., from Monroe County (Rochester, headquarters of the chain) to Saratoga Springs, Binghamton and Ithaca, respectively, have been filed with the Secretary of State in Albany. Nixon, Hargrave, Devans & Dey, Rochester, recording attorneys.

Copyright Analysis Due

The R. R. Bowker Co., in cooperation with the Copyright Society of America, will publish in August "The Universal Copyright Convention: An Analysis and Commentary," by Dr. Arpad Bogsch.

In what is said to be the first treatment of its kind, Dr. Bogsch, legal advisor in the copyright office of the Library of Congress, interprets the new copyright law for those who deal in literary properties on an international basis. Book, although strictly legal in approach, is said to contain practical advice for the layman. An introduction has been written by Prof. Walter Derenberg, president of the Copyright Society of the U.S.A.

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SCULLY'S SCRAPBOOK

By Frank Scully

Riverside, Calif., June 10.

If news is still what happened yesterday maybe I have the straight of what happened to Edgar Allan Poe. It happened 149 years ago, but since I learned about it only yesterday, that's what makes it hot news.

I was in the lobby of the famed Mission Inn. I was invited to talk on publicity to 100 women who were officers in various organizations from Needles to San Diego.

Afterward, a grandmotherly-looking woman, dressed in blue, asked me if she could talk to me. Well, when you talk, you're only saying what you already know, but when you listen you may learn something. So I listened. She began giving me the true story of Edgar Allan Poe —right out of the skeletons in the family closet.

Her name was Mrs. Mary Belle Micallef, descendant of David Poe, who was born in Ireland, migrated as a wheelwright to America and became Washington's quartermaster general during the Revolutionary War. When he was 72 the War of 1812 broke out and General Poe was back in biz again.

The old man was a great friend of Washington and Lafayette. In fact, when Lafayette stopped in Baltimore on his way to join the revolutionary army a ball was given in his honor. One of the ladies, noting how sad he acted, asked the reason.

"I cannot enjoy the gayety of this scene," said Lafayette, "while so many soldiers are in want of even clothes."

"We will supply them," he was told.

The next morning the ballroom had become a clothing factory. Gen. David Poe was tapped for 500 bucks by his wife who then bought the cloth and cut 500 uniforms.

This happy warrior was the father of six children. The fourth was named David Poe Jr. He became an actor—the father of Edgar Allan Poe.

The General's Son Tries Trouping

David Poe Jr., was a good amateur at the Thespian Club, but when he ran away from studying law and played in "Wild Gallant," a part that required little acting on his part, the old general figured it was best to let him shift for himself.

Now the switch comes just about here. Stories have been going around for a century that the poet was a poor little bastard, born in Greenwich Village at 13½ Carmine St., his mother being a Miss Arnold with whom presumably his father was in love, without benefit of clergy, on and off the stage.

Actually, his mother had been the widow of an actor named C. D. Hopkins. In February, 1806, the widow married David Poe Jr. A year later they had one son named William who died quite young and on Jan. 19, 1809 (in Boston, not Greenwich Village), they had a second son. They called him Edgar. After Edgar came a daughter who, as the phrase of the day went, "died mad."

Between 1806 and 1809 is a long gap for a child of legitimately-married parents to be born to them out of wedlock. Short of a divorce and subsequent remarriage it couldn't be done.

Elizabeth Arnold Hopkins Poe, Edgar's mother, came from a family long in show biz in England. Her mother, Mrs. Arnold, played in Covent Garden before opening in Boston and New York.

Enter Edgar Allan Poe's Mother

In June 1797, Mrs. Arnold's daughter Elizabeth made her first appearance at a concert. On the same program Mrs. Arnold sang a dilly called "Nobody Coming To Marry Me," but her pianist played it straight. His name was Teddy Tubbs. He married her and they set up a theatre in Portland, Me.

One winter in Maine and the trio of Mr. Tubbs, Mrs. Arnold and the beautiful Miss Arnold had had it. They went back to Boston and later headed south, stopping at New York, Baltimore and Washington. Their company was badly decimated by yellow fever. The rest went south to Charleston and worked the whole winter there.

Somewhere around 1797 Poe's maternal grandmother and Mr. Tubbs disappeared from history. Young Miss Arnold trouped north and acted for four years around Philly and Washington. There she married Hopkins. He didn't live many years. Then she married David Poe Jr., who broke into show biz in Charleston, S. C., on Dec. 1, 1803. By stages the couple worked north to Boston where they were welcomed by the Ushers, who were old friends of Mrs. Poe from the days when she was Miss Arnold. The Poes lived with the Ushers for three years and that's where their sons William and Edgar were born.

Edgar's father died when he was a few years old and his mother didn't live much longer, so he was adopted in Richmond by his godparents, Mr. and Mrs. John Allen. Allen was a well-to-do tobacco merchant.

Brat, But Legit

The Allens spoiled Edgar until he took on all the attributes of an imperious brat. They went to England for several years and put him in school near London. There he became a good student and a good athlete, but more unpopular than ever. He pulled a "Young Woodley" and fell in love with a mother of one of his fellow students. When she died he mourned at her grave for days.

Back in America at the age of 17, he matriculated into the new Univ. of Virginia which Thomas Jefferson founded. He gambled and drank so much while there that the college gave him the gate. His foster father refused to pay his debts of honor so the kid enlisted in the Army. He was good. He was up to a sergeant major when Mr. Allen obtained a nomination for him for West Point.

At the military academy he slipped back into old vices, was court-martialed, ignored the charges and was given the heave-ho. It was about this time, I suspect, that the gossip began circulating to the effect, "What can you expect from a bastard like that?"

Thus starting as a washout, busted out of two institutions of higher learning, there was no way for Poe to go but up. Financially he never got up very far, and he never was rated a great editor.

Ten Bucks For 'The Raven'

His chronic alcoholism would be understood today as a sickness, but 100 years ago it got him listed, by even his biographers, as a bum and a barfly. Actually when not under the influence of hooch or opium, he was a gentle, well-bred, hard worker on magazine staffs, willing and able to write anything and even invent and solve cryptograms.

Poe's first real money was a prize of $100 for "M. S. Found In A Bottle." For "The Raven" he got 10 bucks.

About the only one left of the Poe dynasty who extended a loving hand to him was an aunt named Mrs. Maria Clemm who lived in Baltimore.

In 1835 he married his cousin Virginia Clemm, a beautiful girl who was only 14 at the time. She was the inspiration of "Annabel Lee" and to her he wrote "To One In Paradise."

The record of his published works during the years of his wife's illness and his own battle with the bottle are formidable. "The Fall of the House of Usher," "Murders In the Rue Morgue," "The Bells," and best of all, "The Gold Bug."

After his wife died Poe made two attempts to marry women with money. The first of these engagements went up in smoke and the second was terminated by his death in a Baltimore Hospital, Oct. 7, 1849.

As a critic he was freewheeling and, by modern standards, fair and honest. He once charged Longfellow with plagiarism, and of course in his own recourse to the vices peculiar to the literati he didn't show much originality either. But at least he wasn't a bastard.

Broadway

Leontyne Price sang "Aida" twice recently at Vienna's Statoper.

Vet producer Charles B. Maddock out of N.Y. Hospital and on the mend.

Bruce Livingston, son of Universal homeoffice publicist Milt Livingston, bar mitzvahed last week.

Cam (Mrs. Georgie Price) exhibiting her new works at the Arts Gallery on West 56th from June 6-16.

Gimbels' topper Joe Eckhouse staging an anti-jinx Friday-the-13th cocktailery at his Mayflower penthouse.

Universal prexy Milton R. Rackmil off to Europe over the weekend for 10-day visit of company's offices in London and Paris.

Stanley Warner g.m. and v.p. Harry Kalmine and SW Cinerama v.p. Bernard G. Kranze back from o.o.'ing the company's theatres on the Coast.

Harry E. Gould took over a private diningroom aboard the SS Queen Elizabeth this forenoon for his bon voyage turnout prior to today's sailing.

Due to sing at Colon Opera, in Buenos Aires, currently observing its 50th anni, is basso Fernando Coreno from Met, N.Y. (It's winter in Argentina now).

Bill Zeckendorf Jr. readying the new Playbill room in the Hotel Manhattan (ex-Lincoln) with Arthur Cantor (p.a.) and Ernest Byfield Jr. (ad agency) readying a bally campaign.

Jose Greco, a summertime regular at N. Y.'s Lewisohn Stadium, will repeat there July 19 with 20 in his entourage. His own conductor, Roger Machado, will conduct the Lewisohn orchestra.

Eleana Nikolaidi departs N.Y. July 4 for 14 weeks of concertizing in Australia. Will stopover to sing at Vineyard Festival (wine company auspices) a new longhair event near San Francisco.

Morton Metzler Jr., son of Sylvia Rosenberg, longtime exec secretary in the office of ASCAP's presidency, graduating Monday (16) from Cornell Univ. He edited the Cornell Widow, humor mag.

Reportedly the American p.r. firm for the Belgian government is urging sharper policing of prices as result of the negative reports about the hotel-motel gyp 'n' take and the general fear that Brussels expo will "price itself out of business."

Chief Justice Earl Warren and George Jessel getting Interfaith Awards Aug. 19 at Griffith Park, Washington, which President Eisenhower will present. Incidentally, says Jessel, it will be the first time he will have met the President.

Col. Serge Obolensky preemed his new apartment in the Hotel Astor, since shifting over to the Zeckendorf interests as general exec over hotel operations, and many a socialite east sider "discovered" the west side via his cocktailery.

Evelyn and Charles (adman) Schlaifer's daughter Arlene graduated Smith with highest honors, both Phi Beta Kappa and magna cum laude. Schlaifer was longtime ad-pub head of 20th-Fox until forming the ad-p.r. agency bearing his name.

Variety Club of New York, Tent 35, will pay tribute to the international officers of Variety Club at a special membership luncheon at Toots Shor's next Tuesday (17). On Wednesday (18) the international officers meet with trade press editors at the Warwick Hotel.

Haiti is dispatching as its official cultural rep to Brussels World's Fair, Jean Leon Destine and his company. Party sailed June 6 on Liberte. Will open in Madrid for theatre and video appearances prior to Belgium. Also dated in Italy, Switzerland, Germany, Britain.

The Julian T. (Rose) Abeles and the Leopold (Ruth) Friedmans to the Coast July 1 on quickie business. Abeles is special counsel to Metro; Friedman is prez of Loew's Theatres. Loew's Inc. prexy Joseph R. Vogel will also be at the studio at the time. The Abeles sail end-July for France and England, on holiday, following their Coast return.

Mrs. Donald Flamm, whose husband is a pioneer radio station owner (WMCA, N. Y.) and latterly a legit producer and realty operator, raised over $6,000 for Fountain House at their Closter, N. J., estate with a poolside French-idiomed picnic at which Sir Cedric Hardwicke, Celeste Holm, Dorothy Sarnoff, Ethel Smith and Will Holt performed.

Monsignor Ronald Macdonald, a dance band musician of the early 1920s who turned padre, celebrates the 25th anni of his ordination to the priesthood on Sunday (15). His brother, George Macdonald, was a one-time member of Paul Whiteman's orch. Friends of "Father Mac" will tender him a reception on Sunday at his school hall at St. Joseph's, Hewlett, L.I.

Mrs. Jean Picker Firstenberg, daughter of Loew's Theatres v.p. Eugene Picker and niece of United Artists v.p. Arnold Picker, graduated summa cum laude by the School of Communications & Public Relations of Boston U. Her grandfather was the late David V. Picker, film pioneer who became associated with the late Marcus Loew in the formative years of Loew's.

Manhattan Borough President Hulan E. Jack auditioned the High School of Performing Arts on Variety Street (West 46th) and indicates favorable recommendation to Mayor Wagner for continuing the "separate" school and not submerge its artistic show biz functions by integrating it with a run-of-the-mine high school. The Performing Arts student body faculty and parents had also enlisted Variety in battling such a move.

Cardinal Spellman officiated at the ceremony Sunday in the Chancery of St. Patrick's Cathedral in the presentation of the 1958 Laetare Medal to Frank M. Folsom, RCA topper, who was named last March as the year's outstanding American Catholic layman. Folsom will head for Brussels next week, per schedule, now that one of Folsom's daughters, Mrs. Ed (Betty) Leslie, is recuperating from an emergency appendectomy in White Plains Hospital. RCA prez John L. Burns left over the weekend.

At the annual meeting of Catholic Actors Guild, Walter Kiernan was elected president; vice-presidents Pat O'Brien and William Gaxton; Paul A. Lilly, recording secretary; Kay MacDonald, historian; Charles J. Maguire, chairman of the executive board; Rei Terry, social secretary (theatrical); Madeleine Larkin, social secretary (non-theatrical). Members of the executive board: Dan Bergen, Marie Bracey, Lillian Fallon, Fred Kelly, Walter Klavun, John J. Martin, J. Joseph McDermott, Hugh McGaulley, James E. McMahon, Mrs. George Meisel, Harry Oldridge, Ann Sullivan.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Character actor Gaston Modot celebrating his 50th year in films.

Edith Piaf cancelled a Scandinavian tour due to extreme fatigue and illness.

Irving Wormser, prexy of Yank indie foreign film distrib, Continental Dist. Inc., in ogling French pix for U.S. purchase.

Russo composer-pianist Dimitri Shostakovich recording his own works for Pathe-Marconi after doing several SRO concerts here.

Orson Welles's pic "Touch Of Evil" (U) finally getting the censor's approval after being held up for a few months. It's out this week.

Russ origined French ballet master of Paris Opera Ballet, Serge Lifar, refused a visa by Soviets to accompany the troupe to Moscow. This is part of an exchange setup with Bolshoi Ballet due here this week.

Legit actor-producer Sacha Pitoeff paging Yul Brynner to the boards next season in a play version of "The Brothers Karamazov." Brynner would repeat the role he did in the Metro filmization. Brynner speaks perfect French but his topheavy sked probably rules this out.

Atlantic City

By Joe W. Walker

Dave Friedberg's WMID moving from Hotel Brighton into new studio on Atlantic Ave., in mid-city.

Carlo Sardella, resort public relations man and radio figure, now associated with Max Malamut hotel enterprises.

Steve Gibson and His Red Caps into Steel Pier vaudeville with Jules Levan and orchestra in Marine Ballroom. Grady & Hurst, popular WVUE-TV duo, special attraction with their record hop.

Ottawa

Longtime local fave Jerry Cooper billtopping at Gatineau Club.

Ottawa Little Theatre staging "Tiger At the Gates."

Heather Allan Duo in Standish Hall's Cameo Lounge.

Ray Carroll Trio in Interprovincial Hotel, Hull.

Lee Henderson line skedded for Gatineau Club.

Miami-based Winnie Hoveler Dancers in 9th week at Chaudiere Club.

Peter, bar boss at Chaudiere Club, simultaneously operating "The Little Bear" Bavarian eatery in Ottawa.

Peter Mann in Ottawa House grill, backed by house's Canadian Jazz Quartet. Buddy Greco foursome in spot's Circus Lounge.

London

(*COVent Garden* 0135/6/7)

Victor Borge guest of honor at a Dorchester reception.

Jock Jacobsen leaving for N. Y. early next month for three weeks.

Shirley Bassey underwent an emergency appendectomy in Birmingham last week.

Phyllis Miller doubling in cabaret at the Stork Room and the Society.

Buddy Adler in town for confabs with Robert L. Goldstein on 20th-Fox British production lineup.

Connery Chappell, Rank studio executive, to Hollywood on prowl for talent for the studio's 1959 program.

Carl Mohner in from Vienna to join "The Passionate Summer" cast now in production for Rank at Pinewood.

Ben Henry and John Baxter named to advisory panel of joint censorship committee of Poster Advertising Industry.

Duke and Duchess of Gloucester to attend London preem of "Merry Andrew," (M-G) which will aid the Newspaper Press Fund.

Julie Andrews received a silver heart-shaped award when she attended the Variety Club Ladies Day Luncheon at the Dorchester.

Visitors from U. S.: Sid Caesar, here for a BBC-TV show; Vic Damone, for "Sunday Night at the Palladium"; and L. Arnold Weissberger, who is on a round-the-world trip.

Brussels

By John Florquin

The Peking Opera is returning for four performances.

Jan Clayton heading "Carousel" company at American Theatre.

Les Compagnons de la Chanson will be back in October.

Prince Rainier and Princess Grace due here for official opening of Monaco pavilion June 24.

British tv present at opening of film festival. Program emceed by Richard Evans and Derek Bond.

Ed Sullivan quite at home at the American Pavilion where he fathered many tv programs.

Producer Sam Spiegel in and out of the Fair where he gave a lively press conference.

Scala di Milano with "Tosca" and Renata Tebaldi as first Italian offering in International Arts program.

An American rodeo will be presented at an arena presently being erected in the vicinity of the Fair.

The Harlem Globetrotters are taking over the Palais des Sports for four nights; they have a large following here.

Mitzi Gaynor, in town for a week, hosted American reception at U.S. pavilion and personaled special screening of "South Pacific" (20th).

Gerard Philipe and Anouk will launch their "Montparnasse 19" at film fest. Lilli Palmer will ditto with her "Woman Who Knows What She Wants."

Hungarian reception to follow screening of "At Midnight," their only fest offering. Suzy Banky, star of film, and director Gyorgy Revesz to be present.

Orson Welles will make a p.a. at showing of his "Touch of Evil" at the Film Festival. Samuel Goldwyn Jr. here for premiere of his "Proud Rebel."

William Holden became an unexpected "soloist" in Benny Goodman's band when latter performed in the middle of Brussels Grand Place, packed with thousands of cheering fans.

Monday recitals at the American Theatre have featured Leontyne Price and Metropolitan's George London. Yehudi Menuhin, who opened the classical circle, scored a triumph. Queen Elizabeth present at his recital.

Russians will come out in force during the following weeks: the Bolshoi Ballet will have a season both at the Expo and the Opera House; Moscow Circus is planting its tents in town; the Moscow Symphony will play at the Beaux-Arts; Ukrainian Song & Dance Ensemble will perform, also Leonid Kogan and the Obrastzov Puppets. And the Arts Ensemble of the 15 Soviet Republics is due at the Sports Palace.

Philadelphia

Tina Louise in town to plug "God's Little Acre (UA).

Barton Frank, local cellist with New Orleans Symphony, underwent surgery at St. Luke's Hospital.

Kay Buckley, a former Miss Philadelphia, in George Gobel's pic "I Married a Woman."

Jonathan Winters, appearing at Celebrity Room, was guest at final report luncheon of local chapter of American Cancer Society.

George Lipton, director at St. John Terrell's Lambertville and Brandywine Music Circuses, will do a Broadway staging bit this fall.

Ernie Schier moves over to the Bulletin as movie critic. He was formerly with Philadelphia Daily News.

Charles Zagrans is the new Mid-Atlantic district manager for NTA Pictures, theatrical film subsidy of National Telefilm Associates.

Ernie Schier, former Daily News film reviewer and tv commentator, has joined the Bulletin where he will review films.

Bill Whyte, who left the Stanley-Warner Theatres, with the shuttering of the Orpheum Theatre, joined Neil Hellman's drive-ins to manage the Andalusia Drive-In.

Eddie Dano, young South Philadelphia singer, signed a personal management contract with Bernie Rothbard. He was a protege of the late Manie Sacks.

Bert Parks was awarded 1958 Sportsmen's Club Torch of Hope Award. George Jessel made the presentation at Rye Valley Country Club.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Mac Harris' new maitre d' at the Dunes, replacing Johnny Morelli.

Eddie & Ida Cantor celebrating their wedding anni at Tropicana.

Anthony Quinn in town catching the shows.

Freddie Fields, MCA exec and hubby of Polly Bergen, in for her Riviera opening.

Walter Winchell introed Leonard Lyons along with the other celebs at his Tropicana opening.

Joe E. Lewis opening night wire to Winchell: "Things are tough enough—stay out of my racket!"

Andre Simetes, captain at Desert Inn show room, takes over as maitre d' at the Stardust.

Ash Resnick, owner of Bob Olin's eatery in N.Y. honeymooning at El Rancho with Marilyn Johnson, former Tropip.

Leonard Lyons brought his 20-year-old son George with him. He's a senior at U. of Syracuse journalism school, and works summers on the Jersey Journal.

Walter Winchell most unhappy when he learned Trop had upped the minimum to $7.50 for his show, so he got it reduced to what the other hotels charge.

Ina Ray Hutton wed to Michael Anter, operator of Dunes beauty salon, here. Ina Ray's sister June was matron of honor, and June's hubby Axel Stordahl best man.

Local talent agent Matt Gregory picked up a piece of Lake Tahoe residential property with Jules Pursley and his wife, Mary Kaye, currently playing Harrah's Club up there.

Pearl Bailey had quite a farewell party at the Flamingo. Among those on hand: Ray Bolger, Liberace, Betty Grable, Harry James, Jack Durant, Phyllis Paul, Marie McDonald, The Four Voices, Sid Krofft, Walter Winchell, Jack Ackerman, Pinky & Bebe Lee.

Barcelona

Opening at Liceo Opera theatre of Marques de Cuevas, ballet helped by well-heralded "duel" in Paris between the Marques and choreographer Serge Lifar, which actually did not take place. House sold out here every performance.

New pocket theatre "Guimera" named after deceased legit author Angel Guimera, opened with Jose Maria de Sagarra's legit play "The Poor of Spirit and the Others." Cast Luis Orduna, Maria Matilde Almendros, Carlos Lloret and Nuria Torray.

Legit actor Fernando Granada formed new company with leading actress Maria Asquerino, while his wife Tina Gasco who had always teamed with him now has her own company as well. At the Barcelona theatre Granada presented new play "High Fidelity" by Edgar Neville.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; Union* 5-5389)

Micki Marlo, the thrush, now living here with her mother.

Fontainebleau will reopen the LaRonde with Four Aces in top-liner slot.

Tennessee Williams around town longer than usual. He's revising one of his works tried out here at little Studio theatre two winters ago.

Songstress Dolores Leigh following Roberta Sherwood pattern and moving from Murray Franklin's to her first big hotel-cafe date at the Eden Roc.

Paul Whiteman, motoring in with his family, will spend a couple of weeks here while filling two Sunday dates with U. of Miami Summer Symphony.

Brandt chain took over Cinema theatre. Plush house was originally built for supper club presentations before the war. Plans are not firmed yet, but there's possibility of legit musicals for next season.

Hollywood

Dore Schary back from Gotham.

Sam Wolf flew to London on Allied Artists biz.

Joe Hyams in for confabs with H-H-L toppers.

Gross-Krasne opened Frisco office.

Lew Sherrill on Honolulu holiday.

Benedict Bogeaus returned from Mexico.

Gene Kelly back from Hawaiian talent-scouting trek.

Keith Andes returned from Philippines.

Joseph R. Vogel in for studio huddles.

Harry Richman recuperating from surgery.

Neville Shute in for confabs with Stanley Kramer.

Chuck Connors on cross-country ballyhoo tour for "The Big Country."

Alexander Hall in Cedars for checkup.

Edward G. Robinson Jr. hospitalized with back and neck injuries.

Kenneth W. Hardy elected to directorate of Stereotoons Inc.

Jane Powell will chirp at Hollywood Bowl's Lerner & Loewe night Aug. 30.

Desilu retained Cleary-Strauss & Irwin to handle national public relations.

Cantinflas slated for personal at American Legion's July 4th show in Coliseum.

Lee Remick home from two-month "Long, Hot Summer" bally tour.

Sammy Cahn to be "roasted" by Friars at June 16 testimonial dinner.

Virgil C. Gerlach new story and research editor for Mardi Gras Productions.

Pat O'Reilly elected prexy of Radio & Television News Club of Southern California.

Midge Hamilton rejoined Russell Birdwell organization as account exec.

Y. Frank Freeman kudosed at testimonial luncheon by Motion Picture Research Council directorate.

George Slaff is chairman, Paul Wilkins vice chairman of Motion Picture Permanent Charities special budget committee.

Samuel Goldwyn and Goldwyn Jr., named "Father and Son of the Year" in field in films by National Father's Day Committee.

Chicago

(*Delaware* 7-4984)

King's IV in Chi debut at Preview.

Georgette Foster left Bob Howe flackery to have a baby.

Carl Stohn, formerly of Actors Equity here, named producer of Drury Lane Theatre by owner Tony De Santis.

Jack Rodriguez rhumba band, late of the Chez Paree, and comic Sonny Mars playing Schwartz Hotel in Elkhart Lake, Wis.

Arthur Godfrey due July 15 to lead mounted units in annual Shrine parade.

Mr. Kelly's claims Mike Nichols & Elaine May broke opening week attendance record.

Herbie Mintz moved back from Ft. Lauderdale, Fla., and making the rounds for new tv berth.

Jimmy Spitalny shuttered his all-girl employment agency to give show biz another whirl.

Janet Leigh and Tony Curtis due for local preem of "Vikings." Kirk Douglas and Miss Leigh p.a. on State-Lake stage June 16, when film opens.

Agents Marvin Himmel and Charles Hogan are co-chairmen of this year's Artists Representative Assn. golf outing being held July 8 at Southmoor Country Club.

Westport, Conn.

By Humphrey Doulens

Vincent Donehue at Norwalk.

Fred Heider of ABC production staff summering at Fairfield Beach.

Country Playhouse opening this Thursday (12).

Peter Walters back at piano at Fox Hill after winter at Manhattan's Carlton House.

Leo Miller, Variety Bridgeport stringer, back from looksee at Brussels Exposition with his wife Florrie.

Ralph Lycett, after many years handling Country Playhouse press and subscriptions, has switched to Westchester Music Tent at Rye.

Seattle

By Don Reed

Pianist Jackie Sands at Clark's Red Carpet.

Charley Howard at Top O' The Town lounge.

Chuy Reyes and Quartet into Brigadier Room of New Washington Hotel.

Pat Suzuki back at the Colony. Lurlean Hunter headlined spot for two weeks while Suzuki was gone.

OBITUARIES

HARRY MACELHONE

Harry Macelhone, 67, owner of Daunou in Paris, died June 4 in that city.

Details on page 2.

ROBERT DONAT

Robert Donat, 53, actor who won the 1939 Academy Award for his portrayal of the old English school teacher in "Goodbye Mr. Chips," died June 9 in a London hospital. He recently completed his last film role opposite Ingrid Bergman and Curt Jurgens in "The Inn of the Sixth Happiness."

Born in Withington, Manchester, England, he studied for the stage with James Bernard in Manchester. He made his first appearance in Birmingham in 1921. His debut was followed by several years in stock, repertory theatres and companies touring the English provinces.

His first London appearance was in "Knave and Queen," produced in the U.S. as "Children of Darkness. He also played the lead in a London production of "The Sleeping Clergyman." In 1933 he was chosen by the late Sir Alexander Korda for the role of Culpepper in "The Private Life of Henry VIII," with Charles Laughton. Later he played Edmond Dantes in United Artists' "The Count of Monte Cristo."

Other wellknown films in which he starred were "The 39 Steps," "The Magic Box," "The Winslow Boy," "The Young Mr. Pitt," "The Ghost Goes West," "Knight Without Armor," "The Citadel" and "Lease of Life."

His wife, actress Renee Asherson, two sons and a daughter by a previous marriage survive.

MAUDE NUGENT

Maude Nugent, 85, songwriter who wrote "Sweet Rosie O'Grady" and numerous other songs, died June 3 in New York.

She made her debut when she was 13 in her own song and dance act in Brooklyn. When she was 19 she became engaged to William Jerome, a songwriter and publisher. She introduced the song "Sweet Rosie O'Grady" herself at Tony Pastor's. Wearing her trademark, a large, blonde wig, she toured with her song and many others she wrote.

She appeared in several revues including "The Thoroughbred," "The Empire Show," and "Town Topics." Her 10 week engagement at Tony Pastor's set the record there. Her other songs include "I Can't Forget You, Honey," "Mamie Reilly," "Mary From Tipperary," "There's No Other Girl Like My Girl," "Somebody Wants You" and "My Pretty Little China Maid."

In 1943, 20th-Fox made "Sweet Rosie O'Grady," a film based on her song. Since then she made appearances only in shows reviving memories of the "Gay Nineties." She also appeared on the Ed Sullivan tv show.

Her two daughters survive.

EVELYN ELLIS

Evelyn Ellis, 64, who created the role of Bess in the 1927 hit drama "Porgy," died June 5 in Saranac Lake, New York. She had been a patient since last December at the Variety Club's Will Rogers Memorial Hospital, suffering from a heart ailment.

She made her deubt in "Othello" in Harlem's Lafayette Theatre in 1919. Later she appeared on Broadway in "Roseanne." In 1941, she played the mother in the Orson Welles staging of "Native Son." She also appeared in "Deep Are the Roots," which was staged by Elia Kazan in 1945.

Her legit credits also include "Tobacco Road," which she directed and acted; in an all-Negro Broadway production in 1950. In 1951, she appeared in a revival of "The Royal Family" at the City Center. Her last Broadway appearance was as Aunt Emma in "Touchstone" in 1953.

Since 1953 she appeared in several off-Broadway productions including "Supper for the Dead." Her films include "Lady From Shanghai" and "Joe Louis Story." She was also seen in numerous television productions.

FRANCES DUNCAN

Frances Duncan, 30, trapeze artiste with the Bertram Mills Circus, died in Aberystwyth, Wales, May 30 after a fall. She fell 30 feet into the ring as she was completing the last part of her aerial act. Distaffer had been spinning head down with her ankle in a loop. It broke and she fell to the sawdust below.

Miss Duncan, a native of Murrumbeena, Victoria, Australia, and daughter of a Melbourne contractor, had been doing acrobatics since the age of four. She performed as a child artiste in shows and pantomimes in Melbourne and Sydney, touring through Australia and New Zealand as La Frankie.

She later starred in top circuses, both in the U.K. and Australia, and was a favorite at the Tower Circus, Blackpool, Eng., where she appeared last summer. She joined the Mills Circus eight weeks ago for its summer tour.

MARTHA LEAVITT

Martha Leavitt, 49, ex-actress, drama reporter and tv writer, died May 25 in San Francisco. A native of Syracuse, N. Y., she joined the Eva Le Gallienne Repertory Theatre and played in New York and on the road for two years after graduation from college. She left the theatre to go to work for the N. Y. Herald Tribune and for more than five years reported, reviewed and wrote backstage interviews for that paper's Sunday theatre section.

Following a long illness, Miss Leavitt moved to San Francisco and in 1950 joined the tv section of the California Academy of Sciences, where she wrote and helped produce the Academy's prize-winning weekly "Science in Action" on KRON.

JOHN A. MAY

John A. May, 74, associated with Schine Enterprises of Gloversville, N.Y., for 28 years, most of the time as comptroller, died May 30 in New York after an operation. He had been in poor health for three years. A native of Pekin, Ill., he had worked for a number of upstate N.Y. banks and was with the Federal Reserve System before joining Schine in 1926. At that time Schine operated 25 houses in upstate N.Y. and Ohio.

May was credited with playing an important role in the expansion of Schine operations to some 120 theatres. He resigned from the chain four years ago.

His wife and two daughters survive.

MILTON S. SLOSSER

Milton S. Slosser, 57, longtime organist at Loew's Capitol, and most recently organist at Hotel Willard Lounge, died June 7 in Washington, after a long illness following brain surgery. He was known to capitalities and tourists for his "community sings," accompanied by organ, as curtain raiser for Capitol's vaude shows. When live entertainment bowed out of the Loew chain, he played at D. C. bistros, and had his own radio and tv shows at various times.

Surviving are his wife, daughter, father and six brothers and sisters.

LLOYD HUGHES

Lloyd Hughes, 60, former actor, died June 6 in Los Angeles. He was a charter member of the Screen Actors Guild and began his film career when he was 19 years old with King Vidor. He played the leading role in "Turn of Road" and appeared with Mary Pickford in "Tess of Storm Country." He also appeared in "Big Boy," with Al Jolson; an early production of "Moby Dick" and "Mysterious Island," with Lionel Barrymore.

His wife former actress Gloria Hope, son and daughter survive.

VIRGINIA PEARSON

Virginia Pearson, 70, silent star known for her vamp roles, died of uremic poisoning June 6 in Los Angeles. Beginning her career in stock, for two seasons she was the vamp in Robert Hilliard's "A Fool There Was," and was with William Faversham in "The Hawk."

Turning to films, Miss Pearson was with Famous Players-Lasky, Vitagraph, Fox, First National, Selznick and Universal. She was active until 1933. Sheldon Lewis, actress' husband, preceded her in death by a couple of months.

C. KING CHARNEY

C. King Charney, 65, film pioneer, died of a stroke June 5 in Hollywood. For many years he was associated with Carl Laemmle in the old Universal company, and later was with Trem Carr as an indie producer. After acting as Hollywood rep for AGFA Raw Film Corp., he became a Palm Springs hotel owner for a time.

Surviving are two brothers and a sister.

GEORGE PATERSON

Maj. George Paterson, Scottish motion picture art director, died June 3 in Washington following a cerebral hemorrhage. Art director for many J. Arthur Rank productions, as well as for other British studios, he came to this country two years ago after retirement from film work.

He is survived by his wife and daughter.

ALFRED WALDRON

Alfred Waldron, 57, veteran United Press Movietone photographer, died June 6 in Miami, Fla., after a long illness. He had a long career with Fox Movietone.

His wife, son and three daughters survive.

HERBERT HEYES

Herbert Heyes, 68, leading man in silent pictures, died May 30 in North Hollywood. He last appeared in Paramount's "A Place in the Sun."

His wife and two sons survive.

Robert E. Bollinger, 42, a singer and brother of opera singer Ann Bollinger, died June 1 in a plane crash in Mountain Home, Idaho. In 1953, he appeared with Fred Waring's Pennsylvanians. More recently, he was working in New York as a singer and advertiser for musical commercials.

Antonio Guzman Aguilera, 64, songwriter, poet and author of film scripts, died June 5 in Mexico City. His best known song was "Alla en el Rancho Grande," which became almost as popular this side of the border as in Mexico.

Teddy Ehrenthal, 72, former vaude agent in Paris, France, before World War II, died recently in Budapest, Hungary. He went there in 1945 to take over management of the Royal Orpheum Theatre.

David Stolz, 77, retired Syracuse, N.Y., druggist who was a familiar figure to show folk visiting there, died June 2 in that city. Surviving are his wife, son and a brother.

Roland C. Boening, 71, retired member of Local 110, Motion Picture Operators' Union, died June 1 in Chicago. Two brothers survive.

Mrs. Adeline Adler Victorson, 76, an actress who appeared in the original production of "Ben Hur" at the Broadway Theatre in 1899, died June 1 in Duluth, Minn.

Father, 63, of actress-model Suzy Parker, died June 9, in St. Augustine, Fla., as a result of an auto accident in which Miss Parker suffered two broken arms.

William C. Durie, 49, actor and official of St. Andrews' Play Club, died May 24 in Cupar, Fife, Scotland.

Father, 80, of Geoffrey Waddington, director of music for the Canadian Broadcasting Corp., died May 31 in Toronto.

Harry De Dio, 83, animal trainer and operator of De Dio's Circus, died May 22 in New York.

Father of Donald Buka, actor, died June 3 in Pittsburgh.

Comedy of Errors

Continued from page 2

plentiful and have already showered plenty of criticism on an appalling lack of organization and coordination. The simplest things went wrong; Miss Loren and Holden patiently awaited King Baudouin's arrival in the hall. The previous night, at the London premiere of "The Key," they had been introduced to Princess Margaret. But nobody, in Brussels, had thought such things are done and thus there was no official introduction.

The emcee, not being a film fan perhaps, mixed up the names, and the wrong stars popped up, confusing the audience as well.

Finally everybody got lined up by nationality: Jean Marais, Dominique Wilms, Magali Noel, George Reich and a few others for France; Antonella Lualdi, Franco Interlenghi, Roberto Risso for Italy; two Russian artists with unpronounceable names for the Soviet delegation; and Mitzi Gaynor, Miss Loren and Holden made their appearance.

But they didn't join the "common fry"; they kept well to themselves, cold-shouldering their applauding fellow-artists. Were they ill-advised? The effect on the public was deplorable. The producers of Miss Loren's "Black Orchid" issued a nice little item stating that "after two years in the States, she is set to learn Italian all over again."

A course of good old-fashioned European manners seems even more highly needed.

"The Key" has been well received. France offered "Cerf-Volant du Bout du Monde" (Kite from the End of the World) and "Sans Famille" (Without Relatives); Spain has "Los Jueves, Milagro" (Miracles Every Thursday); Brazil, "Rebeliao em Vila Rica"; U. S., "Raintree County" and "The Goddess"; Germany, "Endstation Liebe" (Terminal Love) and "Nasser Asphalt" (Wet Asphalt); USSR, "Dom V A Kotorom Ia Jivou" (The House Where I Live), Egypt, "Roda Calbi" and Hungry, "Ejfelkor" (At Midnight).

Harry's Bar

Continued from page 2

at Harry's New York Bar, are an impressive who's who of global visitors with some extraordinarily written expressions of affection from old customers, many world renowned.

Just Like Home

In the heyday of the 1920s, Harry's New York Bar had a nitery in the basement with talent, paid for and cuffo, the latter usually "doubling"—for kicks—from the Parisian music halls. The Empire Theatre on the Avenue Wagram, in that era, was a bigtime flagship in the tradition of Berlin's Wintergarten and London's Palladium. Today the bar remains a nostalgic "home abroad" for non-parlezvousing Americans who can get hot dogs and cold beer on draft surrounded by college pennants from almost any alma mammy extant, although not including Slippery Rock Teachers.

Macelhone who, like any boniface or waiter where the saloon traffic is heavy, had seen every form of human behaviorism, was finally floored by a 1929 request from a favored customer. Despite the excellent Pilsner and Wurtzburger at a few francs a copy, this American-in-Paris missed the "belt that the needled home brew gives me in America."

Macelhone put in an order for a shipment of two cases on every sailing of Kings Beer, a brew said to have been one of Owney Madden's operations in Brooklyn. When Harry passed the word around about "home brew imported from home" he had to increase his order to five cases per crossing. Seemingly the good German, Czech and Danish beers were not good enough for certain of his clientele.

Cooper Vs. Suzy

Continued from page 1

another star, or whether she simply hasn't yet caught on with the public. She has yet to play opposite a young man on the screen.

There is a feeling that, whereas the public doesn't necessarily reject the "old" stars, it does tend to type them much more readily than new players and gives them little chance to break out of the accustomed mould. It would certainly be difficult for Clark Gable, for instance, to shed his screen character and assume a totally different part. Helping to continue the stereotype, of course, are the old films on tv.

Occasionally, actors do get a chance to establish their versatility. Alec Guinness tried it (and failed) when he switched from comedy to stark drama in "The Prisoner," but then succeeded with a bang with his role in "Bridge on the River Kwai."

Musicians as 'Act'

Continued from page 1

spot says that her wiggling can be construed as dancing, and her groaning as singing. However, she says, most of the other major musicians such as Erroll Garner, Lionel Hampton and others indulge in this kind of physical and vocal exercise without any union or legal action.

However, it is felt that the processing of the Donegan case through rulings from the Bureau of Internal Revenue might result in a more conclusive definition of entertainment, under terms of the 20% cabaret tax. Tax rulings will be taken into consideration in the final disposition of the case by Local-802 and could conceivably have an effect upon the entire nitery industry.

MARRIAGES

Natalie Jane Weiner to Robert H. Levy, New York, June 1. Bride is daughter of publicist Ed Weiner.

Penny Roberts to Julian McDonald, Beverly Hills, Cal., May 31. Bride is daughter of newscaster Clete Roberts; he's KNXT editorial assistant.

Vicki Darnell to Richard Dickson Derby, England, June 1. Bride is a Windmill Theatre dancer.

Patricia Hardy to Richard Egan, San Francisco, June 7. Bride's an actress; he's an actor.

Dorothy Shay to Dick Looman, Los Angeles, June 6. Bride's the hillbilly singer; he's a public relations exec.

Joy Edwards to Lonnie Thompson, Fort Worth, May 31. Bride and groom are members of "Cowtown Hoedown," which is aired on KCUL in that city.

Bernard Brown to Joan How, London, June 6. Bride's a ballet dancer; he's an actor.

Patricia Anne Diamond to Horace Sutton, New York, June 8. She is a former ballet student; he's travel editor of The Saturday Review and Sports Illustrated magazines.

Lois Cohen to Howard Lucas, Chicago, June 7. She's secretary to Paramount's Chi branch manager; he's with National Telefilm Associates there.

BIRTHS

Mr. and Mrs. Tony Dante, son, Hollywood, May 28. Mother is Screen Actors Guild official; father's an actor.

Mr. and Mrs. Steve Schickel, daughter, Chicago, May 30. Father's a former deejay and now an exec with Functional Music Inc. in Chi.

Mr. and Mrs. Gerald Nell-Griffiths, daughter, London, June 1. Mother is actress Jane Griffiths.

Mr. and Mrs. David McCallum, son, London, June 2. Father's an actor; mother's actress Jill Ireland.

Dr. and Mrs. Jesse Kaye, son, Albany, June 1. Mother operates the Shelley Players, strawhat in New Scotland, N. Y.

Mr. and Mrs. Harry Fleer, daughter, Hollywood, May 26. Father is an actor.

Mr. and Mrs. David Dans, daughter, Hollywood, June 5. Father is a cameraman.

Mr. and Mrs. Ken Morris, son, Houston, recently. Father is a director on KTRK-TV in that city.

Mr. and Mrs. Gabriel de Caesar, daughter, Los Angeles, May 26. Father is assistant producer for Viscount Films.

Mr. and Mrs. Leonard Picker, daughter, Santa Monica, Cal., June 6. Mother is actress Marilee Earle; father is a United Artists coast exec.

Mr. and Mrs. Rudy Toth, son, Toronto, May 28. Father is conductor-arranger for the Canadian Broadcasting Corp.

Mr. and Mrs. Norman Campbell, daughter, Toronto, May 28. Father is producer-composer of the Canadian Broadcasting Corp.

Mr. and Mrs. Joe Naar, son, Santa Monica, Cal., June 4. Mother is former dancer Dolores Durett; father is a producer at Revue.

Mr. and Mrs. Carl Fasshauer, son, Houston, May 28. Father is biz manager of the Houston Grand Opera Assn.

Mr. and Mrs. Ken Howie, daughter, San Francisco, June 2. Mother, known professionally as Millie Ramey, is ex-producer and ex-publicity chief, KGO-AM; father's an engineer with KGO-AM and KGO-TV, Frisco.

Mr. and Mrs. Joseph Stamler, daughter, Manhasset, L.I., June 5. Father is sales manager for WABC-TV, N.Y.

Mr. and Mrs. Allen Parr, son, Santa Monica, Cal. June 5. Father is business manager for programs at CBS-TV, Hollywood.

Mr. and Mrs. Bernard Zeidman, son, New York, June 3. Father is sales manager at WABD.

Mr. and Mrs. Jack Fuller, son, New York, June 4. Father is the son of J. Clyde Fuller Jr., manager of Loew's State Theatre on Broadway.

Mr. and Mrs. Raymond Scott, daughter, Manhasset, L.I., June 6. Mother is singer Dorothy Collins; father is a bandleader.

Medals for Art

Continued from page 1

Humphrey cited the Van Cliburn triumph and the Marian Anderson tour as giant strides for overcoming Soviet advantages in the cultural field. Bill, which comes on the heels of a suggested award in the arts made by the National Assn. of Concert Managers, is a companion to a similar one introduced in the House by Rep. Frank Thompson (D., N. J.).

What the papers say about

GRANADA'S production on British Independent Television of Arthur Miller's

'ALL MY SONS'

Casting for this fine Miller play on Granada TV was faultless with specially notable performances . . . The best television drama yet to be aired on British Television.
Variety

Granada's production of 'All My Sons' has given television drama a stature seldom seen.
Daily Mirror *Circulation 4,657,873*

Arthur Miller's 'All My Sons' made him an internationally famous dramatist. Granada's revival last night showed that its power endures.
Daily Mail *Circulation 2,142,746*

Granada's fine production last November of 'Death of a Salesman' was followed on May 14th by an equally distinguished performance of 'All My Sons'.
The Times *Circulation 239,957*

Other American playwrights whose works have appeared, or will appear, on Granada television programmes:

THORNTON WILDER
WILLIAM SAROYAN
LILLIAN HELLMAN
GORE VIDAL
GEORGE BELLAK
REGINALD ROSE
SAM AND BELLA SPEWACK
ARTHUR LAURENTS

Top ranking American stars have met the 17½ million British Independent Television audience for the first time in Granada programmes

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BELLAMY, VAN FLEET B'WAY BESTS

Trib's Walter Kerr Does It Again; Toughest N.Y. Crick; Atkinson Next

By JESSE GROSS

Walter Kerr, drama critic of the Herald Tribune, is still the lead slugger among the reviewers for the New York dailies. His percentage of favorable reviews for the 1957-58 season was again lower than any of his colleagues and marked the fourth consecutive season that he's led the field in critical toughness.

Kerr's roughness, as in past semesters, is based on VARIETY's survey of the legit notices, with public b.o. response and VARIETY's own reviews sidelighted. The Trib aisle-sitter has been heading the hard-to-please category since the survey, which had been discontinued following a wrapup of the 1950-51 season, was resumed to cover the 1954-55 period.

Crowding Kerr in the k.o. division is Brooks Atkinson, of the Times, who covered 47 shows to the Trib reviewer's 50. Both issued the same number of favorable and unfavorable reviews, however, with Kerr also submitting three no-opinion notices. Richard Watts, of the Post, was the third hardest hitter, followed by Robert Coleman, of the Daily Mirror, and then John Chapman, of the News.

Frank Aston, who succeeded Tom Donnelly as reviewer for the

(Continued on page 58)

CALL 8 IN N. Y. PROBE ON SHOW BIZ COMMIES

Eight witnesses were heard yesterday (Tuesday) by the House un-American Activities Committee, which is probing anew the alleged "Communistic infiltration" in show business. The witnesses were heard in executive session in N.Y. Federal Court, Foley Square, N.Y. City. Richard Arens, the committee's counsel, refused to comment on who appeared, what was covered and whether the witnesses were cooperative. None of the unidentified witnesses made any comment.

Public hearings are scheduled to start at 10 a.m. today (Wednesday), Arens said that between 20 and 25 have been subpoenaed for these hearings, which are scheduled to last three days.

According to an unidentified staff director, the committee, headed by Rep. Moulder (D-Mo.), Gordon Scherer, (R-Ohio) and William Tuck, (D-Va.) will question the 20 or 25 on Communistic infiltration in the entertainment business and their knowledge of the Commy party's present size and strength in the U.S. During the short executive hearing the committee questioned eight witnesses, all of whom it was learned, had declined to answer questions concerning their past or present Communistic affiliations and claimed the 1st and 5th amendments.

The last public hearings held here were in 1955.

No. Vietnam Film Fest Aims at 'U.S. Imperialism'

Washington, June 17.

A new kind of film festival, directed against "U. S. imperialism," teed off past Saturday (14) in Commie-held North Vietnam, according to a dispatch from that country.

Beamed to Southeast Asia, item, relayed in English and picked up by U. S. Information Agency monitors, stated that 30 features, documentary and newsreel pix from the Red republic of Vietnam would be shown. Listed are Soviet films "exposing acts of racial discrimination in the U. S."; a Hungarian counter-revolution film, and a Japanese pic, "It's Good to Be Alive."

Film Festival Gets 'Lost' in Brussels

By HAROLD MYERS

Brussels, June 17.

It should never have happened. That seems to be the overwhelming climate of industry opinion about the Brussels Film Festival which, almost from the start, has been swamped by the World's Fair which is dominating the life of the city.

Despite the sincere efforts of the organizers and a higher-than-average standard of entries, the fest has barely made an impression on the life of the city. Many of the local inhabitants, overwhelmed by the vast array of entertainment brought in for the exposition by all the participating nations, were hardly aware that a festival had been taking place in their midst.

Yet in Cannes, Berlin and Venice, festival time is an event which attracts enormous crowds of fans,

(Continued on page 10)

SEN. JAVITS URGES 'CULTURAL' EXPANSION

Washington, June 17.

Congress was urged last week to help step up the pace of the U. S.-Soviet cultural exchange agreement by providing the necessary money and authority. Sen. Jacob Javits (R., N.Y.), in a speech on floor of the Senate, cited the progress already made in the four-month old agreement negotiated by Ambassador William Lacy and the Soviet's Georgi Zaroubin, singling out possibilities in field of film and radio-tv exchange as offering opportunities to build "some favorable climate of opin-

(Continued on page 63)

PRESTON, HORNE TOP MUSICALS

By HOBE MORRISON

Ralph Bellamy, portraying the pre-Presidential Franklin D. Roosevelt in Dore Schary's drama, "Sunrise at Campobello," was the best actor of the 1957-58 Broadway legit season. He won the citation in VARIETY's 20th annual poll of the New York first-string drama critics.

Jo Van Fleet was chosen as best actress of the season for her performance as the young future novelist's mother in "Look Homeward, Angel," the Ketti Frings dramatization of Thomas Wolfe's novel. Tied for runner-up as best actress, just one vote behind, were Lynn Fontanne, costar of Friedrich Duerrenmatt's "The Visit," and Anne Bancroft, featured femme lead in William Gibson's "Two for the Seesaw."

Robert Preston was the easy winner for the best performance by the male lead in a musical, registering in the featured role of the bamboozling band-instrument salesman in "Music Man." Lena Horne, costar of "Jamaica," was chosen for the best performance by the femme lead in a musical.

Henry Jones, playing the late Louis McHenry, FDR's confidant and political mentor, in "Sunrise at Compabello," got the nod for the best performance by an actor in a supporting role. Eileen Heck-

(Continued on page 56)

TV to Span Pond For '60 Olympics?

Rome, June 17.

An all-out effort will be made to bridge the Atlantic with a video picture in time for the 1960 Rome Olympic games. Topic has been bruited about here for some time, with RAI-TV said to be setting the giant local sports event as a target date for the ocean-spanning attempt.

Persistently hopeful talk has now been fanned by other reports that the 1960 Winter Olympics at Squaw Valley would be telecast across the ocean over the Eurovision network.

Musical Dividends

The Merrill Lynch brokerage house's permanent exhibition in Grand Central Station, N.Y., is planning a show biz dramatization of how stocks would have appreciated over the years. Thus, a stock bought in 1930 would be worth such-and-such in 1958.

The show biz gimmick that goes with it is an appropriate pop song of that era.

Nathan's Frogs-Legs-By-the-Sea But 1958 Coney Ain't No Riviera

By JO RANSON

Brooklyn, June 17.

The economic slack has hit Coney Island with the severity of a high-striker hammer. Despite the hawking of 75c portions of frogs legs at Nathan's and 40c hamburgers at the new Charcoal Dan on the old Feltman's site, the much-publicized proletarian playground is eking out a precariously carnival-like existence.

Moreover, the seaside amusement center appears resigned to the depressing fact that it has little or no chance of drawing a better type of patron. Its present customers are drawn largely from the depressed areas of the city and surrounding communities.

In the lingo of Gotham's street gangs, Coney's Bowery, Surf Avenue, and the damp caverns under the boardwalk are firstrate bopping club hangouts, eminently suitable areas for gigs or rumbles.

Aside from the handsomely-outfitted Aquarium and the freshly-painted Steeplechase Park, the island has indeed few blandishments for the guy and his gal seeking enchantment.

"To Rent" signs abound on main arteries and side streets, and the concessionaires of games and rides have been loath to apply the paint brush to their crumbling tinderboxes housing the catch-penny contrivances. There are, in fact, numerous catchpenny attractions for patrons with only a few kopecks in their pockets such as

(Continued on page 63)

Boone Doing a Graham For Church in Dallas

Dallas, June 17.

Pat Boone will lead a giant city-wide church youth rally in a matinee June 29 at Dallas Memorial Auditorium. Singer will be assisted by Bobby Morrow, Olympic sprint star. Tom Wallace, minister of the Elmwood Church of Christ, said his church and other local Churches of Christ in this area will sponsor the religioso, open to the public.

With Boone leading the group singing and taking part in a "youth problem" discussion, sponsors predict 10,000 attendance — which would be the largest Church of Christ gathering under one roof.

'Jane Eyre' Folds With 600G Loss

Huntington Hartford, adaptor and sole backer of "Jane Eyre," is believed to have dropped an estimated $600,000 on the play, which ended a seven-week Broadway run last Saturday night (14). That included losses on an interrupted tryout tour.

Prior to its opening May 1, at the Belasco, N. Y., the Courtney Burr presentation (in association with Sterling Productions) was figured to have represented about $400,000 in production costs and operating losses. That's exclusive of other expense, which Hartford, in a recent N. Y. Daily News interview, claimed was limited to a $70,000 investment in a film, which Erroll Flynn wanted to make.

The picture project was appar-

(Continued on page 54)

GOTTA DO BALLET TO BE A SOVIET SECRET COP?

Boston, June 17.

Having opened to cheers and raves in Manhattan, then toured to the Pacific coast without incident, the Moiseyev Dance Co. of Moscow finally encountered political picketing and attack here in Boston. Some 250 pickets were thrown around the Boston Garden. Thus Friday the 13th was Sol Hurok's first bit of bad luck in managing the Russian troupe.

House (13,909 cap.) was sold out, the rule throughout the tour. But the pickets weren't having any "cultural exchange" courtesy. They charged that the 102 dancers included five high-ranking Communist secret service men, dancing in with the company. Wise-

(Continued on page 11)

LEGION'S 'SOFT' KNOCKS, 'B'-GRADES FEWER FILMS

Introduction of the Roman Catholic National Legion of Decency's "adult" film rating last fall has created a sharp drop in the number of "B" (Morally Objectionable in Part for All) tags being handed out by the rating body.

Survey shows that, for the December 12 to June 12 period, the Legion reviewed 222 American and foreign films. Of these, only 34 of the Hollywood pictures (15%) rated "B" whereas in the Legion's annual report for the year ended last October the ratio of domestic Bs to the total stood at 32%.

A good many of the films that, in the past, would have been stuck with a "B" rating, now go into A-III (Morally Unobjectionable for Adults). For the first six months of 1958, the A-III ratings totalled 43; A-II (Morally Unobjectionable for Adults and Adolescents) counted in 49 and A-I (Morally Unobjectionable for General Patronage) took in 75 American films. Latter represents 33%, or about the same as the full-year percentage in 1956-57.

On the foreign side, which doesn't include the British releases

(Continued on page 18)

2 World Festival Clicks at Spoleto; O'Neill and Robbins Representing US

By TOM CURTISS

Spoleto, June 17.

Festival of Two Worlds now being held (June 4-July 1) at Spoleto, beautiful mountain town just two hours from Rome, looks set to become an annual event of international theatrical and artistic importance.

Project, is an idea of Gian-Carlo Menotti, composer of "The Medium" and "The Consul" who, though not represented on initial program (his new opera, "Maria Golovina," is to be done at Brussels Fair in August) is guiding its fortunes. Menotti bought a 15th Century house on Spoleto's main square and his new residence is the Festival's headquarters.

New hotels have been constructed in both the town and on the neighboring Monte-Luce. A Renaissance palazzo — surrounded by a romantic old garden—has been converted into a Festival club. Entrance fee is 100 lire (about 25c). Club has a dance band, a short-order kitchen which remains open until 3 a.m., and a well-stocked bar which automatically serves as the main meeting-place after theatre is out.

Sardi's a la Spoleto

In a program note explaining aims of the Festival, Menotti writes: "Spoleto offers no night clubs, no fashionable beaches or gambling casinos. Only tourists who are genuinely interested in the arts will be happy among us. For these visitors, and for the young artists who will participate in the Festival, we hope that Spoleto may in time become 'the ideal city'."

Actually, it was apparent at the

(Continued on page 11)

Five New Directors For Jewish Theatrical Guild

The Jewish Theatrical Guild of America elected five new directors: Max E. Youngstein, UA veep; Louis A. Lotito, president of City Playhouses; Leo Jaffe, v.p. of Columbia Pictures; Robert M. Weitman, CBS veepee, and Jan Murray. Reelected to the board are Wm. Degen Weinberger, chairman; Harry E. Gould, Abe Lastfogel, William Morris Jr., Emil Friedlander and Nat Lefkowitz.

Founded in 1924 by the late William Morris, the Guild has offices in the Palace Theatre Bldg. Its function is to aid the needy of show business, regardless of race, color or creed.

Also reelected were Eddie Cantor, president; Harry E. Gould, executive vice - president; Geo. Jessel, 1st vice-president; Abe Lastfogel, treasurer; Nat Lefkowitz, asst. treasurer; Leonard Sang, executive secretary. Vice-presidents are Jack Benny, Ted Lewis, Dr. Leo Michel, Emil Friedlander, Dr. George H. Solomon and Milton Weintraub.

Diana Dors' Brit. Vaude

London, June 17.

Britain's Diana Dors, who has not made a film for nine months, is skedded for an eight-week tour of Associated-British cinemas as a vaude artist. Miss Dors will net $67,200 for the stint.

She stated: "I am not sure what I am going to do. The act has not been written yet. But whatever I do I shall certainly sing."

Philly Show Biz Rolls With Punch In News Strike

Philadelphia, June 17.

Newspaper drivers' strike, now in its 18th day, has hurt entertainment biz generally, although off-season with many niteries and legit theatres closed, has minimized overall effect. First-runs incline to discount absence of advertising in town's two major dailies—Evening Bulletin and morning Inquirer—although lack of valuable Sunday spreads has caused undeniable harm in some cases.

Nabes seem to be principal sufferers along with summer playhouses which are feeling it more than anyone else. Stanley Warner expects it may run into a problem with hard ticket sale on "Gigi," which opens, hot or cold, June 25 at the Boyd. Metro wanted Sunday spreads to hypo the advance but striking papers are only being sold at main offices and scalped on streets for double price. Total circulation under this sys-

(Continued on page 63)

PHILLY OFF-LIMITS 16 NITE SPOTS FOR GI'S

Philadelphia, June 17.

Sixteen mid-city night spots and one film house were tagged off-limits for the more than 50,000 servicemen in the Philly area.

The Family Theatre, low-priced fifth-run, was banned as a hangout for bums and pickpockets.

The formal police report said the bars cited were unsanitary and frequented by prostitutes and perverts. Cafes around 13th and Locus Sts.—the "little Bohemia sector"—have been noticeably swish for years, and catering to limp-wristed set has proved profitable to operators.

Banned hangouts were Allegro, Bob's Bar, Encore Room, Forrest Bar, Garden Bar, Green Gate Bar, Hideway, Maxine's, Nick's, Pep's, Pete Hill's, Pirate Ship, Sahara, Surf Club, Club 13 and 20th Century.

New Orleans Symph's Beer-Yankee Tour

New Orleans, June 17.

Two separate tours of the New Orleans Philharmonic for the 1958-59 season have been booked, Jack F. Dalley, manager, revealed Friday (13). Each tour will be under the management of Columbia Artists of Manhattan.

The tour will begin in Texas Nov. 1 and will include Huntsville, Henderson and Greenville followed by appearances in Eldorado, Ark., Shreveport, La., and Vicksburg, Miss.

The orchestra's first continental tour on a major scale begins Jan. 21 at Greenwood, Miss. It includes concerts at Decatur, Ala., Lima and Sandusky, Ohio, Chambersburg, Lebanon and Gettysburg, Pa., Springfield and Newton, Mass., Wallingford, Conn., and Portland, Bangor and Lewiston, Me.

Heading south the orchestra will play in Nashua, N. H., Frederick, Md., Salisbury, Md., Harrisburg and Richmond, Va., Chapel Hill and Asheville, N. C., Rome, Ga., and Laurel, Miss.

The orchestra returns to New Orleans Feb. 15 to begin preparations for its home town concert of Feb. 19 in Municipal Auditorium.

Gov. of Nevada 'Oscars' Berle

Reno, June 17.

An unprecedented official award —an engraved silver plaque naming him "Mr. Entertainer" of the state of Nevada—was handed Milton Berle on Thursday (12) at the end of his Reno debut show in the top-of-the-town Mapes Skyroom.

A sellout first-night audience watched the unique presentation as Gov. Charles Russell made the formal tribute to the comedian. Onstage for the introductions were Charles Mapes Jr., owner- operator of the plush hostelry, and Rex Bell, former film star and now the state's lieutenant governor.

In making the intros, Mapes described Berle as the "greatest performer ever to appear before our footlights." Audience reaction indicated agreement.

The comic, visibly impressed, accepted the award as "a great, great thrill and a great honor."

PODHORZER CHIDES GERMANS' INACTION

If the German film lags behind in the American market, the German industry has only itself to blame, Munio Podhorzer, prez of United German Film Enterprises, said in New York last week, prior to departing for the Berlin film festival.

Podhorzer, who's also the U. S. representation of the German Export-Union, urged the Germans to take intelligent, combined action. "It is simply not enough to pay lip service to a drive to establish the German film in the U. S.," he declared. "While the French, the Italians and others have established themselves in the United States, the Germans have never made a real attempt to compete," he held.

Pointing out that "the conditions are right" and that American public is more receptive to foreign films now than ever before, Podhorzer charged "The hesitancy to act on the part of the German industry is both frustrating and deplorable. German producers scatter their shots, fail to hit the target on which they have barely focussed, and then draw back in discouragement. It is a hit-or-miss proposition which already has cost some individuals a good deal of money and which is senseless to anyone who

(Continued on page 15)

Mambo Aweigh!

San Juan, June 17.

Admiral Dan Gallery, Commander of the 16th U. S. Naval District here, is seeking State Dept. permission for the Navy's own Steel Band to go to Moscow.

He would also like to see the band tour South America and visit the places Vice-President Nixon stopped at.

Band is set for a Brussels Fair date next month.

Pretty Girls Safe, If Nixon Wasn't

San Francisco, June 17.

State Dept. had just three words for 33-dancer Frisco Ballet just before it took off on a three-and-a half month Latin America tour last Thursday (12). The words:

"*Don't talk politics.*"

Troupe met its ballet director Lew Christensen at first stop, Caracas, Venezuela, but none seemed concerned by State Dept. edict at the Frisco takeoff time. Opined balletmaster Gordon Paxman:

"No South American is going to throw stones at pretty girls."

Troupe's scheduled to dance at 30 cities in Latin America under State Dept. auspices, booked by American National Theatre & Academy (ANTA) of N. Y. Same ballet troupe was sent to Orient last year.

Show Figures Get Queen's Honors

Included Is First Representative of Sponsored Television —Damehood to Maggie Teyte

London, June 17.

Jack Hawkins, Celia Johnson and Terence Rattigan representing the theatre and films, have been made Commanders of the British Empire in the Queen's Birthday Honors List. Val Gielgud, head of radio drama for the BBC, has also been awarded the CBE, and the same title went to P.A.T. Bevan, chief engineer of the Independent Television Authority, rst commercial tv personality ever to be honored.

Frank Thistleton, lately organizing secretary of the Musicians Benevolent Fund, and N. Allin, professor of singing at the Royal Academy of Music, were others to receive the CBE.

Miss Maggie Teyte, the opera singer, has been made a Dame for her services to music, while Thomas Armstrong, principal of the Royal Academy of Music, received a Knighthood for similar services. Kenneth Crickmore, secretary and general manager of the Halle Concerts Society, was awarded the Order of the British Empire.

Sir Arthur W. Jarratt, president of the Kinematograph Renters' Society, was made a Knight Commander of the Royal Victorian Order. This entitles him to the letters KCVO after his name.

Yanks Ignore Paris 'Crisis'

Washington, June 17.

Crisis in France will have to get a lot tougher to discourage the American tourist. They are rolling into France in record-breaking numbers this season and are touring in automobiles without much thought or concern over the political situation.

Reps of the American Automobile Association report to this country that U.S. tourists now in Europe indicate no wish to shorten their trips and that those with trans-oceanic bookings have not cancelled to any extent.

Ill Lou Walters And the Sad Case Of Cafes on B'way

By ABEL GREEN

The recently spotlighted "battle of Broadway," refering to the nitery tussle between Lou Walters' old Latin Quarter versus his new Cafe de Paris, not to mention Jack Silverman's new Old Romanian (in the same building as the C. de P.), not only appears to have taken great physical toll on Walters but brings into focus anew the parlous cafe business in New York. It may be a sorry commentary that the largest city in the world seemingly can't support more than two or three cafes but, to quote that eminent saloon philosopher, Jimmy Durante, "them are the conditions what prevail."

It was Durante who, in a recent VARIETY interview, harked back to the hey-hey days of Broadway "when people first started to dress at 11 o'clock to go out into the nite clubs and 3 a.m. was like New Year's Eve." He was referring, of

(Continued on page 54)

Italo Actress Signs Up for German Films

Frankfurt, June 10.

Italian actress Giulietta Masina has signed a contract with the German producer Kurt Ulrich to run through 1960. In September, she will start work on her first pic under the contract, based on the Sudermann novel, "Jons and Erdme," with Deutsche Film House to release the pic here.

Her Italian pix, "La Strada" and "Nights of Cabiria," were big hits in Germany. It marks the first time a major Italo actress has signed an exclusive contract for German films since the end of the war.

4/18

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ABEL GREEN, Editor

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DAILY VARIETY

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Turn Houses Over to the Managers?

[CIRCUIT ONLY THE LANDLORD]

Some Southern circuits, faced with losing propositions in many situations, are mulling the possibility of turning these houses over to the local managers. Chain would then simply become the landlord.

Among the circuits thinking along that line are Georgia Theatres and some of the United Paramount chains.

Reasoning is that, under such an arrangement, the local manager would have much more of an incentive to work harder to establish the house as a money-making proposition. The circuit would have little to lose, and possibly something to gain, inasmuch as it would jack up the basic rental to include amortization of equipment, etc.

Timid, Formula-Ridden Producers, Loot-Seeking Stars Hit French Films, Like American—Graetz

Producers' reluctance to give writers their head and let them tackle challenging subjects must be blamed for the artistic "crisis" in French film production today, Paul Graetz, vet producer in France, said in New York this week.

"There is no shortage of writers," he emphasized. "It's the producers who lack courage. The situation in Europe is much the same as in the U. S. People now demand quality, not quantity."

Asked his evaluation of the general level of the French output, Graetz, who produced such classics as "Devil in the Flesh" and "God Needs Men," rated it as "poor."

Frankly dedicated to mature themes and treatment in his films, Graetz said one of the problems was steadily rising production costs on France, with some stars demanding as much as $100,000 or more per picture. This, in turn, forced producers to seek the "formula" that carried with it potential international appeal.

Graetz, who recently produced "Bitter Victory" and now is preparing "The Titans" based on the Andre Maurois book, said the appeal of "mature" entertainment was also making its impact on the tv planners. He disclosed that he had been approached to produce a tv series on the Continent for a U. S. tv outfit.

Like many another producer, Graetz deplored the large distribution overhead, saying distribu-

(Continued on page 10)

The Memorial Take

U. S. film attendance of 38,338,000 over the Memorial Day weekend set a new high record for 1958, per latest survey by Sindlinger & Co. Attendance was almost evenly divided between four-wall (18,372,000) and drive-in (19,966,000) theatres. It was the first time in the new season that outdoor attendance topped the indoor trade.

Overall attendance was 15% less than the same holiday weekend of 1957.

Own Stock Too High, Paramount In Buy Hiatus

Paramount likely will continue with the policy of buying up its own stock on the New York Stock Exchange but it appears for sure the company will not be making any purchases at this time. Reason: The stock is too expensive.

Par's idea is to acquire the issue on the open market when the trading price is low. Company in the past eight years shelled out over $35,000,000 for stock buyins at an average price of $24 per share.

But now the trading price is at the $40 level, which is high for the year, and Para is not inclined to pay that kind of money.

Msgr. Thomas F. Little, exec secretary of the Legion of Decency, in Europe for the International Catholic Film Office meets in Brussels and Paris. The theme: Promotion of good pictures.

East-West Deals Remain Vague

The U. S. State Dept. advised the American film companies some time ago they're free to make deals with Communist Albania, provided the usual procedure of advance government clearance of the pictures offered is followed.

At the same time, the government also reminded the companies that, since there are no diplomatic relations with Albania, American personnel cannot enter that country. Negotiations have to take place in Paris.

The Albanian nibble is just one more indication of the growing interest in east-west film trade. Columbia, for instance, has set up a special rep—George Pilzner—in Paris to concern himself with nothing but this type of sale. That includes arrangements for European pictures distributed by Col.

There are deals with both Hungary and Poland. But individual companies have also sold pictures to East Germany and Czechoslovakia and, reportedly, also to Roumania. Only Communist country where no deals can at the moment be made individually is Russia. Actually, both United Artists and Col at one point wanted to break away from the "united" Motion Picture Export Assn. front and sell to the Soviets, with the understanding they'd also take Russian films to the States. However, they were prevailed upon not to do so.

BRESLER GRIPE VS. 'VIKINGS'

By HY HOLLINGER

Producers and other creative personnel associated with picture-making are being "brushed off" and are losing their identity and professional standing when they team up for a project with an actor-owned independent production company, veteran producer Jerry Bresler charged in N. Y. this week. It's Bresler's contention that the actor, who is usually the star of the picture, takes all the credit for the various ingredients that go into the making of a film.

Bresler dropped his theory immediately after the Gotham premiere of "The Vikings," which he produced for Kirk Douglas' Bryna Productions. Bresler maintained that all the publicity and promotion issued in connection with "The Vikings" made it seem that Douglas had personally produced the picture. The producer, who has more than 100 Hollywood films to his credit, emphasized that he had "no bitterness toward Douglas as an individual," but indicated that his beef was against the situation in the industry that made the actor-owner receive the attention for all aspects of the production.

Share-The-Credit

Bresler conceded that press was more inclined to play up the activities of performers and acknowledged that it is only natural that the publicity campaign should revolve around the thesp. However, he feels there is a happy medium and that credit should be bestowed on other individuals associated with the production. "The credit to these people is needed for the maintenance of the stability of the industry," Bresler declared.

On the basis of his experience with "The Vikings," with which he was associated from its inception, Bresler asserted that he would register a complaint with code of ethics committee of the Screen Pro-

(Continued on page 10)

ELLIS ARNALL SEEN IN GOVERNOR RACE

Atlanta, June 17.

Ellis Arnall, president of Society of Independent Motion Picture Producers and Independent Film Producers Export Corp., is seriously considering running for governor of Georgia again.

Arnall had said earlier that he was only "watching developments," but now the talk is that he is planning a political comeback. He was Georgia's governor from 1943 to 1947, having defeated Eugene Talmadge for post.

In addition to his motion picture connections, Arnall also is prez of a life insurance company. He makes his home in Newnan, Ga., but maintains an office in Atlanta.

Munich Producer, After Manhattan, Raps 'Petty Rules' of Craft Unions; To Warn Other Germans, 'Stay Away!'

By FRED HIFT

Producers all over the world seem to have one complaint in common: It costs too much to go on location outside their own country. (Nevertheless, they go anyway.)

No exception to this generality is Utz Uttermann, producer for the Divina-Films, Munich, whose crew has been on location in and around New York for the past couple of weeks, leaving to return back home aboard the Queen Mary yesterday (Tues.). The picture being shot is "The Trapps in America," a sequel to the original, highly successful production, "The Trapp Family." Ruth Leuwerik stars.

This was Utzmann's first U.S. visit and he said he'd like to come back, but only as a tourist. "I don't think I want to film in New York again," he declared. "In fact, I think my German colleagues should be warned against coming here to work. The union conditions are impossible."

Utzmann, unlike Karl Ulrich of Berlin's Berolina outfit who came to Gotham two years ago and left in something of a huff, wasn't complaining of a lack of cooperation. In fact, having prepared the ground properly, he had no gripe on that score. What Utzmann was complaining about bitterly were the union requirements, both in terms of manpower and the "division of labor."

Too 'Jealous?'

"In Germany, when something needs to be done, if a light needs to be moved, it is moved. There isn't any question of jurisdiction, or precisely how many men it should take. It's just moved by the number of men it takes to move it. Here, you need a special man every time you want to plug in a lightcord."

The way Utzmann figures, the cost of shooting in New York (all the exteriors of the film were done in the East) equals approximately 50% of the total cost of an impor-

(Continued on page 18)

War Chest Vs. Video

London, June 17.

The Film Industry Defense Organization's committee, formed to look into the problem of feature films on tv, recently recommended that exhibitors' contributions at the rate of one farthing per paid admission should begin on Aug. 31 of this year.

The Kinematograph Renters' Society has agreed to accept this recommendation. In order to get the scheme working smoothly, members will include a clause at once on all feature pic contracts maturing on or after 31 Aug.

Krim, Benjamin From Whiz-Kids To 1958 Pioneers

Billed variously around the trade as the Whiz Kids, Rover Boys, etc., of the motion picture industry, United Artists president Arthur B. Krim and board chairman Robert S. Benjamin have now been officially designated the Motion Picture Pioneers of 1958. Their selection was voted by the board of the Pioneers, which is a fraternal and benevolent group of film vets, headed by Ned E. Depinet, at a meeting in New York last week. Testimonial is set for the Waldorf-Astoria Hotel, N. Y., Nov. 24.

Appellation would hardly seem fitting since Krim is 49 and Benjamin 48. But both started in the business on the law end (they're partners in firm of Phillips, Nizer, Benjamin & Krim) immediately following graduation from law school. And no precedents are being set either; Gus Eyssell was the Pioneer of 1948 at the age of 47.

"Pioneering" done by Krim and Benjamin was in the form of operating a distribution company and at the same time fully financing the independent producers who provided the product. This set the pattern that was to be followed substantially in the industry.

Previous Pioneers: Adolph Zukor, 947; Eyssell; Cecil B. DeMille, 1949; Spyros P. Skouras, 1950; Jack, Albert and Harry Warner, 1951; Nate J. Blumberg, 1952; Barney Balaban, 1953; Si Fabian, 1954; Herman Robbins, 1955; Robert J. O'Donnell, 1956, and Joseph R. Vogel, 1957.

Global Formula Seeks Signatures

Global license allocation formula has been finally approved by the member companies of the Motion Picture Export Assn. and went out for individual signatures this week. It's a twoyear contract, dated retroactively to Jan. 1, 1958, when the old agreement expired.

Formula doesn't radically differ from the old one, though it now includes several countries in Asia as well as Argentina. The Italian licenses are being divided under the formula and the Japanese permits will be allocated as soon as they're issued. As long as the license allocations from any one country remains constant, the formula provides that no company that is party to the agreement can lose more than one license any one year.

SHARING 'SILVER SPURS'

Ford (2d Time Winner) and Lemmon Cop Reno Honor

Reno, June 17.

Glenn Ford and Jack Lemmon, co-stars of "Cowboy" (Columbia), have been named to receive the "Silver Spurs Award" at the 25th annual Reno Rodeo on July 4-6. At the same time honors will be extended to Delmer Daves for directing the western opus.

This is the second time Ford has won the "Silver Spurs," originated in 1949 by the Reno Chamber of Commerce. Last winners included John Wayne, Gregory Peck, Gary Cooper, Alan Ladd, Spencer Tracy, James Stewart and Ford.

Azcarraga Still Likes 32c Top; Mexico's Exhibs Flourish 'Cheap'

By JOE COHEN

Mexico City, June 17.

With the increasing amount of talk about democracia in Mexico, during this election year, the show biz in this south-of-the-border-country finds itself increasingly geared to the masses. According to some of the top showbiz minds, the entertainment industry must attune itself to the needs of the people and at prices they can afford. They take the view that one branch of show biz can help another, and an inter-relationship is necessary.

Top showmen will admit that some of the reforms that were carried out were done over the protests of members of the industry, but it's claimed that they have worked out well. The most drastic step taken some years ago was the freezing of admissions in film theatres to 32c. for first runs down to 16c. for the last runs. At first, there were howls from the exhibs as well as distribs and studios. Today, according to Emilio Azcarraga, who owns more than 20 theatres as well as operating radio and television networks, any exhibitor who would want to raise prices here is out of his mind. Business, since the freeze, has increased at the rate of 10% annually. The theatre business is prosperous at all levels, and not even television has been able to cut into the theatre business. Azcarraga says that in spite of the early pressures, these strong tactics have been instrumental in maintaining the mass status of the industry. Everyone can afford films, he says, it has not priced itself out of business.

Azcarraga, a great advocate of keeping films a mass medium, is unimpressed by developments, in States, toward the film as a class medium priced up to $3.50. He even sees "Around the World in 80 Days" with Mexico's favorite comic, Cantiflas, and Cinerama as dubious bets in Mexico for their promoters at high admissions, if governmentally sanctioned. He described such attractions as, in Mexican economics, "hit and run." That's not, he opines, the way to keep them coming regularly to the pay window.

New Ideas Needed, Too

However, Azcarraga, a one-man encyclopedia of show business aspects of the Mexican situation, says that a new concept of exhibition must take place. In some situations, the film industry has to as-

(Continued on page 16)

Pending 'Chatterley' to Top Court, N. Y. Censor Pesce Roughs Imports

In the wake of the U. S. Court of Appeals ruling, upholding the banning of "Lady Chatterley's Lover" in New York state, the N. Y. censor has begun to clamp down on foreign films again. Five or six pictures lately have run into censor roadblocks.

Censor board, under director Louis M. Pesce, also is informing distributors that their license can be revoked if a film's advertising is deemed obscene, immoral, indecent, inhuman, etc., by the censors.

"Lady Chatterley's Lover" is distributed in the States by Kingsley-International. The N. Y. board originally asked for a three-minute elimination. Kingsley-International prez Edward L. Kingsley refused to do any cutting. Board of Regents then ruled the whole picture objectionable. Kingsley's attorney, Ephraim London, took the case to the N. Y. State Supreme Court, which overruled the board. It, in turn, was overruled by the Court of Appeals in a four to three ruling, with five opinions written.

London said this week that he is taking the case to the U. S. Supreme Court. Argument originally was that not only was the state's censorship system constitutional, but also that government couldn't judge a motion picture on the basis of morality. Supreme Court in the past has tended to rule against censorship, calling for tighter definitions of statutes. However, the justices have appeared unwilling to rule film pre-release censorship unconstitutional altogether.

Scope of the New York board has been whittled down by a number of High Court rulings. For a time, Pesce's department passed virtually everything, obviously bent on avoiding further legal actions. Now, however, bolstered by the Court of Appeals stand, the motion picture division appears bent on resuming the scissoring. It's felt that, in the light of this resumed activity, the Supreme Court ruling on "Lady Chatterley," likely for October, is highly important and may determine the fate of N. Y. censorship one way or the other.

Analysis of U Loss On 26 Weeks Shows Second Quarter 78% Bettered

A net loss of $519,249 after the provision of $720,000 for Federal taxes was sustained by Universal for the 26-week period ending May 3, 1958. Following the provision of dividends on preferred stock, loss is equivalent to 67c per share on the 927,254 shares outstanding.

Of the total loss of $519.249 for the 26 weeks, $425.900 was recorded during the first 13 weeks and $92,349 in the second 13 weeks, indicating an improvement of 78% in the second stanza over the first, according to Universal.

—For the equivalent 26-week period of 1957, Universal racked up a profit of $1,727,623 after providing $1,795,000 for Federal taxes. Profit was equal to $1.74 per share on the same number of shares outstanding at that time.

DOCK BATJAC FOR DOCKS

Judge Awards $6,140 Damages Vs. 'Blood Alley'

San Rafael, Cal., June 17.

A Sausalito shipbuilder last week was awarded $6,140 for damage to docks he claimed was caused by John Wayne and Wayne film companies more than three years ago in filming "Blood Alley."

Named in shipbuilder Donlon J. Arques' complaint, in addition to Wayne, were Batjac Productions and Wayne-Fellows Inc.

Arques had sought $11,000 for damage to a deep-water dock and a finger dock during the early-1955 filming. Superior Judge N. Charles Brusatori cut the award to $6,140.

Albany Variety Club formally opened its new home, a three-story-and-basement brick building at 326 State street (west of the Capitol), with a meeting of the crew, last week.

CARL FOREMAN QUIETLY BEHIND SCENES IN N.Y.

Carl Foreman, producer and screenplay author of "The Key," independent production for release by Columbia, returned to his home in England over the past weekend after a brief visit here that was devoid of any effort to bally the otherwise highly-plugged picture. Except for confabs with Col execs at the homeoffice, Foreman kept himself beyond reach.

Reason apparently is that Col brass felt that while Foreman had cleared himself of a possible rap by the House Un-American Activities Committee there was no desire to expose his name to a reprise of the matter.

Author once had been given billing as being aloof to the House group but subsequently is said to have testified freely about his political connections.

Rissien-Heilweil Team

Hollywood, June 17.

Edward L. Rissien has ankled post of v.p. of Harry Belafonte's Harbel Productions to team up with producer David Heilweil on program of theatrical features. He retains an interest in Harbel and commitment to produce one more film with Belafonte in future.

Rissien acted as co-producer with Sol C. Siegel of Belafonte's recent starrer for Metro, "End of the World."

DAFF, ABOAF IN EUROPE

To Attend Sales Meets In Seven Countries

Alfred E. Daff, executive v.p. of Universal and president of Universal International Films, is currently in Europe for a series of sales meetings in France, Germany, Italy, England, Holland, Belgium and Denmark.

Americo Aboaf, foreign sales manager and v.p. of the foreign distribution subsidiary, will accompany Daff to the meetings in France, Germany and Italy. In addition to meeting with the company's European sales supervisors and branch managers, Daff will also meet with the heads of exhibitor organizations and theatre executives.

Siegel and Brunet There, Leo's Den Doesn't Need Muchnic; Returns East

The position of George Muchnic, who went out to the Metro studio as Loew's fair-haired boy, is somewhat unclear at the moment. One thing is certain, however—Muchnic, who originally was in line to succeed Eddie Mannix as studio manager, is being shifted back to the N. Y. homeoffice.

Efforts are being made to find a spot for Muchnic in the company's international department, a division in which he had been an executive before he was transferred to the Coast. Whether Muchnic is willing to accept the new shift is still uncertain. Reports on the Coast were that he had resigned from the company, but he declined to deny or confirm the report. However, it's understood that he has a contract with the company.

There were conflicting versions concerning the reasons for Muchnic's return to New York. According to prexy Joseph R. Vogel, the appointment of Sol C. Siegel as studio production chief and the recent naming of Barrie K. Brunet as studio controller no longer necessitated the presence of an executive of Muchnic's calibre on the Coast. Vogel indicated that Muchnic had completed his task at the studio and there was no longer a need "to load" the studio with executive talent. However, he was not quite certain what post would be found for Muchnic in the N. Y. setup. At one time, Muchnic had been considered as the head of Loew's International, but the job eventually went to Morton Spring.

Another version of Muchnic's shift is that the executive had not been able to obtain the free hand at the studio that he had anticipated when he was sent out there. It's asserted that there had been been some conflict in executive duties between Muchnic and studio administrative boss Ben Thau.

Beatrice Ross Exits Rep

Beatrice Ross will exit Republic at the end of this month after an association that goes back to 1935 and involved always promotional work. Her present post is that of ad-pub director.

Miss Ross started as sales promotion manager and later was to become house organ editor and head of trade relations. She has had a particular close contact with the trade press.

National Boxoffice Survey

Trade Hits Skids; 'Pacific' Again 1st, 'Vertigo' 2d, 'Days' 3d, 'Acre' 4th; 'Kwai,' 'Search' Next

Familiar mid-June downbeat is currently in evidence in numerous key cities covered by VARIETY this session. But in communities where the school term has ended and where new, stout product is being played, biz actually is showing some improvement.

"South Pacific" (20th) is holding in first place, same as a week ago. "Vertigo" (Par), which was edged out of second place last round, is taking over second position this week.

"Around World in 80 Days" (UA) is pushing up to third spot while "God's Little Acre" (UA), in second position a week ago, is winding a strong fourth-place winner. "Bridge on River Kwai" (Col) is capturing fifth spot, same as last stanza.

"Search For Paradise" (Cinerama) is finishing in sixth position. "This Happy Feeling" (U) is seventh, same as a week ago.

"Proud Rebel" (BV), out for first time to any extent this week, is landing eighth-place money. "High School Confidential" (M-G) rounds out the Top Nine list.

"And God Created Woman" (Kings) and "Desire Under Elms" (Par) are the two runner-up pix in that sequence.

"The Vikings" (UA) looms as standout newcomer, predicated on its wonderful showing in two Broadway (N.Y.) theatres. Another potentially great new entrant, "Bravados" (20th), is wow in Chicago but only rated passable in L.A. It opens in about a week at N.Y. Paramount.

"No Time For Sergeants" (WB), which still is holding nicely in third stanza at N.Y. Music Hall, looms mighty in Chi. "Thunder Road" (UA), so-so in Cleveland, is mild in K.C. and fair in Detroit. "Peter Pan" (BV), out on reissue, is rated solid in Omaha, big in Washington, rousing in Boston and lightweight in Minneapolis.

"Seven Wonders of World" hotsy in Cleveland, is lively in L.A. "I Married a Woman" (U), good in Denver, looks fair in Toronto. "Cool and Crazy" (AI) is rated modest in Buffalo.

"Witness For Prosecution" (UA) still is fine in N.Y. on longrun. "Hot Spell" (Par), though fine in Chi, is disappointing in some five other keys. "10 North Frederick" (20th), big in Boston, looms good in N.Y. and oke in Philly.

"Horror of Dracula" (U), okay in Minneapolis, is good in N.Y. and stout in Balto. "Snow White" (BV) (reissue), boff in Ciney, is lofty in K.C. and okay in St. Louis.

"Hell To Texas" (20th), highly disappointing in some five keys, is rated good is Boston. "Attila" (Indie), fine in Frisco, is torrid in Cleveland.

"Windjammer" (NT), okay in N.Y., still is lusty in L.A. on extended-run engagements.

(Complete Boxoffice Reports on Pages 8-9-10)

French Film Industry Trying To Learn Status Under De Gaulle Govt.

Paris, June 10.

Since General de Gaulle's investiture as Premier of France, with six months of special powers, the film industry has been trying to figure how the new government will affect film affairs here. Some maintain it will practically retain its status quo while others feel that there will be some changes made.

Jacques Flaud, head of the governmental pic administrative body, the Centre Du Cinema, has gone on record as saying that any pending important film ruling will not be affected by the new governmental setup, for it has been handled on a purely administrative level sans any political overtones.

Main worry here is whether the new Film Aid Law will be passed. This is considered indispensable for film fiscal balance in France. Flaud pointed out that all the preliminaries had been gone over via meetings with film bodies, and he saw no thing to keep the new Aid Law from being passed.

Present Aid Law runs out in January 1960, and new one would concentrate on quality via special handouts to those making new, outstanding pix or giving new actors and creators a chance. Percentages on grosses (8% on local and 21% on foreign) will not have to be invested in production at once. This would cut down on overproduction and allow for bigger and better pix, it is hoped.

The film biz still is not sure what cabinet jurisdiction it will come under. Formerly under the Ministry of Commerce and Industry, now a State Secretariat, it is felt that films may land either under Information, run by Andre Malraux, author-filmmaker, playwright or under a new post called Arts and Letters.

Though the cinema is involved in the special powers handed Premier de Gaulle, it is felt that no crucial aspects of the film formation here will be changed radically. It will still take time to know exactly how films will fare under de Gaulle when it is placed under its proper ministry, and direct liaison is set up.

American majors and the Motion Picture Export Assn. are sitting tight. Although it is felt that France's dire need to establish a better balance of payments may cut into Yank remittances, it is thought this may be balanced by the amount of revenue that comes into French coffers from the Yank film via license payments, taxes, etc.

It is now a waiting game, both for the French film industry and the Yank distribs and MPEA.

TURKEY'S STRONG MAN LOOMS AS BIOPIC

Indie producer Nick Pery has acquired from Universal the rights which the studio had in "Ataturk," life story of Kemal Ataturk, the architect of modern Turkey.

The option includes the rights to the book, "Ghosts on Horseback," by Ray Brock and to a screenplay by Borden Chase, Pery plans to film "Ataturk" upon completion of production and distribution arrangements. He plans to shoot the exteriors in Turkey and the interiors in Rome.

De Gaulle on Common Mart

Paris June 17.

Economic experts are not entirely in accord here as to what effect the advent of General de Gaulle to power will have on the Common Market. The new Finance Minister, Antoine Pinay, said there were priorities before the CM could be attended as early as next January.

Naturally, film people are watching the government's attitude towards the CM since it may affect the current planning for coproductions and free zone pix trading within the CM signatory territories. Observers feel that de Gaulle's government will respect all prior treaties which includes the CM. One problem is the solving of the country's balance of payments, which could be cleared up if the Algerian trouble is resolved and that terrific money outlay is taken off the fiscal back of the government.

ITALIAN FIRM SUES

Charges Carl Dudley Switch To England Was Breach

Los Angeles, June 17.

Ameurope, an Italian corporation, brought breach-of-contract suit for $225,000 in Federal Court here against Carl W. Dudley, Dudley Pictures Corp., Dudley Pictures International and RKO Teleradio Pictures.

Complaint charges that Dudley, in a co-production deal to make feature, "Assignment Africa," in Africa, with processing to be completed in Italy, breached pact by taking negative for processing to England.

RKO is named for assertedly failing to recognize Ameurope's rights in matter.

L. A. to N. Y.

Samuel Z. Arkoff
Fred Briskin
Ann Corio
Ken Englund
Manny Harmon
Tab Hunter
Joe Hyams
Leo Jaffe
Bernie Kamber
Howard Keel
Fred Kohlmar
Stanley Kramer
Michael Landon
Barbara Nichols
Kim Novak
Robert H. O'Brien
Earl S. Peed
James Schulke
George Seaton
Ray Stark
Gale Storm
Forrest Tucker
Joseph R. Vogel
Fredd Wayne
Keenan Wynn

N. Y. to L. A.

Paul W. Benson
Tony Curtis
Eva Gabor
Lisa Kirk
Janet Leigh
Ethel Merman
N. Richard Nash
Bobby Short
Charlotte Van Lein

Lou Morheim will novelize his screenplay, "The Last Blitzkreig," which Sam Katzman is filming in Holland for Columbia Pictures, for Signet Books, Tome will hit stands coincident with release of film.

N. Y. to Europe

Samuel Bronston
Geraldine Brooks
Salvatore Casolaro
Frank M. Folsom
Zack Freedman
Paul Graetz
Russell Holman
Nicholas Joy
Arthur B. Krim
Fernando Lamas
David Merrick
Serge Obolensky
Jerry Pickman
Munio Podhorzer
Norman Rosemont
Herbert Sargent
Natalie Schafer
Edwin Tetlow
King Vidor
George Weltner
Yale Glee Club
Frances Yeend

Europe to N. Y.

Buddy Adler
Harold Boxall
Peter Cotes
Jerry Gaghan
Mitzi Gaynor
Barnett Glassman
Milton Goldman
Benny Goodman
Joseph Green
Jerome Lawrence
Robert E. Lee
Lilo
Anita Loos
Phil Moore
Dorothy O'Hearne
Walter O'Hearne
Roger L. Stevens
Frank Sinatra
Jule Styne
Janet Waldo
L. Arnold Weissberger
Dickens J. Wright

'LEAD' EXHIBS, BUT NOWHERE

New York Sound Track

Her Serene Highness GRACE KELLY of Philadelphia is having just too much satisfaction being Princess of Monaco ever to return to the film studio grind of Hollywood. Such was the unmistakable impression of U.S. film folk in Monte Carlo over weekend for FRANK SINATRA'S gala charity preem of "Kings Go Forth". The lady likes playing "Queen"—all agreed.

United Artists probably spent $30,000 to junket in 65 newsmen from Europe and U.S. for the Monte Carlo opening which netted $16,000 for charity. Tickets to see film cost 2,000 francs. Party at Sporting Club afterward cost about $28 per head. Some 500 donated albums from Capitol Records auctioned off at $11 each for United Nations Children's Fund. Sinatra did a 40-minute songalog to rousing response while Rainier and Grace made with the royal graciousness.

Montgomery Clift and **Marlene Dietrich** believed set for a modern film version of "Hamlet," planned in Germany by director **Helmut Kautner** . . . Trans-Lux diversifying.

Paul Crane, Loew's International traffic manager, marks his 36th anni with the company on June 22 . . . Title of **Andrew** and **Virginia Stone's** suspense film, for Metro, "Terror at Sea," has been changed to "The Decks Ran Red" . . . French Government Tourist Bureau is distributing 10,000 posters adapted from M-G's "Gigi" . . . **George K. Arthur** is handling the theatrical distribution of 13-minute animated films made by Transfilm for the Standard Oil Company of New Jersey. Pic has been dubbed into eight languages . . . Universal has set a tv spot campaign with WRCA-TV in connection with the 100-theatre greater New York saturation booking of "Horror of Dracula" starting June 27 . . . **Samuel Goldwyn** and **Samuel Goldwyn Jr.** named "father and son of the year" in motion picture field by National Father's Day Committee . . . **Norman Rosemont,** general manager of Lowal Inc. (**Alan Jay Lerner** and **Frederick Loewe**) off to Europe to confer with Loew's reps on music promotion for "Gigi" . . . **George Pal** leaves for England next month to complete the filming on "tom thumb" . . . **N. Richard Nash** off to the Coast to make technical changes in his screenplay of "Porgy and Bess."

Tom Johnston, p.r. topper for the Canadian Film Board in Montreal, in a bad auto accident while on route to Quebec . . . New pitch by p.r. outfits to producers: Publicize your scripts so important stars will get interested! . . . "Old Man and the Sea" got the International Catholic Film Office prize at Brussels as having "best furthered the moral and spiritual values within the framework of the humanitarian ideals of the (Brussels) Fair."

Double preem of the **Brigitte Bardot** starrer, "The Night Heaven Fell," at the Odeon and Fine Arts theatres in N. Y. July 2 has been cancelled. Chances are the Fine Arts will get Columbia's "The Key" if owner **Richard Davis** goes for the switch. The Bardot pic now will first open on the Coast. It's being reedited in Paris.

Eddie Cronenweth, gallery cameraman with Columbia Pictures, may be the possessor of some sort of record for continued employment on the Hollywood scene. With the exception of vacations, he has worked 26 years continuously without a layoff. Cronenweth is on a 52 week contract with Columbia. Has been with that outfit for 16 years. Came to that lot from MGM with whom he had been for 10 years. He's shooting stills at the "Miss Casey Jones" location at Chester, Conn.

Universal ad-pub execs **Phil Gerard** and **Charles Simonelli** gifted critics with a bottle of vodka and can of tomato juice in behalf of "Count Dracula who expresses his pleasure for your warm review of 'Horror of Dracula.' He invites you to imbibe his courage cocktail known hereabouts as a Bloody Mary."

William McCleery, recently established in Philadelphia as a new associate editor of the Ladies Home Journal, is author of a forthcoming stage play "Inside Story" about a Hollywood star heading for Broadway in a legit vehicle . . . McCleery authored "Hope For the Best" (1945) and "Parlor Story" (1947) but in recent years has been turning out full-hour adaptations for video from his home in Peterborough, N. H. hard by the MacDowell Colony . . . **Halsey Raines** who is currently assigned by Paramount to the **Sophia Loren** film, "That Kind of Woman," which will be shooting in greater N. Y. most of the summer, had over 20 years tenure in the Metro publicity dept. locally.

Items from Brussels, Belgium: **Richard Davis** of N.Y.'s Fine Arts Theatre, sole U.S. importer to attend the Brussels film fest, was displaying interest in a Czech and Italian entry . . . **Sam Goldwyn Jr.** came in to attend the presentation of "The Proud Rebel" and feted by Metro at press luncheon in the swank Atomium restaurant inside the Exposition grounds . . . Receptions have been on a modest scale, giving the Americans a walkaway victory with their midnight party at the American Pavilion. **Fred Gronich,** MPA continental manager, who organized the shindig, got the stars of "Carousel" (currently appearing in the American Theatre) and the visiting Rodeo (playing in the town) to entertain the guests . . . Delegates to the general assembly of the International Federation of Film Procedure include **Charles F. Baldwin,** who succeeded the late **Fayette W. Allport** as the MPAA rep, **Arthur Watkins** who followed **Sir Henry French** as the British nominee, **Walter Koppel** (Hamburg), **Dr. Gunther Schwartz** (Frankfurt) and **Otto Sonnenfeld** (Israel). Main topic on the first day: What action to be taken against member countries which had failed to pay their annual dues. Decision: to send each of the defaulters a letter. Second day largely given over to a visit to the Gaevert plant in Antwerp. Some delegates, apparently, also attempted to revive the idea of a World Film Congress, which has been negatived on previous occasions . . . The Prix du Chevalier de la Barre, originated in Cannes last year and awarded to films illustrating the spirit of tolerance, went to "Paths of Glory" and "A Man is Ten Feet Tall." First got the nod for its condemnation of the horrors and injustices of war, the second for "the glorification of human fraternity and solidarity." . . . Warners tossed a cocktailery for composer **Dimitri Tiomkin** after the screening of "The Old Man and the Sea." . . . Closing attraction of the fest was a gala ball at the Palais de l'Elegance, at 1,000 francs $20) per plate, including supper and a half bottle of champagne. Attractions incude the **Sidney Bechet** and **Francis Bay** orchs., and the Soviet clown, **Popov** . . . The International Federation of the Association of Film Authors, held its fifth congress during the fest.

In receiving an award from the General Federation of Women's Clubs in Detroit for producing "The Spirit of St. Louis," **Leland Hayward** made these comments.

"Marlon Brando is about the only recent male with real talent. **Audrey Hepburn** is good, although she's more popular abroad than she is in the United States."

Hayward said **Greta Garbo** is the most beautiful woman he ever worked with. He told how he had spent years trying to get her back into pictures.

"Movie actresses don't last as long as male stars, although there are exceptions. But most of today's top stars were the steadies of 30 years ago. **Gary Cooper** is better than he ever was. So is **Jimmy Stewart,** who is the pleasantest actor I ever worked with. **Ginger Rogers** isn't doing much any more, but she still looks like a girl of 18. **Joan Crawford** still has the old drive.

BIZ-BALLY BUST STIRS GLOOM

The "business building" drive fiasco, brought about by the exhibitors' failure to live up to their contribution pledges, has served to vividly demonstrate the wide gulf that exists between the "enlightened" exhib leadership and the rank-and-file of theatre operators.

In a larger sense, it also apparently has driven the last nail into the coffin of industry "unity" and has virtually eliminated any future attempts to rally all segments of the film biz into any joint efforts.

One top exhibition leader, whose name has been prominent in industry affairs for a long time, put it very bluntly this week. "I never believed in this whole business building drive," he said. "It's not geared to exhibition's needs. To me this failure, which is now being blamed—and justly I suppose—on the exhibitors, simply proves what has been obvious ever since the consent decree. There is no such thing as an 'industry' and this business building farce makes that clear. In my opinion this spells the end to all "industry' endeavors, possibly for all time to come."

Rap TOA'S Stellings

The same man, who asked that his name be withheld to escape brickbats, also stated a very blunt opinion regarding Ernest G. Stellings, president of the Theatre Owners of America. "I think he's the worst-informed TOA head we've ever had," he declared. "He promised a lot of things which he must have known, or at least should have known, he could never deliver."

Some others in exhibition tend to agree with this harsh judgment. While Stellings is credited with a great deal of enthusiasm and good will, he's nevertheless blamed for committing exhibition to a degree which has established that he's not in tune with the thinking of his TOA membership, excepting some of the big circuits, which have come up with the required coin.

Total business building campaign was budgeted at $2,300,000, with production-distribution matching exhibition dollar for dollar. First project was the institutional radio campaign, with a $300,000 nut. It's now been postponed (probably indefinitely) pending further "income."

There's bad feeling on the distribution-production side, frequent comment being that a lot of time and effort had gone into preparing the drive and that all this had been aborted by unfilled exhibition promises. Question of where the exact blame must be put is a mute one. Certainly, the answer isn't as one-sided as it would appear.

The number of industry-conscious exhibitors, men who feel they have a responsibility to the whole of the business, is comparatively small though being frequently in leading positions in the trade organizations, their voices can easily be mistaken for the majority of exhibition thinking. Fact seems to be that the majority of theatremen have virtually no sense of "belonging" to a very special business and their interests are purely those of the retailer who worries about two things only: 1. Whether the public will buy, and 2. Whether he can get the right merchandise at the right price.

Frustrating Angles

It is difficult to convince the man who runs a couple of houses in Wyoming or down in Georgia that he must see the "overall" picture, particularly if this involves contributing to an effort that does not benefit him alone, and may not even benefit him tangibly at all. It is the basic, and not necessarily "intelligent" mentality which has frustrated many a previous attempt to rouse exhibition to industry "causes" or even to lure its members back to primary concepts of showmanship, which distribution has long charged are sadly lacking on the theatre level.

This individualistic exhibitor attitude was aptly dramatized at one regional meeting of an exhibitor

(Continued on page 16)

Another Pioneer, Nate Spingold, Dies

Man of Many Enthusiasms—One Who 'Stood Up To' The Formidable Harry Cohn

Nate B. Spingold, vice-president and director of Columbia Pictures, who died at 72 after a long illness at his home, 12 East 77th St., New York, was a veteran showman who had traversed a long route before becoming one of "the big three" of the film company. Next to founder-president Harry Cohn and exec veepee Jack Cohn, the two brothers who lent their initials to the original CBC Films before it became Col, Spingold was the largest stockholder. [Jack Cohn had died two years ago.]

At the Nate B. Spingold services yesterday (Tues.), with some 500 turning out at New York's Temple Emanuel, including virtually every industry executive. Eric Johnston's brief eulogy stressed the late Columbia Pictures veepee's pride of industry. "He made every industry problem and every industry cause a Spingold problem or cause," said the prexy of the Motion Picture Assn. of America.

As veep of advertising and promotion he was also a general policy-making exec of Columbia and regarded as one of the few execs who "stood up to Harry Cohn." The late president of Col (he died two months ago) respected Spingold's counsel and sagacity on properties, production values, merchandising and all that goes with it.

He brought to the picture business, which he only entered some 26 years ago, a veteran training as a Chicago newspaperman, theatrical manager, agent (William Morris agency) and law. He originally

(Continued on page 11)

Sez Ed Silverman

The "I Scared 'Em Good" headline in recent VARIETY accompanying the remarks of Edwin Silverman, president of the Essaness Theatres Corp. of Chicago, is not a true reflection of his statement, according to the Chi showman.

"I don't like that phrase," he said. "I'm a stable citizen and I don't speak like that." Silverman reiterated that his only aim in predicting the possible shutdown of Hollywood studios was to express concern for the future of the industry if the major companies unloaded their post-1948 films to television. The industry, he stressed, "hasn't got a chance" if the post-'48 pix are released to tv.

Wall St. Renews 'Faith' in Film Shares, It Seems

Paramount stock on the New York Stock Exchange hit a new high last week (of $40.12½ per share) and the Loew's issue was among the most actively traded of all stocks listed on the big board last Friday (13) with 25,300 shares having exchanged hands.

In the past six months United Artists, having closed the week at $22.12, has gained more than 50% in per share value.

Virtually all other film company issues are near high-level marks for the year.

This is a remarkable show of faith in the film business on the past of Wall Street in light of the trade's well-publicized uncertainties and the earnings downbeat at several outfits.

A prominent trade economist, whose views were solicited, offered an explanation. He said there are two "general factors" involved. First is that the entire stock market is riding high and the film trade is tagging along. Second, this is the time of the year when public investors look for a marked upturn in picture business.

Louis A. Green's Hand Seen Behind Buy-Surge In Loew's at Exchange

Recent activity in Loew's stock is believed attributable to purchases being made by brokerage firms and individuals friendly to Louis A. Green, the Loew's director who is taking a key role in the company's activities. Green's close associate, Jerome A. Newman, is chairman of Loew's financial committee.

In addition, it's reported that buyups are being made indirectly by Lehman Bros. and Lazard Freres, the Wall Street banking firms closed associated with Loew's. Lehman Bros. recently established a new mutual fund, the One William St. Fund, and Lazard is launching a similar mutual fund, the Lazard Fund, in about two weeks. Both these funds, backed by about $200,000,000 each, will be in a good position to purchase Loew's shares, it's said. Although it's pointed out that Loew's shares are not the type that would be picked up by a mutual fund, it's noted that the book value of the company's stock is much higher than the market price and the funds would conceiveably take a chance on the stock under that basis.

End 'A' and 'B' As Is, New Reg Aid To Small Fests

Brussels, June 17.

A new policy on international film festivals was agreed last week by the General Assembly of the International Federation of Film Producers. It was agreed to end the present "A" and "B" classifications, and to put a new formula into operation next year.

Although dispensing with the labels, it was decided that there should be no more than three or four fests a year in the "A" class—the category applying to the annual junkets in Cannes, Berlin and Venice. For these the same principals will apply, particularly that entries must not have been shown outside their countries of origin prior to the festival.

That condition, however, will no longer operate for fests in the former "B" category, such as Locarno, San Sebastian, etc. The arrangement was warmly welcomed by the smaller festival organizing countries who, without the inducement of free licenses in exchange for entries, had always experienced difficulty in finding suitable new product. Now they felt the ending of the restriction would give them a freer and wider choice, and raise the standard of the films they could screen.

Lester Cowan in San Juan

San Juan, June 17.

Lester Cowan was here last week for further huddles with government execs regarding his proposed studio.

With him was Louis Green of Stryker & Brown on behalf of a Wall Street group interested in the project. Aim would be to make a pilot plant here for location films.

Life Begins at 17

Joys and sorrows of teenaged romance, with double-meaning sex angles for sensational exploitation. Satisfactory for teenage fans.

Hollywood, June 13.

Columbia release of a Sam Katzman production. Stars Mark Damon, Dorothy Johnson, Edward Byrnes. Directed by Arthur Dreifuss. Screenplay, Richard Baer; camera, Fred Jackman; editor, Saul A. Goodkind. Previewed in Hollywood, June 12, '58. Running time, 74 MINS.

Russ Lippincott	Mark Damon
Elaine Peck	Dorothy Johnson
Jim	Ed Byrnes
Virginia Peck	Ann Doran
Harry Peck	Hugh Sanders
Carol Peck	Luana Anders
Pooky Peck	Cathy O'Neill
Mr. Lippincott	George Eldredge
Earl Williamson	Tommy Ivo
Allen Sperry	Bob Dennis
George Tewksbury	Robert Moechel
Mr. Tilling	Maurice Manson

"Life Begins At 17," a Sam Katzman production for Columbia, has the virtue of being a teen-age picture aimed at teen-agers that is not about the hot rod-switch blade set. It does get into some rather sticky sex involving a false pregnancy and the villains of the piece are, as usual, dense and unsympathetic parents, but for the audience it is aimed at it will probably be popular. Particularly since it lends itself to lurid exploitation.

Luana Anders plays the ugly duckling daughter of Hugh Sanders and Ann Doran. To get a date with her beautiful older sister, Dorothy Johnson, prep school student Mark Damon dates her and pretends he finds her attractive. When Miss Anders discovers she has been a pawn in a plot, she rebels and claims she is about to have Damon's baby. It turns out by this time that he has actually been captured by her off-beat charm, the older sister is united with her longtime beau, Edward Byrnes, and the adults are put in their proper place — the back ground.

Richard Baer's screenplay is inventive and well-plotted and Arthur Dreifuss' direction keeps it going interestingly. The mostly youngthful cast is attractive and capable.

There is a melodic "title" song but unfortunately its title is that used while the picture was in production, "The Teen Age Story." Still, it should be a selling aid.

Powe.

Gunman's Walk
(COLOR-C'SCOPE)

Good b.o. prospects for this action melodrama of youth-age, parent-son conflict set in the frontier west. Special teener appeal in star names.

Hollywood, June 13.

Columbia release of a Fred Kohlmar production. Stars Van Heflin, Tab Hunter; costars Kathryn Grant, James Darren. Director, Phil Karlson. Screenplay, Frank Nugent; from a story by Dic Hardman; camera, Charles Lawton, Jr.; music, George Duning; editor, Jerome Thoms. Previewed at the studio, June 10, '58. Running time, 95 MINS.

Lee Hackett	Van Heflin
Ed Hackett	Tab Hunter
Alice Chouard	Kathryn Grant
Davy Hackett	James Darren
Will Motely	Mickey Shaughnessy
Harry Brill	Robert F. Simon
Parcell Avery	Edward Platt
Jensen Sieverts	Ray Teal
Bob Selkirk	Paul Birch
Curly	Michael Granger
Judge	Will Wright
Black Horse	Chief Blue Eagle
Paul Chouard	Paul Convy
Cook	Paul E. Burns
Bartender	Paul Bryar
Rev. Arthur Stotheby	Everett Glass
Mrs. Stotheby	Dorothy Adams

"Gunman's Walk" shapes up as a promising box office come-on with three young stars, Tab Hunter, Kathryn Grant and James Darren, given solid backing in the age-youth conflict story by Van Heflin. The Columbia presentation, produced by Fred Kohlmar and directed by Phil Karlson, has been given a handsome production in CinemaScope and Technicolor that should mean brisk business at the box office.

Frank Nugent's screenplay, from a story by Ric Hardman, has Hunter and Darren as sons of Heflin, a western rancher in the old tradition, who brought law and order to the country with his own guns. He finds it hard to adjust to the changing order of things, towns, fences and established law, and subconsciously encourages one son, Hunter, to be the kind of rugged individual that is outmoded in the new setup. The other boy, Darren, through neglect, develops more naturally as a young man and as a person in accord with the times as they are. The situation comes to a climax when Hunter, trying to outdo the legend of his father, goes bad in a series of killings.

There is more subtlety than this simple outline in Nugent's screenplay, the personal relations between the brothers, the introduction of Miss Grant as a half Indian girl and the racial discrimination she suffers, but basically it is a story—and a good one—of men who failed to grow up with the country.

The characters are complex because Heflin, through his ignorance, is actually the heavy, although Hunter is made to seem that. It is not quite right that Heflin, in the end, should be comforted by Darren and Miss Grant, after Hunter has been shot (by the father) to prevent him prolonging his gun-slinging career. But it is realistic, and Heflin's rock-hard performance makes it believable and sympathetic. Hunter is cold and deadly, his boyishness underlining the ferocious hate that explodes from his guns.

Darren's role of the good son seems relatively mild in comparison, but he endows it with gentleness and interest so he is not submerged. Miss Grant, as the half-breed girl, is fine. Others in the cast who contribute include Mickey Shaughnessy, Robert F. Simon, Edward Platt, Ray Teal, Paul Birch, Michael Granger and Will Wright.

Although Fred Kohlmar's production is a period piece, it has contemporary pertinancy with the outspoken discussion of the racial elements, in this case, of course, involving the Indians. Phil Karlson's direction sets up the different characters and keeps each one distinct in his own development as well as in relation to the others.

Charles Lawton Jr.'s camera work is equally good in the interior and closeup shots, and in the sweeping panoramas. George Duning's effective score, well conducted by Morris Stoloff, points up the story's drama. Other technical credits, art direction by Robert Peterson, set decoration by Frank A. Tuttle sound by John Livadary and editing by Jerome Thoms, are all first-rate. *Powe.*

The Revenge of Frankenstein
(BRITISH—COLOR)

Successor to last year's successful "Curse of Frankenstein," should have same strong b.o.

Hollywood, June 13.

Columbia release of an Anthony Hinds production. Stars Peter Cushing, Francis Matthews, Eunice Gayson, Michael Gwynn. Executive producer, Michael Carreras; director, Terence Fisher; screenplay, Jimmy Sangster, with additional dialog by Hurford Janes; camera, Jack Asher; music, Leonard Salzedo; editor, Alfred Cox. Previewed in Hollywood, June 13, '58. Running time, 89 MINS.

Dr. Victor Stein	Peter Cushing
Dr. Hans Kleve	Francis Matthews
Margaret	Eunice Gayson
Karl	Michael Gwynn
Bergman	John Welsh
Fritz	Lionel Jeffries
Dwarf	Oscar Quitak
Up Patient	Richard Wordsworth
President	Charles Lloyd Pack
Inspector	John Stuart

"The Revenge of Frankenstein" is made by the same team, including Peter Cushing as Baron Frankenstein, that made last year's highly successful "Curse of Frankenstein." A Hammer production, released this time by Columbia, "Revenge" is also in blood-red color, as was the earlier picture, and should prove to have the same pull as its predecessor. It's a high grade horror film, gory enough to give adults a squeamish second thought and a thoroughly unpleasant one. The kids apparently are impervious.

Cushing, as the famed medical experimenter, is still determined to make a monster, although that is not how he would put it. Despite official pressure, Frankenstein is again collecting bits of bone and tissue, muscle and blood, to put together a man of his creation. Again he succeeds, but again something goes wrong and his creature—through brain damage—becomes a cannibal, slavering blood and saliva before he is destroyed. Frankenstein, surely the most indomitable medical experimenter in history, again outwits and eludes his would-be captors. As the film ends he has set up practice again, this time in London, and another juicy sequel can be expected.

Anthony Hinds' production, for which Michael Carreras was executive producer, is a rich one. The settings, the costumes and other physical aspects are on the level of any top production. The screenplay, by Jimmy Sangster, with additional dialog by Hurford Janes, is well-plotted, peopled with interesting characters, aided by good performances from Francis Matthews as his chief assistant; Eunice Gayson, Michael Gwynn, John Welsh, Lionel Jeffries, Oscar Quitak, Richard Wordworth and Charles Lloyd Pack.

Jack Asher's photography and Leonard Salzedo's music are other plus values of the production. *Powe.*

Hot Car Girl

Teenage exploitation item. Satisfactory.

Hollywood, June 13.

Allied Artists release of a Gene Corman production. Stars Richard Bakalyan, June Kenney, John Brinkley. Executive producer, Roger Corman; director, Bernard L. Kowalski; screenplay, Leo Gordon; camera, John M. Nickolaus Jr.; music, Cal Tjader; editor, Irene Morra. Previewed in Hollywood, June 11, '58. Running time, 71 MINS.

Duke	Richard Bakalyan
Peg	June Kenney
Fred	John Brinkley
Ryan	Robert Knapp
Janice	Jana Lund
Mickey	Sheila McKay
Joe	Bruno Ve Soto
Mrs. Dale	George Albertson
Older Sheriff	Jack Lambert
Young Sheriff	Ed Nelson
Dolman	Hal Smith
Desk Sergeant	Howard Culver
Mr. Wheeler	Tyler McVey

The juvenile heroes of "Hot Car Girl" make a living by stealing auto accessories and spend their leisure hours drinking spiked soft drinks illegally peddled. In a way, the Gene Corman production for Allied Artists has its salutary effects, because this life of crime looks so depressing that it is unlikely to make many recruits. The production will probably be an okay presentation for houses playing this kind of attraction.

Richard Bakalyan is the leading delihquent in the screenplay by Leo Gordon, with his chief confederate John Brinkley. Bakalyan takes up with a nice girl, June Kenney, but gets annoyed when she suggests he give up his career of petty theft. In a pique he indulges in an impromptu race with Jana Lund, their cars collide and Miss Lund is killed. Bakalyan takes it on the lam, holes up in a remote cave and is eventually flushed out by police tear gas and killed. Chivalrously, he leaves a note exonerating Miss Kenney. The explanation for his behavior is that he was once beaten up by the cops as a kid. Unfortunately, his character makes a case in favor of police brutality.

Bernard L. Kowalski's direction does a good job of making this shaky premise seem valid. He keeps his story going at a nervous pace, his young players give believable portrayals and the story, while unsatisfactory, is absorbing. Cal Tjader's unusual musical background is adroitly utilized to accent the unhealthy mood and atmosphere.

Others in the cast besides the principals who do creditable work include Robert Knapp, Sheila McKay, Bruno Ve Soto and Grace Albertson.

John M. Nickolaus Jr.'s photography has an appropriately realistic flavor. *Powe.*

The Cry-Baby Killer

Topical values and youth appeal make this a satisfactory entry for houses specializing in teen audiences.

Hollywood, June 13.

Allied Artists release of a David Kramarsky-David March production. Stars Harry Lauter, Jack Nicholson, Carolyn Mitchell. Executive producer, Roger Corman; director, Jus Addiss; screenplay, Leo Gordon, Melvin Levy; from a story by Gordon; camera, Floyd Crosby; music, Gerald Fried; editor, Irene Morra. Previewed in Hollywood, June 11, '58. Running time, 42 MINS.

Porter	Harry Lauter
Jimmy	Jack Nicholson
Carole	Carolyn Mitchell
Manny	Brett Halsey
Julie	Lynn Cartwright
Joey	Ralph Reed
Gannon	John Shay
Mrs. Maxton	Barbara Knudson
Sam	Jordan Whitfield
Werner	Claude Stroud
Mrs. Wallace	Ruth Swanson
Mr. Maxton	William A. Forester
Reed	John Weed
Gambelli	Frank Richards
Mr. Wallace	Bill Erwin
Al	James Fillmore
Rick	Ed Nelson
Evelyn	Mitzi McCall

"Cry Baby Killer" adopts a semi-documentary style to exploit what happens when a teen-aged gunman holes up while police and other authorities try to persuade him to surrender. There isn't much depth to the David Kramarsky-David March production, and the screenplay by Leo Gordon and Melvin Levy runs out of plot too early, but the Allied Artists presentation will probably suffice on its name alone for the exploitation market for which it is planned.

Jack Nicholson plays the "Cry Baby Killer." In a scuffle with some other teen-agers he discharges a gun and, believing he has killed two of his opponents, barricades himself in a small storeroom on the grounds of the drive-in restaurant that is their hangout. Trapped with him is a Negro handyman and a young mother and her infant child. Police, parents and friends take turns in attempting to persuade him to surrender. He eventually does with no more bloodshed.

The Gordon-Levy screenplay, from a story by Gordon, is intended to be identified with real-life occurrences, such as have occupied the front pages from time to time. But for dramatic value there should have been more motivation than is given for the boy's action. In other aspects, the carnival atmosphere of the gathering crowd, the morbid and ghoulish approach of television in its coverage of the event, and the contrast of life continuing in the shadow of the horror, are intelligently presented.

Young Nicholson is handicapped by having a character of only one dimension to portray. Others who contribute include Harry Lauter as the cop in charge, Carolyn Mitchell as the boy's girl, Brett Halsey, Lynn Cartwright, Ralph Reed and John Shay.

Jus Addiss' direction gets the feel of reality into the production, and Floyd Crosby's photography—shot entirely, except for interiors, at night—has a newsreel flavor. *Powe.*

The Wind Cannot Read
(BRITISH-COLOR)

Compelling romantic drama set in India. Fine performances, and a good b.o. prospect.

London, June 12.

Rank release of a Betty E. Box-Ralph Thomas Production. Stars Dirk Bogarde and Yoko Tani. Features John Fraser and Ronald Lewis. Producer, Betty E. Box; director, Ralph Thomas; screenplay, Richard Mason; editor, Frederick Wilson; camera, Ernest Steward; music, Angelo Lavagnino. At Odeon, Leicester Square, London, June 11, '58. Running time 115 MINS.

Flt. Lt. Michael Quinn	Dirk Bogarde
Suzuki San	Yoko Tani
Leader Fenwick	Ronald Lewis
Officer Peter Munroe	John Fraser
Brigadier	Anthony Bushnell
Lt. Nakamura	Henry Okawa
Bahadur	Marne Maitland
Officer Lamb	Michael Medwin
Hobson	Richard Leech
Moss	Anthony Wager
Itsumi San	Tadashi Ikeda
Corp. Mori	Yoichi Matsue
Doctor	Donald Pleasence
First Nurse	Joy Michael
Second Nurse	Avice Landone

Richard Mason's novel, "The Wind Cannot Read," has shaped up as a useful romantic drama which should attract appreciative audiences. It is overlong and the first half is a shade leisurely, but it has been written, directed and acted with polish and sincerity and the superb Asiatic locale helps a great deal. Ernest Steward has done a great job with his camera and Eastmancolor.

The pic is a love story told against a Burma war background. It's done delicately and with very good taste. Scenery pluses include the doll-like good looks of the young Japanese actress, Yoko Tani. She and Dirk Bogarde hold the acting side together in what is an almost uninterrupted Cupid duolog.

Bogarde is a grounded flyer sent to learn Japanese in order to be able to interrogate Japanese p.o.w's. He falls for Miss Tani, one of the instrutors, marries her in secret and is then sent off to the front where he is captured, tortured and humiliated before escaping. He gets back to base just in time to find his wife dying after a brain operation. It's a simple enough yarn which hardly needed 115 minutes to unfold. But director Thomas can be forgiven for falling in love with his locale as ardently as Bogarde does for the girl.

The gradual falling in love of the two stars is written with trite dialog but is directed charmingly. Then, when the action moves to the front, the prison torture scenes are put over with stark realism. Production highlights include a superb look at a Delhi bazaar, in which the color and atmosphere sizzles excitingly, and the ambushing of a convoy by Japanese soldiers which strikes suddenly and grimly.

Dirk Bogarde, not usually over happy in romantic roles, responds admirably to his attractive co-star, Miss Tani, and the two handle their many scenes skilfully, never descend to mawkishness. The final, "unhappy-ending" death bed scene is particularly well done. There are a number of other performances worth noting, too. Anthony Bushell, for instance, as an understanding brigadier, Michael Medwin as an officer with an eye for the girls and a "who gives a damn" attitude to life, and John Fraser as Bogarde's buddy.

Ronald Lewis spends the first part of the film as a stuffy rank-conscious flying officer constantly needling Bogarde and doing his best to fling a spanner into the romantic intrigue of the two stars. Here, he has little to do but scowl and register irritation. But in the more active jungle sequences he proves a powerful actor and is quite brilliant in one or two of the prison camp sequences.

The film's title provides a theme song, which is put over with smooth professionalism by one of Britain's thrushes, Vera Lynn, and should be a solid entry in the current ballad stakes. *Rich.*

The Snorkel

Gimmicked suspense meller. Adequate for twin bills.

Hollywood, June 13.

Columbia release of a Michael Carreras Production. Stars Peter Van Eyck, Betta St. John, Mandy Miller. Directed by Guy Green. Screenplay, Peter Myers and Jimmy Sangster; from a novel by Anthony Dawson; camera, Jack Asher; music, Francis Chagrin; editor, James Needs. Previewed in Hollywood, June 4, '58. Running time, 73 MINS.

Jacques Duval	Peter Van Eyck
Jean	Betta St. John
Candy	Mandy Miller
Inspector	Gregorie Aslan

"The Snorkel," a British production for Columbia, has an intriguing gimmick as the clue to its murder mystery plot and some moments of suspense and horror, but lackadaisical direction and unresourceful screen writing prevent the film from being continuously engrossing. It will serve adequately on double bills.

Peter Van Eyck has devised an ingenious method of murdering his wife, according to Peter Myers-Jimmy Sangster screenplay from Anthony Dawson's novel. He quiets her with sedatives then turns on all the gas in her sealed room, hiding himself in a cavity in the floor, and insuring his own breathing by means of a skin-diver's snorkel device. Police see the room sealed and locked from the inside and assume it must be suicide. After the body and the authorities have departed, Van Eyck emerges and passes himself off as just returned from an overnight trip away from home.

His undoing is brought about by the suspicious teenage daughter of the wife by a former marriage. Although everyone keeps telling the child she is unbalanced and will be shut up in a mental home if she doesn't stop her blathering, she persists until she brings the murderer to justice.

The director, Guy Green, has achieved two interesting scenes, the opening and the closing, but in between he allows his actors, particularly the leading ones, Peter Van Eyck, Betta St. John and young Mandy Miller, to play with too little variety. The girl, Miss Miller, particularly, who should evoke sympathy, arouses only annoyance after a time by her shrill and whiny insistence on justice for a murderer.

The French Riviera locations have some interest and give the picture authenticity. *Powe.*

The Space Children

Exploitable science-fictioner for the juvenile market; no marquee names.

Paramount release of a William Alland production. Stars Michel Ray, Adam Williams, Peggy Webber. Directed by Jack Arnold. Screenplay, Bernard C. Schoenfeld, based on story by Tom Filer; camera, Ernest Laszlo; editor, Terry Morse; music, Van Cleave. Previewed N.Y., June 6, '58. Running time, 69 MINS.

Dave Brewster	Adam Williams
Anne Brewster	Peggy Webber
Bud Brewster	Michel Ray
Ken Brewster	John Crawford
Hank Johnson	Jackie Coogan
Sadie Johnson	Sandy Descher
Lt. Col. Manley	Richard Shannon
Tim Gamble	John Washbrook
Joe Gamble	Russell Johnson
Dr. Wahrman	Raymond Bailey

Somewhat in vogue of late is the practice of coupling two films of a similar nature on a double bill. That's what's being done with "The Space Children" and "The Colossus of New York," both of which were produced by William Alland for Paramount release. "Children," as well as its running mate, shape up as exploitable merchandise for the juvenile trade.

While there's nothing pretentious about "Children," its science-fiction aspects have a topical slant that may serve to lure adult action fans. But basically this is a crack, suspense thriller for the Saturday matinee trade. With a flock of moppet thespers on the screen the kids in the audience will have no difficulty in achieving a sense of personal identification.

As screenplayed by Bernard C. Schoenfeld from a story by Tom Filer, yarn concerns a mysterious force from outer space that compels earth children to obey its commands. Plot follows familiar lines for its only too obvious that the mesmerized youngsters will succeed in foiling a launching of an American "six-stage rocket" that's intended to place a satellite with a hydrogen warhead far above the globe.

There's a hint that the outer space "thing," by coercing the earth's nations to abandon missile warfare, has given the world a "second chance." In any event, the bally values contained in the subject matter may offset the cast's lack of names. Handed star billing is young Michel Ray whose performance as the children's leader, ably fills the demands of the script.

Adam Williams and Peggy Webber

(Continued on page 16)

Bureau of Missing Business

Unpillowed Competition Runs Gauntlet In A Film Biz Pioneers Never Knew

By ROBERT J. LANDRY

Columbus, as is well known, was looking for the Indies when he found America; which inspires the thought that anybody looking for the mainland of the American Film Industry, capitalized for emphasis, is pretty apt nowadays to find he's dropped anchor among the Indies—little island's of rugged, and sometimes ragged, private enterprise. It's a situation which the Russians can't understand at all and which a good many American film showmen obviously still find pretty perplexing.

Although private enterprise is widely extolled in all Fourth of July oratory it frequently startles and frightens many an enterpriser when he meets it face-to-face. It will hardly be whispering secrets to say that for a good part of its history the American Film Industry, via (a) the union of producing studios and film theatres under single ownership and via (b) the practice of a gigantic "tie-in sale" system to guarantee retail playoff for all product, was doing its extremely-clever best to avoid uncushioned competition. Who wanted it in the old days? Those who now that they have it, often wish they didn't. The pioneers were canny gentry and wished passionately to avoid the constant harrassment, hazard and heartburn of having each individual picture stand on its own merits.

The film industry, more than any other American industry of which one may think offhand, has been saddled and bridled by governmental regulation for the practice of pure merit. Amidst the groaning at the wall it is possible to express considerable admiration that the producers manage as well they do (quite well indeed) to run, sans pillow, today's gauntlet of second-guessers.

But meantime private enterprise in the film biz is currently pretty devil-take-the-hindmost p r i v a t e. "Cooperation" within the American industry is nearly impossible. There was no stopping the pre-1948 selloff to television syndication. Right now there's a pause for digestion, but when the tv syndicators again crave more old films, where is the assurance that the post 1948 product will not also go down the maw? Pious does differently very often than Pious says. On the momentarily quiet post-1948 issue the unanswered question again is "Independence." Not only is United Artists, which has recently unloaded to tv some 65 post-'48 releases, a conglomerate of "Indies," but other combines, modelled on United Artists, are in formulation.

Once there was some "policy." Now there is only "expediency." An American film industry cured of monopoly by court decree is afflicted with mishmash. Block-booking is gone. Instead, road-blocks against a united front surround every segment of the business. Exhibitor leaders, on signal, go over the parapets in a business-building battle, then turn to realize the troops haven't moved from the trenches. The military smile is pat for its a familiar truism in the army that many a soldier also avoids "competition" and has to be pushed into the line of fire.

The rampantly "private" tactics and strategy of present day operations are implicit in the commentaries on this page, and on many another page of the present issue. For another flavor, take note of what a Mexican showman, Emilio Azcarraga, says (Page 3) about cheap admissions (on which Mexican exhibition has enjoyed a 10% increase year after year) and also remark this Mexican's highly imaginative "pipe dream" of a film theatre of the future, with many floors showing the same picture so that no matter at what hour the patron enters the theatre, "the feature is just starting."

The film industry in America was pushed. It resisted. But it has nonetheless "married" a new concept of quality and set up housekeeping. The new offspring are pretty healthy, under the circumstances.

Going About It All Wrong?

Norman N. Holland writing in the National Board of Review's monthly, "Films in Review," dissects Aristotle's comments on scripts 230 years ago and finds the old Greek dramas had a lot in common with moving pictures.

"The writers of Greek tragedy worked with a few fixed legends as Hollywood writers rely heavily on a few stock plots—the western, the gangster movie, the success story, and the rest."

Essayist goes on to argue—and this may come as a surprise in Hollywood—that the film studios "err too much on the side of philosophy. One reason we are so often put off from the characters in American films, I think, is that we are constantly asked to pass moral judgments on them, on the 'good guys' and the 'bad guys' of the average western, for example. European films err, by and large, toward the historian's side, toward the minutely accurate rendering of a particular character at the expense of the philosopher's universality."

Hollywood is closer to Aristotle than to Shakespeare, pulls character out of or jams it into stereotyped plots. It tends to allow technical gimmicks to over-ride. "Only recently has Thought been given to proper importance. (No joke intended. By "Thought" Aristotle means what the characters say, i.e., dialog. The first movies were, after all, silent and pictorial.)"

Introduction of Thought should be watched, no doubt. Is it box-office? It got Dory Schary into some trouble.

More Boxoffice Rivalry

San Antonio, June 17.

Free films will be shown by the City Recreation Division at 15 city playgrounds over the city nightly, all through the summer.

Miss Lou Hamilton is superintendent.

Standing Rules for Dixie

Atlanta, June 17.

Tensions in Dixie because of the fight against desegregation in schools, as ordered by U. S. Supreme Court, has rendered the Confederacy very much alive 93 years after its defeat. Hence any tie-in with the (as the North calls it) Civil War, or War Between the States (as the South prefers it) has an instant sympathy. Politicians go rather further than showmen in this respect, one of the candidates for Governor of Alabama currently campaigning with a hot combo in Confederate soldier attire.

Sam Goldwyn Jr. was a touch diffident about his release, "The Proud Rebel," opening here. Not so "Colonel" Bob Moscow, owner of the Rialto Theatre where the premiere was staged. He organized, with a ringing mimeograph proclamation, "*The Proud Rebel Society of Georgia*"—but threw membership open to all "rebels at heart" even D. Y.'s of de noth. First enrollees were the stars Alan Ladd, Olivia de Haviland, young Goldwyn, and those famous Americans, George Spelvin and George Ahnevant.

Moscow raises the rebel yell about saving Confederate money for the rising of the South.

The Love of Games

Wichita Falls, Tex., June 17.

The Grant, Falls and Scottic Drive In Theatres have become co-sponsors of Ringo, a morning radio show here, and distribute the official cards to their patrons at the boxoffice.

The game is on the same principal as bingo.

Reminding the Storekeepers

Hollywood, June 17.

To bring film exchangemen and exhibs around the country closer to Hollywood production, Jerry Wald and 20th-Fox execs will screen first-week rushes of producer's pictures as a pre-selling device.

Michael Garrison, general manager of Jerry Wald Productions, heads out next week on a tour of 33 states with first footage of "In Love and War." Purpose, according to Wald, is to enable people around the country "to get an impression of the scope and importance of forthcoming product."

Garrison will repeat process with rushes from Wald's upcoming "The Best of Everything," "The Lost Country" and "Story on Page One."

Drives and Manpower

Los Angeles, June 17.

More than 100 division prexies, district managers, film buyers and bookers and other key personnel from the 20 states where chain operates will attend three-day annual National Theatres Inc. convention, which convenes at homeoffice here July 1-3.

Ways and means of stimulating business at boxoffice will keynote conclave. On the agenda will be such topics as Summer and Fall Drive Weeks, manpower development, promotions, expense control, taxes, new product, new ideas for more effective selling of pix.

Prexy Elmer C. Rhoden will preside. Others of top homeoffice echelon to attend will be Frank H. Ricketson Jr., theatre operations veepee; John B. Bertero, veepee and chief legal counsel; Alan May, treasurer; M. A. (Pete) Lundgren, chief film buyer; Irving Epsteen, real estate-insurance veepee; M. Spencer Leve, Southern California division manager.

Other execs include Robert C. Rathafel, N. Y.; William Moclair, Philadelphia; Bob Bothwell, Detroit; Robert W. Selig, Denver; William H. Thedford, Frisco; Richard P. Brous, Kansas City; Al G. Frank, Milwaukee.

Sessions are being held nearly three months earlier this year, due to the pressing problems faced by industry, according to Ricketson.

Get Yourself Elected Mayor

Slayton, Minn., June 17.

This is believed to be the only town (population 3,000) where the only exhibitor also is the mayor.

He's "Buck" Rauenhorst who runs his Murray Theatre as well as occupying the post of mayor to which he has been reelected three times.

Probably the town's most popular personage, Rauenhorst, during his incoumbency, has been responsible for such improvements as a municipal swimming pool and golf course.

Because of his popularity—at least in part—the townspeople continue to patronize his showhouse generously and it's still a profitable operation at a time when many small-town theatres are falling by the wayside.

Evaporation of Playdates

The number of actual film units being booked throughout the United States has dropped by approximately 10% over the past six months.

Estimate came this week from a highly placed distribution executive and jibes with the impression of others in the sales end. It reflects a trend towards more limited theatre operations throughout the country, i.e., a shift to weekend operations only, a tendency to go for holdovers and a reduction in per-week program changes. In some instances, too, houses have begun to single bill where before they used to offer dualers.

Contributing to this situation, too, has been the poor start in the drive-in season this year, with a good many ozoners stymied by the rainy weather and unable to open until later-than-usual in the season.

Drop in bookings has had its primary effects on the companies with a lot of films, such as 20th-Fox, which depends on volume business for the low and medium budgeted entries. The tightened spread of screentime has created a sharply competitive situation for weekend playingtime.

The changed weekends-only policy apparently is paying off for the theatres. One leading circuit operator said last week that, by restricting his operations in a losing house to the weekend only, the situation was now running in the black. Of course, his requirement for pictures also has dropped sharply.

Some see this development as the first step into a new and future pattern, which may see fewer houses and, more important, a great reduction in the number of theatrical releases, doing away with the medium budgeters and concentrating instead on the biggies, which can recoup primarily in the larger key situations.

Tourist-Trapping Woonsocket

Woonsocket, R.I., June 17.

Woonsocket Junior Chamber of Commerce is pondering a switch from its "Mardi Gras" celebration of the past several years to a possible late-spring or early summer, event. Pre-Lented weather is likely to be severe in Rhode Island and this year's parade was on a freezing day with possibly as many paraders as watchers.

Dreamed up originally to help Woonsocket recuperate from the flash floods of some years ago the Mardi Gras drew lots of traffic into town. Though not originated by theatrical showmen, per se, the film industry cooperated and all business was educated to a special awareness of how a series of special entertainment events — concerts, dances, parades, theatre tie-ups can crowd an industrial town with tourists from miles around. Police had to make visitors park well out and come into the centre of town by special buses.

Meantime the state itself is intent upon developing Little Rhody as a tourist stop-and-see.

Robert Cummings and his wife, the former Mary Elliott Daniels of Gaffney, S.C., attended commencement exercises at Clemson College in that state to see Mrs. Cummings' brother, Gene Daniels receive a degree in electrical engineering.

Admissions: 1946 and 1958

Commonly cited as a, or the, "great year" of big boxoffice, 1946 admissions when read in the light of their contrast with prevailing 1958 admissions contain a stimulus to thought. These are New York City houses:

1946	1958
Astor	
$1.40, "Kid From Brooklyn"	$2.50, "Paris Holiday"
Capitol	
$1.10, "Two Sisters From Boston"	$2.50, "Vertigo"
Criterion	
$1.25, "Lover Come Back"	$3.50, "South Pacific"
Palace	
$1.20, "Without Reservation"	$3.00, "River Kwai"
Paramount	
$1.20, "Bride Wore Boots"	$2.00, "10 North Frederick"
Music Hall	
$1.25, "To Each His Own"	$2.75, "No Time For Sergeants"
Rivoli	
$1.25, "Cluny Brown"	$3.50, "80 Days"
Roxy	
$1.20, "Somewhere in Night"	$3.50, "Windjammer"
State	
$1.10, "Postman Rings Twice"	$1.75, "High School Confidential"

M: FOR MACABRE AND MAZUMA

PAY OFF ON SMALL B.R.

By GENE ARNEEL

Hollywood is higher 'n' ever on Zombies. The offbeat horror fare is drawing the attention of more producers for the reason that a few entries in this category have drawn unusual business in relation to costs.

Latest is "Macabre," strictly a minor item (costing about $120,000) which William Castle and Robb White produced for Allied Artists. It's now figured, on the basis of representative dates around the country, as grossing nearly $2,000,000 in rentals in the domestic market alone.

That's "fantastic" in a secondary sense.

And not too long ago Warners imported, from England, "Curse of Frankenstein," which drew about $1,900,000 from the local market. This was made at less than $300,000.

United Artists currently is doing relatively strong business with a combination of "Black Sheep" and "Creeping Unknown." Universal has 100 dates set in the N. Y. metropolitan area for its combo of "Horror of Dracula" and "Thing That Couldn't Die."

Paramount Hops Aboard

In a switch from a long-standing policy of handling only "A" pictures, Paramount is set to offer "The Colussus of New York," which is a variation on the Frankenstein theme, in a package with another low-cost item titled "The Space Children."

In past Par had hands-off ideas about cheapie productions for the reason they wouldn't mesh with the company's economy. The pictures, in other words, had to be likely bigtime grossers in order to warrant the extent of the physical distribution setup. So why pick up this latest take on Frankenstein? a company source was asked. "Because we think it will make money," was the simple answer.

American International has been faring fine with such titles as "I Was a Teenage Werewolf" and "I Was a Teenage Frankenstein."

But how far can this type of production persist? Hasn't there been much criticism of the gory nature of some pictures coming from the Coast?

Asked this, a prominent film company official in N. Y. said: "The kids like to see the blood flowing and they're paying to see it. We're trying to make whatever sells tickets. No one is being harmed and the horrified ones are the small, private adult groups who claim to be 'protecting' the youngsters."

As for the approach to the public, it's strictly one of "shock." Key example is the handling by AA of "Macabre," with ticket-buyers, it was advertised, given an insurance policy of $1,000 "against death from fright."

Good In Tandem

Involved, too, are some film intra-trade economics. The horror features often are sold in packages of two—meaning little more effort in selling two pictures than in peddling one. And, except for the prints, little more expense.

There are other angles. One is the fear—as already expressed—that too much of the spook stuff is in the offing a glutted market means no more payoff. Also, there's not too much point in paying for big production values, such as color and cast names, because the expensive outing, in the public's mind, almost falls into the same category as all other shock specials.

L. A. Biz Climbs; 'Hot' Cold $12,000, 'Acre' Sharp $13,500, 5th; 'Vertigo' Hefty 12G, 3d, 'Bravados' Fair 15G

Los Angeles, June 17.

First-runs here this session are picking up somewhat mainly because all hard-ticket pix are beginning to show seasonable improvement and the fact that several regular holdovers continue to pull. New bills show small strength.

"Bravados" heads the newcomers, with fair $15,000 at Pantages. "Hot Spell" is soft $12,000 in three locations. "Hell To Texas" looms pale $11,500 in three spots. Other newies are surprisingly dull. Reissue of "From Here to Eternity" is tepid $10,000 in three theatres.

"Vertigo" looms hefty $12,000 at Hollywood Par or over in third. "God's Little Acre" shapes sharp $13,500 in fifth for four spots. "Windjammer" is handsome $18,500 in 10th week at the Chinese.

"South Pacific" shapes powerful $26,700 in fourth Egyptian stanza. "Bridge on River Kwai" is rated fine $16,700 in fourth week, three locations. "Around World in 80 Days" looks smash $16,000 in 78th round at the Carthay.

Estimates for This Week

Pantages (RKO) (2,815; 90-$2)—"Bravados" (20th). Fair $15,000 or near. Last week, "10 North Frederick" (20th) (5th wk), $3,500.

State, Vogue, Fox Beverly (UATC-FWC) (2,404; 825; 1,170; 90-$1.50)—"Hot Spell" (Par) and second features. Soft $12,000. Last week, State with Hawaii, Ritz, "Sheepman" (M-G), "Cry Terror" (M-G) (2d wk), $11,300. Vogue with Orpheum, "Thunder Road" (UA), "Ride Out for Revenge" (UA), $9,900. Fox Beverly with Downtown Paramount, New Fox, "Marjorie Morningstar" (WB) and second features (2d wk), $10,000.

Los Angeles, New Fox, Uptown (FWC) (2,097; 765; 1,715; 90-$1.50)—"From Hell to Texas" (20th) and "Beautiful But Dangerous" (Indie). Pale $11,500. Last week, Los Angeles, Uptown, "Young Lions" (20th), "Count 5 and Die" (20th) (2d wk), $7,000.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Live Fast, Die Young" (U) and "Girls on Loose" (U). Slim $4,000 or near.

Downtown Paramount (AB-PT) (3,300; 90-$1.50)—"Eighteen and Anxious" (ABPT) and "Girl in Woods" (ABPT). Light $6,600.

El Rey (FWC) (861; 90-$1.50)—"Story of Vickie" (BV) and "Mr. Hulot's Holiday" (Indie) (reissue).

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $524,600
(Based on 22 theatres)
Last Year $593,900
(Based on 25 theatres)

'Dracula' Oke 8G, Mpls.; 'Feeling' 9G

Minneapolis, June 17.

Pleasant boxoffice surprise currently is "Golden Age of Comedy" which is a heavy grosser at World. There are only three newcomers, including the highly regarded "This Happy Feeling," rated modest at Radio City. One other newie, "Horror of Dracula," which gives evidence of pulling power. "Around World in 80 Days" in 49th and final week is great at Academy. "Search for Paradise," in its 16th week, shapes good at Century. "Sheepman" in third week is light. "Peter Pan" in its second at the State is slim.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (49th wk). Winds up a tremendously successful longrun June 22 and will be followed by "South Pacific" (20th) on June 26. Fancy $9,000 in 9 days. Last week, $6,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (16th wk). Going along at $12,000. Last week, big $11,000.

Gopher (Berger) (1,000; 85-90)—"Sheepman" (M-G) (3d wk). Light $3,000. Last week, $4,000.

Lyric (Par) (1,000; 85-90)—"Maracaibo" (Par) and "Country Music Holiday" (Par). Slow $3,300. Last week, "Too Much, Too Soon" (WB) (2d wk), $4,000.

Radio City (Par) (4,100; 85-90)—"This Happy Feeling" (U). Very well liked picture should build. Moderate $9,000 or less. Last week, "This Angry Age" (Col), $7,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Pulling them in, with good $8,000 likely. Last week, "God's Little Acre" (UA) (2d wk), $7,500.

RKO Pan (RKO) (1,800; 75-90)—"God's Little Acre" (UA) (m.o.). Third loop week for this b.o. hotshot. Good $5,000. Last week, "Decision at Sundown" (AA) and "High Flight" (Col), $3,000 at 85c top.

State (Par) (2,200; 85-90)—"Peter Pan" (BV) (reissue) (2d wk). Light $3,500. Last week, $5,000.

World (Mann) (400; 85-$1.25)—"Golden Age of Comedy" (DCA) (2d wk). Great $5,000. Last week, $6,000.

'ATTILA' LOUD $18,000, CLEVE.; 'ELMS' OKE 9G

Cleveland, June 17.

First-run trade is unexciting here this week for the most part. "Attila" shapes hefty at the Allen to pace the field of newcomers. But on disappointing side is "Proud Rebel," rated only ordinary at the Hipp. "Desire Under Elms" is okay at Stillman. Both "South Pacific" and "Seven Wonders of World" show an improvement over the previous round.

Estimates for This Week

Allen (SW) (3,800; 90-$1.25)—"Attila" (Indie). Hefty $18,000. Last week, "Too Much, Too Soon" (WB), $9,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Passionate Summer" (Indie). Oke $2,300. Last week, "Confessions of Felix Krull" (Indie), $1,700.

Embassy (Community) (1,200; 70-90)—"One That Got Away" (Rank) and "Gun Battle at Monterey" (AA). Nice $3,700.

Heights Art (Art Theatre Guild) (925; $1.25)—"Maid in Paris" (Indie). Hep $3,000. Last week, "Novel Affair" (Indie), $1,500.

Hippodrome (Telem't) (3,700; 75-$1.25)—"Proud Rebel" (BV). Routine $10,000. Last week, "Adam and Eve" (Indie) and "Line-Up" (Col), $13,000.

Lower Mall (Community) (500; 70-90)—"Witch" (Indie) and "Angelika" (Indie) (2d wk). Good $2,500 after $3,200.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (11th wk). Good $9,000. Last week, $8,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (20th wk). Up to hot $13,500 after $12,000 in 19th wk.

State (Loew) (3,500; 75-90)—"Thunder Road" (UA). So-so $9,000. Last week, "Vertigo" (2d wk), $11,000.

Stillman (Loew) (2,700; 75-90)—"Desire Under Elms" (Par). Okay $9,000. Last week, "God's Little Acre" (UA) (2d wk), $7,000.

Heat Bops Toronto Biz; 'Woman' Hot $13,000, 2d, 'Vertigo' Slick $14,000

Toronto, June 17.

Biz is generally offish with warm weather blamed. However, "I Married Woman" looms fair in three spots. Also "Vertigo" shapes fine in second session at the Imperial. "Sheepman" looks lightweight at Loew's. "God Created Woman" is building and will be substantially better in second stanza than in opener at Carlton.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"God Created Woman" (Kings) (2d wk). Up on word-of-mouth to fine $13,000. Last week, $11,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 995; 684; 694; 50-75)—"Fantastic Disappearing Man" (UA) and "Flame Barrier" (UA). Light $10,000. Last week, "Gunman's Walk" (Col) and "Story Lynn Stuart" (Col), $25,000 for eight-nabe combo, with 7,953 seats at same scale.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"I Married a Woman" (U) and "Flood Tide" (U). Fair $8,000. Last week, "Missouri Traveller" (BV), $5,000.

Hollywood (FP) (1,080; $1-$1.25)

(Continued on page 10)

Det. High; 'Feeling' Solid $14,000, 'Dracula' 12G; 'Acre' Sock 13G, 3d

Detroit, June 17.

Even keel is being maintained this week among the downtowners with long-termers providing most of strength. "Thunder Road" at the Fox and "The Goddess" at the Madison are just fair. However, "This Happy Feeling" wound a nice week at the Michigan. "South Pacific," in 10th week at the United Artists, and "Search for Paradise," in the 19th week at Music Hall, continue sock.

"Return of Dracula" was good on one round at Broadway Capitol. "God's Little Acre," in a third round at the Palms, still is big. "Desire Under Elms," also in third at Trans-Lux Krim, looms fair.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Thunder Road" (UA) and "Star of India" (UA). Fair $14,000. Last week, "From Hell to Texas" (20th) and "Count Five and Die" (20th), $13,000.

Michigan (United Detroit) (4,100; 90-$1.25)—"Proud Rebel" (BV) and "Campbells Kingdom" (Rank. Begins today (Tues.). Last week, "Happy Feeling" (U) and "I Married Woman" (U), nice $14,000.

Palms (UD) (2,961; 90-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (3d wk). Still big at $12,000. Last week, $17,000.

Madison (UD) (1,900; 90-$1.25)—"The Goddess" (Col). Modest $12,000. Last week, "Bridge on River Kwai" (Col) (14th wk), $10,000 at $1.25-$1.75 scale.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Let's Rock" (Col) and "Case Against Brooklyn" (Col). Begins today (Tues.). Last week, "Return of Dracula" (UA) and "Flame Barrier" (UA), good $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (10th wk). Great $17,000. Last week, $16,900.

Adams (Balaban) (1,700; 90-$1.25)—"High School Confidential" (M-G) (2d wk). Down to fair $7,500. Last week, $9,000.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (19th wk). Swell $17,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Desire Under Elms" (Par) (3d wk). Slipping to fair $5,000. Last week, $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,269,000
(Based on 22 cities and 244 theatres, chiefly first runs, including N. Y.)
Last Year $2,579,300
(Based on 22 cities and 221 theatres.)

'Rebel' OK $9,000, Pitt; 'Acre' 8G, 2d

Pittsburgh, June 17.

General slump continuing here, and they're bringing in pictures practically faster than Hollywood can make them. Many first-runs getting one week and that's all. "Proud Rebel" is making a little noise at Stanley and holdover of "God's Little Acre" is fair at Penn, and that's about it. Fulton is sluggish with "Mark of Hawk." Nixon is maintaining a fairly steady level with "South Pacific." Squirrel Hill opened "Mam'zelle Pigalle" to better than average weekend trade.

Estimates for This Week

Fulton (Shea) (1,700; 85-$1.25)—"Mark of Hawk" (U). Fair $4,000. Last week, "Horror of Dracula" (U) and "Thing Wouldn't Die" (U), $5,000.

Guild (Green) (500; 99-$1.25)—"Last Bridge" (Union) (2d wk). Coming out after just so-so stand. Maybe $1,300. Last week, $2,000.

Harris (Harris) (2,165; 85-$1.25)—"Count Five and Die" (20th) and "Cattle Empire" (20th). Looks dismal $3,500. Last week, "This Angry Age" (Col), $4,000.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (11th wk). Holding steady while everything else is dropping. Still around $10,000, big, same as last week.

Penn (UA) (3,300; 85-$1.25)—"God's Little Acre" (UA) (2d wk). Not materializing as big as looked for and exits after a fortnight. Maybe fair $8,000. Last week, $14,000.

Squirrel Hill (SW) (900; 99-$1.25)—"Mam'zelle Pigalle" (Indie). Better than house has been doing of late and nearly $4,000 is good. Last week, "Goddess" (Col) (3d wk), $2,000.

Stanley (SW) (3,800; 85-$1.25)—"Proud Rebel" (BV). A bit above recent takes here and may get good $9,000 but not enough to hold. Last week, "Paths of Glory" (UA), $5,500.

'Kwai' Whopping $22,000, St. Loo; 'Days' Wham 14G

St. Louis, June 17.

Easily the big one currently is "Bridge on River Kwai," now at popular prices at the Fox after an extended run at the Esquire with upped rates. However, elsewhere trade is offish, with "Hot Spell" at the St. Louis unexciting. "High School Confidential" is fair at Loew's while "South Pacific" at Pageant and "Around the World in 80 Days" at Esquire are steady on extended runs.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; 90-$1.50)—"Around the World in 80 Days" (UA) (2d wk). Great $14,000. Last week, $13,500.

Fox (Arthur) (5,000; 75-90)—"Bridge on River Kwai" (Col). Socko $22,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d wk), $9,000.

Loew's (Loew) (3,200; 60-90)—"High School Confidential" (M-G) and "Long Haul" (Col). Fair $9,500. Last week, "God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (2d wk), $11,000.

Orpheum (Loew) (1,900; 60-90)—"Snow White" (BV) (reissue) (2d wk). Oke $5,500. Last week, $6,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (9th wk). Hot $9,000. Last week, $10,000.

Richmond (Arthur) (1,000; $1.25)—"Golden Age of Comedy" (DCA). Solid $3,000. Last week, "Pigalle" (Indie) (2d wk), $1,800.

St. Louis (Arthur) (3,800; 60-75)—"Hot Spell" (Par) and "Maracaibo" (Par). Fair $10,000. Last week, "Desire Under Elms" (Par) and "Another Time, Another Place" (Par), $9,000.

Shady Oak (Arthur) (500; $1.25)—"Golden Age of Comedy" (DCA). Big $4,500. Last week, "Pigalle" (Indie) (Indie) (2d wk), $2,500.

K.C. Uneven Albeit 'S.W.' Huge $26,000; 'Acre' 4½G, 4th, 'Thunder' Quiet 6G

Kansas City, June 17.

Biz is running soft to moderate this stanza, some heated weather possibly helping to drive patrons to air-conditioned theatres. "Snow White" on reissue has reopened the Tower and in combo with three other Fox Midwest houses, shapes terrific for biggest in city in a year or more. Others down the line are mediocre, including "Desire Under Elms" at Paramount, "Thunder Road" at Midland and "Stella" at Rockhill. "God's Little Acre" continues good at Roxy in fourth.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Ft. Massacre" (UA) and "Toughest Gun in Tombstone" (UA). Moderate $9,000. Last week, "Going Steady" (Col) and "Hard Man" (Col), same.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (19th wk). Pleasing $1,500. Last week, same.

Midland (Loew) (3,500; 75-90)—"Thunder Road" (UA) and "Gun Fever" (UA). Moderate $6,000. Last week, "This Angry Age" (Col) and "Goddess" (Col), $4,900.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (8th wk). Sturdy $10,000. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"Desire Under Elms" (Par). Fair $5,000. Last week, "Left-Handed Gun" (WB), $5,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Stella" (Burs). So-so $1,200. Last week, "Mam'zelle Pigalle" (Indie), $1,500.

Roxy (Durwood) (879; 90-$1.25)—"God's Little Acre" (UA) (4th wk). Good $5,500. Last week, $6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90)—"Snow White" (BV) (reissue). Reopens Tower Theatre as circuit reverts to fourhouse unit. Giant $26,000. Last week, Uptown, Fairway and Granada "This Happy Feeling" (U) and "Young and Dangerous" (20th) nifty $12,000. Tower was dark.

Balto Better; 'Dracula' Trim $8,000; 'Vertigo' Loud 8G, 'Acre' Nice 7G, 3d

Baltimore, June 17.

Situation is slightly up this stanza with "Horror of Dracula" looking lively at the Town. "God's Little Acre" still is nice in third at the Stanley while "Vertigo" is sturdy in same session at the Mayfair. Rated disappointing are "From Hell to Texas," drab at the Century and "High School Confidential," dragging bottom in second at Hippodrome. "Stage Struck" shapes so-so at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Hell to Texas" (20th). Blah $4,000. Last week, "Ten North Frederick" (20th) (2d wk), $5,000.

Cinerama (Schwaber) (460; 50-$1.25)—"Maid in Paris" (Cont). Fair $2,000. Last week, "Mam'zelle Pigalle" (Indie) (3d wk), $2,000.

Film Centre (Rappaport) (890; 50-$1.25)—"Stage Struck" (BV). Fair $3,700. Last week, "High Cost of Loving" (M-G), $3,300.

Five West (Schwaber) (460; 50-$1.25)—"Hot Spell" (Par) (2d wk). Slow $2,000 after $3,000 opener.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"High School Confidential" (M-G) (2d wk). Drab $4,600 after $6,500 in first.

Little (Rappaport) (300; 50-$1.25)—"Marcelino" (Indie) (2d wk). Nice $2,200 after $2,200 in first.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (3d wk). Fine $8,000 after $9,000 in second.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (11th wk). Holding at $9,000 after near same in previous week.

Playhouse (Schwaber) (460; 50-$1.25)—"Desire Under Elms" (Par) (3d wk). Nice $3,000 after $3,500 in second.

Stanley (Fruchtman) (3,200; 50-$1.25)—"God's Little Acre" (UA) (3d wk). Nice $7,000 after $8,000 in second.

Town (Rappaport) (1,125; 50-$1.25)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Stout $8,000. Last week, "This Angry Age" (Col), $3,000.

Big, New Product Ups Chi; 'Bravados' Boffo $31,000, 'Sergeants' Wow 52G, 'Folies' Hot 10G, 'Days' Nice 18G, 63d

Chicago, June 17.

Blockbuster new product plus damp, cool weather looks to spurt Loop wicket activity this session although the tone is still soft in spots. First session of "Bravados" at the Roosevelt looks like wow $31,000 while "No Time For Sergeants" is figured for boff $52,000 at the Chicago.

"Folies Bergere" is shaping lively $10,000 in first at the Loop. Monroe's combo of "Beast of Budapest" and "Bride and Beast" is climbing to a good $5,000 in first week.

"Hot Spell" is warm in second Esquire round. "Proud Rebel" is heading for a solid second Garrick frame. Oriental's third session with "This Happy Feeling" looks okay while "Vertigo" is a fancy third-weeker at the Woods.

"God's Little Acre" is heading for a hep fifth session at the United Artists. "Bridge on River Kwai" was fine in last four days at State-Lake, where "Vikings" opened yesterday (Mon.).

Of the hard-ticket pix, "Search for Paradise" is satisfactory in ninth Palace round. "South Pacific" looks sturdy in 12th week at McVickers. "Around World in 80 Days" is good with extra shows in 63d frame at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Gates of Paris" (Lope). Fine $4,500. Last week, "M'mzelle Pigalle" (Indie) (4th wk), $2,800.

Chicago (B&K) (3,900; 90-$1.80)—"No Time for Sergeants" (WB). Smash $52,000. Last week "Too Much, Too Soon" (WB), $14,500.

Esquire (H&E Balaban) (1,350; $1.50)—"Hot Spell" (Par) (2d wk). Oke $7,000. Last week $10,500.

Garrick (B&K) (850; 90-$1.25)—"Proud Rebel" (BV) (2d wk). Tall $10,000. Last week, $13,000.

Loop (Telem't) (606; 90-$1.50)—"Folies Bergere" (Indie). Bright $10,000. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G) (2d wk), $8,700.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (12th wk). Sturdy $28,800. Last week, $27,000.

Monroe (Jovan) (1,000; 65-79)—"Bride and Beast" (AA) and "Beast of Budapest" (AA). Oke $5,000. Last week, "Last Paradise" (UA) and "Lost Lagoon" (UA), $5,500.

Oriental (Indie) (3,400; 90-$1.50)—"This Happy Feeling" (U) (3d wk). Okay $17,500. Last week, $18,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise"

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'Vertigo' Robust $11,000, Cincy; 'Evil' Okay 6½G, 'Snow White' Boff 12G

Cincinnati, June 17.

First-runs here are registering general improvement this week, seasonal par. "Vertigo" shaped at the Albee, and is several paces ahead of the other new bills, "Touch of Evil" at the Grand and "From Hell to Texas" at Palace. "Evil" is okay but latter is lean. "Snow White" looms boff in second week at Keith's. Hard ticket "South Pacific" and "Search for Paradise" are making substantial gains and are at hefty levels.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Vertigo" (Par). Good $11,000 or near. Last week, "Sheepman" (M-G), $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (28th wk). Climbing to great $17,000 with assist of three extra matinees on tie-in with Cincy Reds and Sheraton-Gibson and Sinton Hotels on reservations for club's home games. It's fourth straight week of biz advance. Last week, $15,500.

Grand (RKO) (1,400; 75-$1.10)—"Touch of Evil" (U) and "Girl Most Likely" (U). Okay $6,500 or over. Last week, "Maracaibo" (Par) and "Country Music Holiday" (Par), $5,000.

Keith's (RKO) (2,600; 90-$1.25)—"Snow White" (BV) (reissue) (2d wk). Bids to match last week's boff $12,000. Holds for third week.

Palace (RKO) (2,600; 90-$1.25)—"From Hell to Texas" (20th). Slim $6,500. Last week, "Thunder Road" (UA), $6,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (8th wk). Stepping up to hefty $13,000 on school vacation aid. Last week, $12,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Feeling' Fat 11G, Frisco; 'Rebel' 12G

San Francisco, June 17.

First-run theatres are on a slight upbeat here this stanza. "This Happy Feeling" shapes okay at Golden Gate while "Attila" looms fine at Paramount. "Proud Rebel" is rated barely okay at the huge Fox. "High School Confidential" looks slow at Warfield while "Angry Age" is fair at the St. Francis. Both "Around World in 80 Days" and "Search For Paradise" are improved this session.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"This Happy Feeling" (U) and "One That Got Away" (Rank). Fat $11,000 or near. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Proud Rebel" (BV) and "Abominable Snowman" (Indie). Okay at $12,000 or over. Last week, "Dragstrip Riot" (AI) and "Cool and Crazy" (AI), $7,500 for 6 days.

Warfield (Loew) (2,656; 90-$1.25) — "High School Confidential" (M-G) and "Gunfire At Indian Gap" (Rep) (2d wk). Slow $7,000. Last week, $10,000.

Paramount (Par) (2,646; 90-$1.25) — "Attila" (Indie) and "Escape From Terror" (Indie). Fine $14,000. Last week, "Vertigo" (Par) (2d wk), $15,000.

St. Francis (Par) (1,400; 90-$1.25) — "This Angry Age" (Col) and "Screaming Mimi" (Col). Fair $9,000. Last week, "Too Much, Too Soon" (WB) and "Manhunt in Jungle" (WB), $10,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (14th wk). Good $15,000. Last week, $14,500.

United Artists (No. Coast) (1,207; 90-$1.25) — "God's Little Acre" (UA) (4th wk) and "Island Women" (UA) (2d wk). Oke $6,000 or near. Last week, $7,800.

Stagedoor (A-R) (440; $1.25-$1.50) — "God Created Woman" (Kings). Good $3,200. Last week, "Fantasia" (BV) (reissue) (2d wk), $2,000.

Presidio (Hardy-Parsons (774; $1.25-$1.50) — "Angelika" (Indie). Okay $3,000. Last week, "Mam'zelle Pigalle" (Indie) (2d wk), $3,500.

Vogue (S.F. Theatres) (364; $1.25)—"Night of Cabiria" (Indie). Big $5,000. Last week, "Gate of Hell" (Indie) and "Umberto D" (Indie) (reissues) (2d wk), $2,300.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (77th wk). Fast $9,700. Last week, $9,000.

'Vertigo' Bright 10G, Denver; 'Rebel' 11G

Denver, June 17.

Boxoffice takings are very uneven this session although some strong spots are indicated. "Vertigo" is rated hotsy at the Denham as is "Proud Rebel" at Centre, both holding over. "I Married a Woman" looms okay playing three ozoners while "Macabre" shapes good, dated into three hardtops and one drive-in.

Estimates for This Week

Aurora (Fox) (673; 50-65)—"Macabre" (AA) and "Bride and Beast" (AA). Good $2,000. Last week, on subsequents.

Centre (Fox) (1,247; 90-$1.50)—"Proud Rebel" (BV). Nice $11,000. Holds. Last week, "Young Lions" (20th) (6th wk), $7,500.

Denham (Cockrill) (1,429; 70-90)—"Vertigo" (Par). Hep $10,000. Stays on. Last week, on subsequents.

Denver (Fox) (2,586; 70-90)—

(Continued on page 10)

'Rebel' Light $7,000, Buff; 'Pacific' 11G, 4

Buffalo, June 17.

Mighty drab pickings prevail here this stanza with very few halfway decent totals. "South Pacific" is one of best in actual coin, being rousing in fourth round at Century. "And God Created Woman" continues great in seventh stanza at the bandbox Cinema. "Cool and Crazy" is rated modest at Paramount. "Proud Rebel" is a real disappointment with light biz at the Lafayette. "Sheepman" looms slow at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Sheepman" (M-G) and "Handle With Care" (M-G). Slow $9,000. Last week, "God's Little Acre" (UA) and "Toughest Guy Tombstone" (UA) (2d wk), $9,500.

Center (AB-PT) (3,000; 70-90)—"Hot Spell" (Par) and "Maracaibo" (Par). Tepid $7,000 in 5 days. Last week, "Too Much, Too Soon" (WB) and "Dangerous Youth" (WB), $8,400.

Century (UATC) (2,700; $1.50-$3)—"South Pacific" (20th) (4th wk). Rousing $11,000. Last week, $11,400.

Lafayette (Basil) (3,000; 70-90)—"Proud Rebel" (BV) and "Campbell's Kingdom" (Indie). Light $7,000. Last week, "Bullwhip" (AA) and "Hong Kong Affair" (AA), $8,500.

Paramount (AB-PT) (3,000; 70-90)—"Cool and Crazy" (AI) and "Dragonstrip Riot" (AI). Modest $8,000. Last week, "Machine-Gun Kelly" (AI) and "Bonnie Parker Story" (AI), same.

Teck (Loew) (1,200; 70-90)—"From Hell to Texas" (20th) (2d wk). Dull $1,500. Last week, $2,300.

Cinema (Martina) (450; 70-$1.25)—"God Created Woman" (Kings) (7th wk). Great $3,500. Last week, $3,700.

'Macabre' Smash $13,000 in Indpls.

Indianapolis, June 17.

Biggest stir at first-runs here this stanza was made by "Macabre," gunning for top money and sock takings at the Indiana. "Proud Rebel" looks okay at Circle. "South Pacific," in ninth week at Lyric, still is fancy. "Sheepman" at Loew's and "Hot Spell" at Keith's are tepid.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90) — "Proud Rebel" (BV) and "Thundering Jets" (20th). Okay $8,500. Last week, "Vertigo" (Par) (2d wk), $7,000.

Indiana (C-D) (3,200; 75-90)—"Macabre" (AA) and "Hell's Five Hours" (AA). Sock $13,000. Last week, "Too Much, Too Soon" (WB) and "Affair in Havana" (AA), (20th) (2d wk), $5,000.

Keith's (C-D) (1,200; 75-90)—"Hot Spell" (Par). Dull $4,000. Last week, "10 North Frederick"

Loew's (Loew) (2,427; 75-90)—"Sheepman" (M-G) and "High Cost of Loving" (M-G). Dull $5,000. Last week, "God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (2d wk), $7,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (9th wk). Fast $11,000. Last week, $12,000.

'FEELING' FINE $8,000, OMAHA; 'BRIDES' BIG 4½G

Omaha, June 17.

Reissues are the big money-getters this week here at downtown first-runs, with "Peter Pan" lofty at State and "Seven Brides for Seven Brothers" big at the Brandels. "Happy Feeling" is handsome at the Tri-States flagship, the Orpheum, but "Girls on Loose" is modest at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Seven Brides for Seven Brothers" (M-G) and "Knights of Round Table" (M-G) (reissues). Sock $4,500. Last week, "Hot Spell" (Par) and "Plunder Road" (Indie), $3,000.

Omaha (Tristates) (2,066; 75-90)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Lean $3,000. Last week, "High Flight" (Col) and "Crash Landing" (Col), $3,500.

Orpreum (Tristates) (2,980; 75-90)—"That Happy Feeling" (U). Good $8,000 or over. Last week, "10 North Frederick" (20th) (2d wk), $6,000 at $1.25 top.

State (Cooper) (850; 75-90)—"Peter Pan" (BV) (reissue). Solid $6,500 or close. Last week, "Susannah of Mounties" (NTA) and "Gulliver's Travels" (NTA), $5,500.

N.Y. in Seasonal Dip But 'Vikings' Fancy 78G in 2 Spots, 'Vertigo' 28G, 3d, 'Sgts.' 128G, 3d, 'North' 30G, 4th

There is only one new entry on Broadway itself this session, "Vikings," and it is soaring to a mighty $78,000, with $42,000 at the Astor and $36,000 probable at the Victoria. The coin total is all the more startling because first-run trade generally is offish, some of the longruns nearing the end of their runs. However, a plus factor and something that is saving a more abrupt downbeat is the fact that this is Regents Week, starting Monday (16).

Biggest money is still going to "No Time For Sergeants" with stageshow, which looks to get a good $128,000 in current (3d) stanza at the Music Hall. Pic goes one more week; Hall opens "Indiscreet" on June 26.

"Vertigo" still is solid with $28,000 for third round finished yesterday at the Capitol. It opens the fourth today (Wed.). "High School Confidential" is down to a moderate $14,000 or close in current (3d) stanza at the State. "10 North Frederick" looks good $30,000 in fourth week at the Paramount.

"Horror of Dracula" finished its third session at the Mayfair with a good $14,000, and is being replaced today (Wed.) by "This Happy Feeling." Same Film opens today also at the Guild where it will play day-date. "Law and Jake Wade" is heading for a modest $6,500 in second frame at the Odeon.

"Windjammer" likely will land a good $37,000 in present (10th) week at the Roxy, and, of course, stays on.

Helped by two extra performances, "Around World in 80 Days" is climbing to a smash $32,000 at the Rivoli for the 87th round. It goes into the 88th week today (Wed.). "South Pacific" wound its 12th stanza at the Criterion with a solid $34,500 for 12 shows, now being in the 13th week.

"Bridge on River Kwai" still was great at $26,300 in 26th round at the Palace, where it is entering the 27th week today (Wed.) on the usual 10 shows. "This Is Cinerama" dipped to a barely okay $15,900 in sixth session at the Warner. It stays on, currently being in the seventh week, with "South Sea Adventure" tentatively set to follow on July 15. "Gigi" continues at capacity in fifth week at the Royale.

"Poor But Beautiful" copped a nice $9,000 opening week at the arty Normandie. "And God Created Woman" still was amazingly big at $6,800 in 34th week at the Paris but obviously is nearing the end of its great longrun at this arty spot.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"The Vikings" (UA). Initial week ending today (Wed.) is soaring to terrific $42,000. In ahead, "Paris Holiday" (UA) (5th wk-6 days), $11,500.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (4th wk). Third stanza ended Sunday (15) was big $9,300. Second, $11,400.

Capitol (Loew) (4,820; $1-$2.50)—"Vertigo" (Par) (4th wk). Third session completed yesterday (Tues.) was fine $28,000. Second was $39,000, over expectancy. "Kings Go Forth" (UA) is due in next but opening not set.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (13th wk). The 12th frame finished Sunday (15) was big $34,500 for 12 shows. The 11th week was $34,100 for 11 performances.

Fine Arts (Davis) (468; 90-$1.80)—"Folies Bergere" (Indie) (4th wk). Third round completed Monday (16) was sturdy $7,500. Second, $8,000.

Guild (Guild) (450; $1-$1.75)—"Happy Feeling" (U). Opens today (Wed.). In ahead, "Peter Pan" (BV) (reissue) (5th wk). This frame ended yesterday (Tues.) was big $7,000. Fourth, $7,500.

Mayfair (Maurer) (1,736; 79-$1.80)—"This Happy Feeling" (U). Opens today (Wed.). In ahead, "Horror of Dracula" (U) (3d wk), was good $14,000 after $17,000 in second.

Normandie (Trans-Lux) (592; 95-$1.80)—"Poor But Beautiful" (T-L) (2d wk). First round ended Monday (16) was fine $9,000.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (27th wk). The 26th stanza finished yesterday (Tues.) was great $26,300 for usual 10 shows. The 25th was $27,800 in like number of performances.

Odeon (Rank) (854; 90-$1.80)—"Law and Jake Wade" (M-G) (2d wk). Week ending tomorrow (Thurs.) looks to wind up with modest $6,500. First was $10,000.

Paramount (AB-PT) (3,665; $1-$2)—"10 North Frederick" (20th) (4th wk). This stanza ending tomorrow (Thurs.) looks like good $30,000. Third was $39,000. Stays one more week to open "The Bravados" (20th) on night of June 25.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (35th wk). The 34th session ended Sunday (15) was fancy $6,800. The 33d week was $6,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "No Time For Sergeants" (WB) and stageshow (3d wk). Current round finishing today (Wed.) looks like nice $128,000. Second was $136,000. Holds a fourth week, with "Indiscreet" (WB) set to open June 26.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World 80 Days" (UA) (88th wk). The 87th stanza ended yesterday (Tues.) was smash $32,000 for 13 shows. The 86th week was $29,000 for 11 performances.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (19th wk). This round winding up tomorrow (Thurs.) is heading for big $8,000. The 18th was $7,500. Holds.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer (NT) (10th wk). Current round winding up today (Wed.) looks to hit good $37,000 for 14 performances. The ninth was $43,000 on like number of shows. Continues on.

State (Loew) (3,450; 50-$1.75)—"High School Confidential" (M-G) (3d wk). This stanza ending tomorrow (Thurs.) looks like moderate $14,000 or near. Second was $19,000.

Sutton (R&B) (561; 95-$1.75)—"Rooney" (Rank) (2d wk). First holdover frame ending today (Wed.) looks to reach okay $7,000 or near. Initial week was $8,700.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (11th wk). The 10th round ended Monday (16) was very good $6,500. The ninth, $7,400. "Case of Dr. Laurent" (T-L) opens June 25.

Victoria (City Inv.) (1,003; 50-$2)—"The Vikings" (UA). Initial stanza ending today (Wed.) is soaring ahead to mighty $36,000. Stays on indef. In ahead, "Cry Terror" (M-G) (4th wk-6 days), $5,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (7th wk). Sixth session ended Saturday (14) was fair $15,900 for 10 performances. The fifth was $17,900 on 12 shows. "South Sea Adventure" (Cinerama) opens July 15.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (5th wk). This round finishing up tomorrow (Thurs.) looks to get capacity $19,300. The fourth week was the same. Stays only weeks longer.

New Pix Little Hypo To Hub; 'Confidential' Trim $15,000, 'Pan' Wow 11G

Boston, June 17.

Heavier onslaught of new product here but biz shows little improvement. Cuffo Boston Arts Festival continues to cut wicket takes. "High School Confidential" looks best of newcomers, being fine at Orpheum. "From Hell to Texas" is fair at the Memorial. "This Angry Age" looms dull at Paramount and Fenway combo. "Peter Pan" shapes rousing at the Beacon Hill. "Vertigo" leads holdovers playing deluxers with a good gross in third at the Met. "God's Little Acre" is snappy in third at State. "10 North Frederick" is rated big at Astor in third.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"10 North Frederick" (20th) (3d wk). Big $11,000. Last week, same.

Beacon Hill (Sack) (678; 90-$1.50)—"Peter Pan" (BV) (reissue). Rousing $11,000. Last week, "Lost Paradise" (Indie) and "Sins of Borgias" (Indie) (2d wk), $4,000.

Boston (SW - Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (30th wk). Good $15,000. Last week, $16,000.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (8th wk). Slick $9,000 for 25th week in Boston Last week, ditto.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col). Opened

(Continued on page 10)

Newspaper Strike Dulls Philly But 'Vertigo' Fine 12G, 'Acre' Big 15G

Philadelphia, June 17.

First-run boxoffice currently is being sloughed by the newspaper strike, with radio and tele spot announcements apparently not enough help to fill the gap of usual number of publications. However, "Vertigo" still is big in third stanza at the Stanley and "God's Little Acre" shapes smash in third at the Viking. "St. Louis Blues" is rated quiet at Goldman. Other new pix are not getting far.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Law and Jake Wade" (M-G). Weak $7.000. Last week, "Too Much, Too Soon" (WB) (3d wk), $4 500.

Boyd (SW) (1,430; 75-$1.80)—"Kathy O'" (U). Lean $4.000. Last week, "Happy Feeling" (U) (2d wk), $5 000.

Fox (National) (2,250; 65-$1.25)—"10 North Frederick" (20th) (3d wk). Still okay at $11,000 after $13,000 last week.

Goldman (Goldman) (2,250; 65-$1.25)—"St. Louis Blues" (Par). Quiet $9,000. Last week, "Hot Spell" (Par) (2d wk), $6,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (12th wk). Stout $11,000. Last week, $12,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (14th wk). Oke $6,000. Last week, $6,500.

Stanley (SW) (2,900; 99-$1.80)—"Vertigo" (Par) (3d wk). Still big at $12,000. Last week, ditto.

Stanton (SW) (1,433; 99-$1.49)—"High School Confidential" (M-G) and "Screaming Mimi" (Col) (2d wk). Dim $4,500. Last week, $7,000.

Studio (Goldberg) (385; 90-$1.89)—"Light Across Street" (Indie) and "Wild Fruit" (Indie). So-so $2,500. Last week, "Adam and Eve" (Indie), $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Desire Under Elms" (Par) (3d wk). Mild $3,900. Last week, $3,800.

Viking (Sley) (1,000; 99-$1.49)—"God's Little Acre" (UA) (3d wk). Smash $15.000. Last week, $15,300.

World (Pathe) (500; 99-$1.89)—"There's Always Price Tag" (Indie) (2d wk). Slow $1,000. Last week, $2,000.

TORONTO

(Continued from page 8)

—"Young Lions" (20th) (10th wk). Good $6,500 on final week. Last week, same.

Hyland (Rank)) (1,357; $1)—"Fraulein" (20th) (2d wk). Nice $5,000. Last week, $6,000.

Imperial (FP) (3,344; 75-$1.50)—"Vertigo" (Par)) (2d wk). Fine $14,000. Last week, $18,500.

International (Taylor) (557; $1)—"Miracle of Marcelino" IFD) (5th wk). Fine $3,000. Last week, $4.000.

Loew's (Loew) (2,098; 75-$1.25)—"Sheepman" (M-G). Mild $11,000. Last week, "Run Silent, Run Deep" (UA) (3d wk), $5,500 in 4 days.

Tivoli (FP) (955; 75-$2.40)—"Around World in 80 Days" (UA) (45th wk). Okay $6.000, with last two weeks announced. Last week, ditto.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (11th wk). Neat $9,500. Last week, $10,500.

Uptown (Loew) (2,075 60-$1)—"Brothers Karamazov" (M-G) (4th wk). Swell $10,500. Last week, $12,000.

CHICAGO

(Continued from page 9)

(Cinerama) (9th wk). Okay $22,000. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"The Bravados" (20th). Sock $31,000. Last week, "10 North Frederick" (20th) (3d wk), $11,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (14th wk). Fine $11,000 for 4 days. Last week $15,500. "Vikings" (UA) opened yesterday (Mon.).

Surf (H&E Balaban) (685; $1.50)—"Streetcar Named Desire" (20th) (reissue). Solid $7,200. Last week "Rouge et Noir" (DCA) (2d wk), $3,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (63d wk). Hep $18,000 with extra shows. Last week, $15,-000.

United Artists (B&K) (1,700; 90-$1.50)—"God's Little Acre" (UA) (5th wk). Hot $15,500. Last week $16,000.

Woods (Essaness) (1,200; 90-$1.50)—"Vertigo" (Par) (3d wk). Fine $19,000. Last week, $26.000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (6th wk). Boff $4.200. Last week $4,700.

Ziegfeld (Dowd) (585; $1.25)—"Razzia" (Kass) (3d wk). Fair $4,000. Last week, $4,000.

Two Years For Mischief To Drive-In Equipment

San Antonio, June 17.

Nineteen-year-old Raul Uresti was given a two year penitentiary sentence at his trial of malicious mischief over $50. He was charged with smashing motion picture equipment June 6, 1956 at the South Loop 13 Drive-In Theatre.

He was tried by a judge and jury.

LOS ANGELES

(Continued from page 8)

Limp $1,600. Last week, "Teacher's Pet" (Par), "Bonjour Tristesse" (Col) (4th wk), $2,200.

Hillstreet, Hawaii, Ritz (RKO-G&S-FWC) (2,752; 1,106; 1,320; 90-$1.50)—"Here to Eternity" (Col) (reissue) and "Lineup" (Col). Tepid $10,000. Last week, Hillstreet, "Carib Gold" (Indie), "Rockin' the Blues" (Indie), $1,200.

Fine Arts (FWC) (631; $1.50-$2.50)—"Bolshoi Ballet" (Rank) (2d wk). Lofty $9,500. Last week, $9,000.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Vertigo" (Par) (3d wk). Hefty $12,000 or over. Last week, $13,000.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Spanish Gardener" (Rank) (3d wk). Dull $2,500. Last week, $3,400.

Egyptian (UATC) (1,392; $1.63-$3.30)—"South Pacific" (Mag) (4th wk). Powerful $26,700. Last week, $26,600.

Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; $1.25-$1.50)—"Bridge on River Kwai" (Col) (4th wk). Fine $16,700. Last week, $18,000.

Fox Wilshire, Iris, Loyola, Rialto (FWC-Metropolitan) (2,296; 825; 839; 1,298; 90-$1.50)—"God's Little Acre" (UA) (5th wk). Sharp $13,500. Last week, $16,400.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (10th wk). Handsome $18,500. Last week, $16,100.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 54th week Sunday (15) after lively $15,-100 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (78th wk). Smash $16,000. Last week, $14,500.

Four Star (UATC) (868; 90-$1.50)—"Red and Black" (DCA) (3d wk). Shaky $1,400. Last week, $2,900.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Diary of Bad Girl" (Indie). So-so $3,700. Last week, "Affair Kamakura" (Indie) and "Scarlet Week" (Indie) (2d wk), $3,000.

DENVER

(Continued from page 9)

"Revenge of Frankenstein" (Col) and "Curse of the Demon" (Col). Fairish $11,500. Last week, "From Hell to Texas" (20th) and "Count Five" (20th), $11,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 65c)—"Macabre" (AA) and "Bride and Beast" (AA). Good $6,000. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), $4,000.

Monaco Drive-In (Wolfberg) (800 cars; 65c)—"I Married a Woman" (U) and "All Mine to Give" (U). Fancy $5,000. Last week, on subsequents.

North Drive-In (Wolfberg) (600 cars; 65c)—"I Married a Woman" (U) and "All Mine to Give" (U). Okay $4,000. Last week, on subsequents.

Paramount (Wolfberg) (2,200; 70-90)—"Kathy-O" (U) and "Campbell's Kingdom" (RFDA). Mild $9,000 or near. Last week, "This Happy Feeling" (U) and "Across Bridge" (RFDA), $14,000.

South Drive-In (Wolfberg) (750 cars; 65c)—"I Married a Woman" (U) and "All Mine to Give" (U). Fairish $3,500. Last week, on subsequents.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (Magna) (8th wk). Big $7,000. Last week, $7,500.

Victory (Yaeger) (1,328; 50-65)—"Macabre" (AA) and "Bride and Beast" (AA). Okay $3,000. Last week, on sequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Ship Was Loaded" (FR). Good $1,200. Last week, "08/15" (Indie), $1,800.

Woodlawn (Fox) (800; 50-65)—"Macabre" (AA) and "Bride and Beast" (AA). Slow $1,200. Last week, on subsequents.

'VERTIGO' STURDY 8G, PROV.; 'ACRE' NSH 9G

Providence, June 17.

State's "God's Little Acre" is not getting the play expected, and shapes routine. "Vertigo" looms topper with nice take at Majestic. Both RKO Albee's "Fraulein" and Strand's "Another Time, Another Place" are amazingly mild.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Fraulein" (20th) and "Count 5 and Die" (20th). Mild $4,000. Last week, "Stage Struck" (BV) and "Cole Younger" (AA), $3,500.

Majestic (SW) (2,200; 65-80)—"Vertigo" (Par) and "Tall Stranger" (WB). Nice $8,000. Last week, "10 North Frederick" (20th) and "Diamond Safari" (20th) (2d wk), $5,000.

State (Loew) (3,200; 65-80)—God's Little Acre" (UA) and "Toughest Gun In Tombstone" (UA). Routine $9,000. Last week 'Saddle Wind" (M-G) and "Underwater Warrior" (M-G), $6,500.

Strand (National Realty) (2,200; 65-80)—"Another Time, Another Place" (Par) and "Maracaibo" (Par). Modest $4,000. Last week, "Hot Spell" (Par) and "Country Music Holiday" (Par), $4,000.

'Rebel' Drab at $5,000, Port.; 'Confidential' 6G

Portland, Ore., June 17.

Town is loaded with visitors here for the 50th Anual Rose Festival and downtown houses are not being helped a bit save a few cases. One of these naturally is "South Pacific," sturdy in third round at the Broadway. "Proud Rebel" looks slow at Paramount while "High School Confidential" is moderate at Liberty.

Estimates for This Week

Broadway (Parker) (890; $1.50-$3)—"South Pacific" (20th) (3d wk). Sturdy $14,000. Last week, $16,000.

Fox (Evergreen) (1,536; $1-$1.50)—"This Angry Age" (Col) and "Screaming Mimi" (Col). Mild $6.000. Last week, "Fraulein" (20th) and "Blood Arrow" (20th), $6,200.

Liberty (Hamrick) (1,890; $1-$1.50)—"High School Confidential" (M-G) and "Cry Terror" (M-G). Moderate $6,000. Last week, "War Satellites" (AA) and "Attack of 50 Ft. Woman" (AA), $4,800.

Orpheum (Evergreen) (1,600; $1-$1.50)—"From Hell to Texas" (20th) and "Count Five and Die" (20th). Modest $6,000. Last week, "Here To Eternity" (Col) (reissue) and "Decision At Sundown" (Col), same.

Paramount (Port-Par) (3,400; $1-$1.50)—"Proud Rebel" (BV). Slow $5,000. Last week, "God's Little Acre" (UA) and "Island Women" (UA) (3d wk), $5,800.

BOSTON

(Continued from page 9)

Sunday (15). Last week, "Rouge et Noir" (Indie) (5th wk), $4,000.

Fenway (NET) (1,373; 60-$1.10)—"This Angry Age" (Col) and "High Hell" (Par). Oke $4,000. Last week, "Fraulein" (AA) and "Showdown at Boot Hill" (20th), $3,500.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (8th wk). Neat $9,000. Last week, $11,000.

Kenmore (Indie) (700; 65-$1.25)—"Smiles of Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (5th wk). Oke $3,500. Last week, $4,200.

Memorial (RKO) (3,000; 60-$1.10)—"From Hell to Texas" (20th) and "Count Five and Die" (20th). Fair $10,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d wk), $7,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Vertigo" (Par) (3d wk). Nice $9,000. Last week, $12,000.

Paramount (NET) (2,357; 70-$1.10)—"This Angry Age" (Col) and "High Hell" (Par). Dull $9,000. Last week, "Fraulein" (AA) and "Showdown at Boot Hill" (20th), $7,500.

Pilgrim (NET) (1,000; 60-$1.10)—"Wells Fargo" (Par) and "Forest Rangers" (Par) (reissues). Slim $3,200. Last week, "Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB), $4,500.

Saxon (Sack) (1,000; $1.50-$3.30)—"South Pacific" (20th) (10th wk). Bright $18,000. Last week, $20,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Woman" (Indie) and "Shamed" (Indie). Oke $4,000. Last week, "The Mistress" (Indie) and "The Surf" (Indie), $3,000.

Orpheum (Loew) (2,900; 75-$1.25)—"High School Confidential" (M-G) and Return to Warbow" (Col). Fine $15,000. Last week, "Sheepman" (M-G) and "Ft. Bowie" (UA) (2d wk), $6,500.

State (Loew) (3600; 75-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (3d wk). Trim $7,000. Last week, $12,000.

Brussels Film Fest

Continued from page 1

and becomes the focal point of all activity. Here it has been lost in the vast array of counter attractions ranging from high grade classical concerts and opera down to a visiting Rodeo outfit from the United States.

Maybe the participating national industries sensed this, and cut their junketing accordingly. Only the American industry made any real bid to entertain on a big scale by tossing a midnight party in the U. S. Pavilion. Apart from Soviet Russia and Unifrance, who held their receptions in their respective embassies, most of the other delegations confined their hospitality to after-the-show cocktaileries held in the theatre bar.

Few Stars Show

The fest has also been weak on star participation. Apart from opening night, when William Holden and Sophia Loren turned up for the presentation of "The Key," there have been few international artists present. Orson Welles for "Touch of Evil," John Mills for "Dunkirk" and Lilli Palmer for the German pic, "A Woman Who Knows What She Wants," were easily the best known among the other stars who showed up.

All of which was a pity, as there was a far higher standard of product than at Cannes a month ago, particularly by Hollywood. The United States had the highest national total with five pix entered, Italy was close behind with four and Britain in third place with three. France, Germany, Russia, Japan, Spain and Egypt had two apiece.

Among the Hollywood five, top reaction went to "The Goddess" and "The Proud Rebel." "Raintree County" was generally considered to be too long, "Touch of Evil," handicapped by poor acoustics, was regarded as somewhat confusing, while "The Old Man and the Sea" suffered from being based on a Hemingway story which had little visual appeal. Yet Spencer Tracy, who has the screen to himself most of time, was applauded for a performance of integrity and sincerity.

Two of the three British entries also made a deep impression. "The Key," which was screened on the opening night in the presence of King Baudouin, was highly acclaimed and immediately established a high standard. Ealing's dramatization of "Dunkirk," currently on a record-breaking spree in the United Kingdom, was enthusiastically received and warmly praised. The third British film, "She Didn't Say No," was regarded as a charming, but modest piece of Irish whimsy.

Other impressive and worthwhile entries included "The Chinese Wall" (Italy), "At Midnight" (Hungary), "The Peaceful Don" (USSR), "The Diabolic Invention" (Czechoslovakia) and "Fortunella" (Italy). The Czech film, based on Jules Verne's stores, was notable for the quality of the special effects.

One prime reason why it was a mistake to hold a film fest in the midst of a world's fair, was that pressure on hotel accommodation made it impossible to have one central meeting point, comparable to the Carlton in Cannes, Kempinski's in Berlin or the Excelsior in Venice. Delegates were scattered in hotels wherever an odd room could be located, while the majority of the press contingent—said to be some 400 strong—were housed in a newly built motel on the far side of the town, and some eight or 10 miles from the centre of the city.

The Festival itself was held in the Grand Auditorium, a 2,000 seater in the exposition grounds. Ordinary members of the public who wanted to see the fest entries, first had to pay their 60 cents admission to the fair, then another dollar to enter the theatre. Not surprisingly, therefore, there were empty seats at many of the screenings. In the first week, aside from opening night, the house was at times barely half full, a factor which was hardly conducive towards generating excitement. And a fest without atmosphere and excitement has little point.

The Winners

The Grand Prix at Brussels film fest was won by Czech entry, "The Diabolic Invention," while jury prize was awarded Paddy Chayefsky's "The Goddess" (Columbia).

Orson Welles won best actor accolade for performance in United States entry, "Touch of Evil."

Lilli Palmer was named "best actress" for work in French film "Montparnasse 19."

"Best script" award went to Italian film, "Fortunella"; "best direction" was for Russian film, "The House Where I Live"; "best color," also a Soviet film, "The Peaceful Don"; "best photography," nod was to Italian "The Chinese Wall."

Not Star's Stooge

Continued from page 3

ducers Guild. "A star," he said, "has an obligation not to take advantage of those who contribute to his success and welfare." He added that the mere fact that a thesp forms his own company does not automatically "make an actor a producer." He stressed that there are many activities and production functions that an actor is not equipped to handle and that under the actor-owner setup the performer frequently receives credit "he doesn't deserve."

Bresler, who is on a campaign to correct "this distortion," contended that producers, directors, writers and cameramen are only seeking the credit to which they are entitled. He pointed out, for example, that banks and major companies that provide the financing for an indie production made under the auspices of an actor-owned company make certain in advance that their investment is "protected" by seeing to it that the performer surrounds himself with professional picture-makers in the form of proven producers, directors and cameramen. Bresler said he had been "forced" into taking his present stand by "a basic necessity to protect myself." "It is important," he stressed, "for people in my creative position to have this situation corrected."

Exit Negotiated

Bresler, who has headed the physical setup of Douglas' Bryna Productions for several years, said he had bowed out of the company after reaching an "amicable settlement" with Douglas. He has organized his own company—Jerry Bresler Productions—and has begun preparatory work on two productions—a film version of Ibsen's "Peer Gynt" and "The Old Man's Place," a novel by John Sandford published in 1935. In the production of "Peer Gynt," Bresler will be associated with Robert Erlik and Artur Brauner, head of CCC Films in Germany. Plans are to shoot the picture in both English and German, with location work scheduled for Norway, Germany and Africa.

As an indication of his lack of animosity toward Douglas personally, Bresler indicated that he had sent the star one of the properties in the hope that he might be interested in appearing in the film.

French & Formula

Continued from page 3

tion was "doing a job with a hundred branches that actually could be done with ten. With the amount of energy, time and talent that goes into production, it is terrible that we should have to gross several times the original negative cost before we can show a profit," he declared.

Graetz said he had no arrangement yet with a U. S. major for "The Titans," and that he was seeking none pending completion of a script and the signing of key actors. He's currently searching for a writer. Graetz returned to Paris today (Wed.).

ASK CONGRESS O. O. ANTITRUST

Try to Use Goldwyn Case Documents For Dibble-McLean Antitrust Case

By WILLIAM STEIF

San Francisco, June 17.

Evidence of alleged conspiracy introduced in Samuel Goldwyn's suit against 20th-Fox and National Theatres is being employed by the attorney for Leland C. Dibble and Daniel O. McLean, operators of the Embassy Theatre here, in their action against eight majors and NT.

This became obvious last week in the court of Federal Judge Edward P. Murphy (who also tried the Goldwyn case), when attorney Robert Raven started on the conspiracy aspects of his $8,000,000 suit against the eight major distributors and National Theatres.

The Embassy owners claim the distributors and NT conspired to prevent their downtown theatre from getting a shot at first-run films from 1933 through 1950, and from getting a chance at second-runs from 1938 until April, 1947.

Raven introduced about a half-dozen documents which either had been marked for identification in the Goldwyn case, or actually had been introduced into evidence. The status of these documents, and particularly their origin, was still in doubt, but the defense lawyers, of course, are working on that now.

All the Goldwyn documents were introduced while Charles M. Thall, a retired veteran of Fox West Coast, was on the stand. At times it seemed as if Thall didn't even have to be there, the papers were flying around so thick and fast.

Object of all these papers, from Raven's standpoint, was to try to prove that the distributors had precise knowledge of the Frisco area's runs, clearances and availabilities and acted only after consulting these documents. But Thall was no help to him, because Thall, FWC's assistant Northern California division manager before his 1946 retirement, couldn't say where any of the documents came from. And, in fact, neither could Raven, since he'd simply found them in searching the Goldwyn case's voluminous files.

Thus, if the papers really originated with the exhibitors—that is, with FWC—and never left FWC's offices, they don't amount to much. But if they originated with Warner's or Loew's (as Raven would like the court to believe at this juncture), they could be damaging to the trial's defendants.

Raven also won a vital point in an argument over admission of testimony by Eddie Zabel, longtime NT buyer who is now an independent producer. The testimony came from Zabel in a 1957 deposition and—again—the Goldwyn case played an important part.

Gotta Do Ballet

Continued from page 1

crack here was that if Russian secret service police must qualify as ballet dancers, it's the world's most versatile detective squad.

Demonstration was organized by a pro, a Latvian-born Baptist minister who also operates his own Anti-Communist American Institute. Rev. Oswald M. Blumit of nearby town of Milton declared he had inside info about the five dancing dicks.

Picketting was orderly, extra police having been assigned to the Garden. An impulsive Pole got inside on the second night of the two-day stand and rushed onto the stage carrying a banner, "Wake up, America! Tonight, Moiseyev Ballet. Next Khrushchev Bullets!" This incident naturally marred the ovation the paying audience was bestowing upon the visiting artists. Banner was torn from the man's hands and he was booed by audience. The Baptist clergyman deplored this interior incident and conceded it had done more harm than good.

Pickets ranged from 10 to 70, many refugees from Baltic and other East European countries now under Soviet control. Placards ran the gamut of politics, including several "We Like Nikon" cards.

Spingold Dies

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studied at the Kent College of Law.

Where Stands 'VARIETY'

Spingold's wife, Frances, who survives, as do two sisters, was long known in show business as Madame Frances, one of the most successful couturiers. When she segued from the theatrical business into the general socialite field and moved her atelier into the fashionable 50s, her original site at 154 West 46th St., was bought by this paper and it is still the VARIETY Bldg. The two married sisters who survive are Mrs. Dorothy Hamburger of New York and Mrs. Della Lowenstein of Bradley Beach, N. J.

Spingold was a champion bridge player, art patron and collector of art. He was a fellow of Brandeis University and president of the Cavendish Club. He was a past president and a governor of the American Contract Bridge Club. Many of the Spingold art works have been donated to the Metropolitan Museum of Art and the Museum of Modern Art in New York, and to a museum being constructed in Israel.

The Spingold mansion in Palm Beach has long been known as a social centre of the community. He was a director of the Palm Beach Country Club.

In 1940 Spingold became a member of the board of Col, the company he had joined in 1932 in a public relations capacity, and in 1943 he was made v.p. of advertising, publicity and exploitation. In 1954 he became a general vice-president of the company. In recent years, when his vocal chords and general chest condition necessitated hospitalization and a restricted working schedule he set about building up new manpower for Col and brought in Paul N. Lazarus Jr. for the day-to-day pub-ad-exploitation chores. Lazarus also has since become a veepee of Col. Services were held yesterday (Tues.) morning at Temple Emanu-El, New York. Internment at Mt. Pleasant, in Westchester.

Spingold was a key factor in development of what has since been widely regarded as a sound policy for the industry in its dealing with the Communist problem in the 1947 period, and in subsequent years.

He was the guiding spirit behind the famed Waldorf-Astoria meeting at which film business leaders voted a firm stand against the employment of Reds. This was dramatic action in answer to the severe criticism anent the studio infiltration situation exploited by the House Un-American Activities Committee, the American Legion and sections of the press.

This was to be followed by Spingold's successful efforts to bar any lasting blacklisting of all individuals—writers, performers, etc.—simply on the grounds that they had been somehow identified with Commie causes. The exec, working hand in hand with the Legion, gave the "tainted" talent opportunity to go on record with expressions of political attitude and thus clear the air of doubts.

Through all this Spingold remained in the background for neither in this activity nor any other of his endeavors did he want any personal publicity. Indeed, he had (unknown to other Col personnel) recalled all photographs of himself from the film company's files. One likeness was found at his home and this was used in the N. Y. Times obit.

Illness the past six months kept Spingold at home but he nonetheless was to maintain a voice in Col policy thinking. His day-to-day callers during this time included Col execs Abe Schneider, Abe Montague, Leo Jaffe and Paul N. Lazarus Jr. and the discussions centered on affairs of the picture company.

REMBUSCH LIKES FCC-LIKE PROBE

What amounted to a call for a Congressional investigation of the antitrust division of the Dept. of Justice for "derelection" in the enforcement of the Government's consent decrees was issued by Trueman T. Rembusch, Indiana exhibitor and former prexy of Allied States Assn.

Rembusch has charged that the film companies have been discriminating against smalltown theatres in the release of the so-called blockbuster pictures. It is his opinion "relief" cannot come through the antitrust division until Congress conducts a probe of the agency similar to its recent examination of the practices of the Federal Communication Commission.

The Indiana exhibitor, in a talk recently to the Junior Chamber of Commerce of Columbus, Ind., declared that exhibitors have complained to the antitrust division about violations of the decrees for the past three years—"all to no avail." Two provisions of the decree, he asserted, are constantly being violated. These, he added, pertain to the system of releasing the roadshow pictures and the fixing of admission prices. Complaints about these violations, Rembusch said, have been carefully documented and submitted to the antitrust division, but the agency has failed to correct them.

As an example of the lack of enforcement by the Dept. of Justice, Rembusch cited his experience with Paramount's "The 10 Commandments." He pointed out, for example, that the picture was not offered for showing in Columbus until seven months after it had concluded its engagement in Indianapolis. Par, Rembusch complained, offered it at 70-30 terms and had stricken out the guaranteed profit clause which had been part of other contracts.

Although Par did not set an admission price for the engagement, Rembusch intimated that the similarity of the prices charged for seeing the picture indicated that theatreowners "evidently had psychic communication of some kind unless Paramount illegally dictated their admission prices." He said Par apparently feared to dictate the the admission price for Syndicate Theatres, Rembusch's circuit, because of an antitrust suit the chain had filed against the distributor. Rembusch cited several examples of Par's attempt to set admission prices for the picture, but in all instances, he noted, the antitrust division failed to find a violation.

His chain's only recourse, Rembusch said, against the "illegal" policy of Paramount was to file an antitrust suit in the Indianapolis Federal Court seeking injunctive relief. "We started such a suit in August, 1956," he declared, "and hope to see it tried before 12, true and honest Hoosier jurors in the near future who will, I am sure, hand down a verdict in favor of Columbus and like communities." During his talk, Rembusch made frequent references about protecting "Columbus people from New York illegally fixed admission prices."

Rembusch called attention to the fact that his company, as theatre-owners, had a "trusteeship" to the people of the community, and that part of that "trusteeship" was to see that pictures played "Columbus early and at an admission price we feel Columbus people can afford." He declared that Syndicate Theatres had on many occasions shown the "consciousness" of its "trusteeship" by, for example, refusing to play "Stomboli" after the Ingrid Bergman incident. In addition, he noted, that "currently we are quietly but effectively refusing to purchase a highly successful boxoffice picture, 'And God Created Woman,' for we consider that picture in bad taste and if played would be a violation of our trusteeship."

Paramount's Firmness Re '10 C's' Greatest of All Time, Release Must Be Carefully Supervised in Ozoners

Paramount is moving "Ten Commandments" into the drive-in market and has some firm ideas about licensing arrangements—firm in that distributors, in 1959, rarely are so outspokenly insistent on conditions which exhibitors must meet. These include—

(1.) The Cecil B. DeMille production will be made available to ozoners, about 30 in all, only in the time span of school vacations.

(2.) Par is not interested in any booking of less than two weeks.

3. As for rental, the exhibitor is to pay a specific royalty on a per capita basis—that is, a fixed amount for each adult and each child (excluding infants).

Edward Chumley, Par exec in charge of domestic sales of "Commandments," commented that the "usual methods of licensing drive-in theatres may not be satisfactory" in order for Par to obtain what's regarded as fair rental. He cited, for example, the "excessive" passes outdoor exhibs hand out and the widespread practice of selling tickets on a "carload" basis.

This Is For Big

It was made clear by Chumley and Jerry Pickman, ad-pub v.p., that Par considers "Commandments" as the big one of all time (with rentals so far of $25,200,000 in 3,000 engagements) and the corporation is anxious to see that none of the revenue gets away. It's the big one for exhibitors, too, they stressed.

Chumley related that a test ozoner engagement at the Cactus Theatre, Tucson, provided some pertinent data. He reported the first week's gross (at an out-of-season time) was over $10,000 or nearly equal the income for a two-week previous run at the same city's Catalina, which is a conventional house. He further relayed that the Cactus had a top admission price of $1.25 while the Catalina scale went up to $2.20 and commented that the Cactus gross represented four to five times over what the ramp operation, on a subsequent run, normally would do with an "A" picture.

As if to further support this, Chumley said that Par global distribution chief George Weltner had received a letter from William Oldknow, operator of the Cactus, in which the latter commented that "Commandments" was "worthy of increased prices and reasonable prices for children."

Chumley stated there were no beefs at all over the idea of having an outdoor situation charging admission prices for moppets in cars, and this held true in both Tucson and in a previous run in Los Angeles.

Antitrust No Fret

Leonard Kaufman, Paramount attorney, had the answers to questions about the possibilities of an antitrust rap on price-fixing charges. (Allied States reps already have complained that forced royalty payment for youngsters, instead of a fixed payment for an entire carload of patrons, might be illegal.)

Kaufman replied that Par is not interested in what amount an exhibitor charges, just so long as the film company collects specified amounts of, say, 60c. per adult and 30c. per child. He said the company has a couple of Department of Justice rulings to rely upon, one going back to 1953. At this time, said Kaufman, Stanley N. Barnes, then head of the D. of J.'s antitrust division, upheld the principle of per-capita royalty payments in bookings of "Hans Christian Andersen" and "Peter Pan." Dissenter was Rube Shor, former president of Allied, and the matter was spotlighted in connection with Senate Small Business Committee hearings. Newest objection to the practice was raised by Benjamin Berger, erstwhile head of North Central Allied, and again the D. of J. sided with the film company, according to Kaufman.

Spoleto Festival

Continued from page 2

Festival's opening that, in addition to drawing young artists, Spoleto is already drawing the snob world; faces seen at all the swank Paris-New York-London premieres were in such abundance that someone cracked, "Sardi's must be empty tonight."

Two long-neglected theatres—the Spoleto Opera House dating from the 17th century, and the Teatro Nuovo, built in 1861—have been restored and the Festival's opening event—June 5—was Verdi's "Macbeth," directed by Luchino Visconti who gave it handsome pictorial range and effective dramatic movement.

O'Neill's 'Moon'

Following evening—June 6—at the Teatro Nuovo, a new production of Eugene O'Neill's "A Moon for the Misbegotten" was offered in English with an American cast. "Moon," which did indifferent biz on Broadway two seasons ago, is the last play to have been written by O'Neill. He wrote it in 1943 when he was already in poor health and the full script is often heavy and needlessly long. Jose Quintero pruned it for his staging and with great resourcefulness illuminates its best passages by his shrewd direction and casting.

"Moon," in this new version, has standout performances by Colleen Dewhurst as an ungainly, unhappy farm girl; Richard Kiley as the alcoholic Broadway ne'er-do-well who tries to forget that he has reached the end of the line; and Farrell Pelly, the comic, irascible tenant-farmer. "Moon" shines its brightest in this careful, sensitive staging by Quintero, and O'Neill's genius for character writing and relentless emotional scenes are revealed with full impact.

Second U. S. event was an evening of four Jerome Robbins ballets filled with a contagious vitality that rocked Spoleto spectators.

Outstanding item was the world premiere of "N. Y. Export: Opus Jazz," with its dynamic "beat" score, ingenious dance patterns, striking Ben Shahn decor and zestful ensemble performance. In "The Concert" there was some delightful light comedy of zany sorts with music-lovers of all varieties gathering about an oblivious pianist playing Chopin and with Todd Bolender registering as bespectacled, cigar-smoking butterfly.

Two other ballets were "Afternoon of a Faun" with scene of tranquil forest switched to modern dance rehearsal hall with Jay Norman as faun and with Wilma Curley as nymph-ballerina contributing sound work, and "Games"—to Stravinsky "Pulcinella" suite—a playful and engaging trifle.

Upcoming events at Spoleto are John Butler and his company in "Four Chamber Ballets"; Bizet-Daudet's "L'Arlesienne" with visiting French company directed by Raymond Rouleau in production designed by Lilia de Nobili, world premiere of "The Scarf" (text by H. Duncan, music by Lee Hoiby); "Lo Frate 'Nnammorato," musical comedy by Giambattista Pergolesi; "Il Giuoco del Barone" by Valentino Bucchi; "Il Maestro di Cappella" by Domenico Cimarosa; new Italian comedy, "D'Amore si Muore" by Giuseppe Patroni Griffi; and concerts by the Trieste Philharmonic.

In addition the Spoleto art gallery has an exhibition of painting and sculpture by young American and Italian artists, and an art show that later moves on to Brussels Fair.

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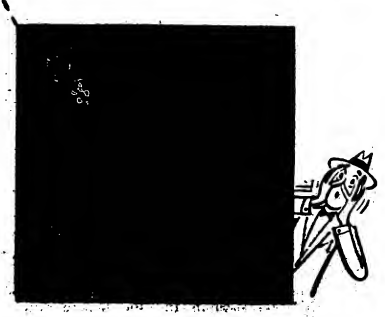

At Spoleto Only Natives Excluded

Spoleto, June 17.

The new "Festival of Two Worlds" here has been a show to the native Spoletini only in the guise of gapers at the arrival and departure of the chi-chi-Italians and Americans who have turned out for the inaugural events in opera ("Macbeth"), drama, (Eugene O'Neill's "Moon For the Misbegotten") and ballet (Jerome Robbins' "Opus Jazz," et al).

(Not the least of the wonders hereabouts are the snaking of oversize American Cadillacs with New York and California plates through the narrow streets.)

Americans here expressed gratification that the Robbins troupe will represent U.S. at Brussels World's Fair later in summer and feel it cannot but click there. Decor by the American sketcher Ben Spahn is voted "ravishing," plus some work by Saul Steinberg.

Spoleto has come alive (it's an ancient Etruscan town if you dig deep) with new cellar bars—necessary to the happiness of some 90 journalists covering the event stagemanaged by Gian-Carl Menotti, Mr. and Mrs. Dario Soria and others for the international culture.

Goth.

Plan to Aid Small Cinemas Via Tax Concession Defeated in Brit. House

London, June 17.

The Chancellor of the Exchequer has gone as far as he can this year in entertainment tax concessions for the film industry. This was stated recently in the House of Commons by the Paymaster-General. An amendment to the Finance Bill, that sought to raise from 21c to 29c the minimum figure below which no entertainment tax would be levied on cinema admission prices, was defeated by 226 to 189.

Among the points raised during a lengthy debate was one that the amendment, which was designed to assist small cinemas, would cost the Chancellor about $11,200,000, which meant that boxoffice receipts, after deduction of tax, would be hoisted by more than 25%. One member urged a complete repeal on the grounds that it was not a tax on profits but on receipts and that an industry faced with a steep decline should not be called upon to bear that tax.

Another member stated that cinema attendances had dropped 20% in the first quarter this year compared with the same quarter of 1957. With a continued fall in attendance, the Chancellor would be lucky, in a full year, to net $30,800,000.

The Paymaster-General concluded the debate by saying: "It would be wrong to assume that the cinema industry could not, with its great talents and enterprise and assisted by the reduction in the entertainment tax, cope with the difficulties that faced it."

ITALO CHIEFS TO TALK ECM, CO-PRODUCTION

Rome, June 10.

Co-production and the European Common Market will be the subject of discussion during the current Continental swing of several Italian film industry toppers. Entertainment chief Nicola DePirro, exhibs head Italo Gemini, and production topper Eitel Monaco all have left Rome for a week of intensive huddles with British, Belgian and French film officials.

Monaco goes to London for a meeting regarding a year's extension of the Italo-British film exchange pact. Then he joins DePirro in Brussels to mull Italo-Belgian co-production agreement possibilities as well as to talk ECM with reps of various Continental pix industries assembled for the Brussels Festival.

All three men are due back here by June 18 when the German-Italian film agreement talks are slated to start.

Gloria Films Signs Siodmak for U.S. Pix

Frankfurt, June 10.

First of the major German film producers to get in on the American tele business is Gloria Films, which has signed a contract with Hollywood director and producer Robert Siodmak to make a series of films "for release in an English-speaking country."

UFA was the first of the German film production countries to turn part of its interests to tv, having made several German tele films. But Gloria is leading the way by trying to crack the American market with its product—a reverse switch on the American old pix and [redacted] being dubbed into German and sold here.

Disney Buys Scot Book

Edinburgh, June 17.

Walt Disney has purchased rights to a book by Eleanor Atkinson on Greyfriars Bobby, a faithful Skye terrier.

He plans to make the film against the Edinburgh settings of the original story. Alan Jaggs, Disney producer, arrived here to make a prelim survey. Pic is likely to be lensed next year.

Tebaldi Further Explains Her Ducking La Scala While Callas Off Roll

By GEORGE MEZOEFI

Zurich, June 17.

Report from Milano last issue that soprano Renata Tebaldi would eschew the La Scala there unless her supposed "rival," Maria Callas, also sang there, out of fear that she (Tebaldi) would seem to be a "replacement" was amplified here in Zurich by the lady. She simply wishes not to be in position of seeming to take advantage of Callas' present disagreement with the La Scala management.

This was explained by the soprano at a reception here by Musikvertrieb A. G., local distrib of British-Decca records to which she is an exclusive pactee. "I don't want people to think that I want to start a polemic and try to push anybody out," she said. "I would sing at La Scala again if Mme. Meneghini Callas would do the same."

Singer was here for her Swiss bow in a concert at Tonhalle during the June Festival. Her schedule includes appearances at Venice, July 12 and 15, in "Forza del Destino"; the Brussels World Fair, July 20, in "Tosca"; followed by her first Paris stint since 1950, in "Aida."

In September, she will open the Chicago opera season in "Falstaff," followed by "Butterfly." After that, she is set to open the Met season (Oct. 27), with "Tosca." She'll stay in Gotham till the end of the year and will then embark on an extended U.S. concert tour, Feb.-March. Other 1959 commitments include the Maggio Musicale, Florence, and the Vienna State Opera, Sept. '59.

Between her Paris and U.S. stints, singer will record for British-Decca (in Rome), including "Mefistofele," "Butterfly" and "Fanciulla del West" (Puccini). After this, she'll end up her European appearances for '58 with "Butterfly" at an open-air Arena performance in Naples.

Queen to Give Nod to Variety Benefit Show

London, June 17.

The Queen and Prince Philip have agreed to give the royal nod to this year's performance to aid the Variety Artists Benevolent Fund. It is booked for Nov. 3.

With the Queen having decided not to attend this year's film show, it was feared by vaude people that she would not attend the vaudeville show either to avoid the risk of discrimination.

BRUNO ZIRATO RETIRING

Vet Quits N. Y. Philharmonic After Another Season

Bruno Zirato will retire following the 1958-59 season of the New York Philharmonic. He has long been connected there as manager and is one of the stalwarts of the concert industry, having been Enrico Caruso's secretary in the days of that tenor's heyday at the Met Opera.

There has been speculation that Zirato would spend his retirement in Italy, and support for this possibility is seen in his giving his home in Chappaqua to his son Bruno Zirato Jr of the Columbia Broadcasting producer staff.

Papa Zirato has been connected this year at the N. Y. end with the new music festival at Spoleto, Italy.

Philharmonic's move out of Carnegie Hall is uncertain, as is the availability of its new structure in the Lincoln Square Center to come. Philharmonic Hall there will have priority in construction over the Met Opera House and other buildings. There is a possibility that the Philharmonic may have to make-do a year or so in the former Mecca Temple, now the N. Y. City Center in 55 St.

NFFC Writes Off Nine Pix Backed in '57-'58 Period as Entire Loss

London, June 17.

The National Film Finance Corp. has written off as a "complete loss" the nine pictures which it backed during the year to March 31, the biggest number ever recorded. This was revealed by John Terry, managing director of the NFFC, who also said the loss registered for the year, $326,000, was comparatively small in view of the fact that the corporation had advanced more money to producers than for many years past.

Backing telepix production had proved a successful venture. Terry added that the NFFC would continue to do so, but not with loans which would deplete its funds for theatre pictures. Theatre films were the outfit's first responsibility and telepix financing was only a subsidiary. The two so far financed, "The White Hunter" and "Ivanhoe," had, during the year, repaid close on to $259,000 out of the $921,000 advanced.

In its report, the NFFC says that productions assisted by the corporation and released during the calendar year 1957, will show an aggregate loss. This was largely because of the steep drop in UK admissions and boxoffice takings. Of 31 films released during the year, nine were profitable. The estimated total revenues as percentages of total cost was 93%, and the estimated recoverable percent of cost without British Film Production Fund or Levy was 72%.

BFPA SEEKS EXTRA LEVY FOR 2D FEATURES

London, June 10.

New overtures are being made to the Board of Trade by the British Film Producers Assn. for an extra levy payment for second feature productions. The association has suggested, with certain provisos, that pix in this category should receive a double payment out of the statutory pool.

The BFPA is suggesting that the levy bonus should be restricted to supporting features costing $84,000 or less which are booked on a flat rate only. The double levy should operate only until 50% of the negative cost has been recovered and thereafter the single rate should apply.

The producers have taken this stand because they believe it is impossible for the second feature film maker to stay in business without additional financial aid. They recognize that there is a continuing public demand for double feature bills. In any event, the second feature provides an invaluable training ground for actors, directors, technicians, etc.

Paramount Pictures Corp. has decreased its capital stock from $2,766,912 to $2,640,512, according to a certificate filed with the Secretary of State in Albany by Louis Phillips.

Int'l Fed. of Producers Heeds L'il Nations 'Shutout' Gripes; Austrians, Swiss Now Insiders

By HAROLD MYERS

Brussels, June 17.

A clash between delegates representing the small nations and those of the major European film-producing countries, clouded the meetings of the General Assembly of the International Federation of Film Producers, held here last week concurrently with the film festival.

The conflict developed from the item on the agenda dealing with restrictive practices, and an acrimonious discussion wound up with agreement to give the smaller film-making countries a bigger voice in the affairs of the Federation. Both Austria and Switzerland were elected to the Executive Council and, in all probability, the Swiss delegate will be named as an official contact with the h.q. in Paris to co-ordinate activity and hold a watching brief. As one observer put it, he will be the "Mountie for the small countries."

The main gripe of the dissident group revolved around the fact that it was always left in the cold when items of major importance were under review. For example, the small producer nations virtually had no say in such vital matters as co-production, the European Common Market, restrictive trade practices, etc. These issues, they beefed, were always decided by the major continental industries—usually to their own mutual advantage.

At one point the divergence became so sharp that there was an oblique challenge to the leadership. It looked for a while as if the smaller nations would form a bloc of their own to exert pressure on the federation's top brass. As a result, the election of Austria and Switzerland was agreed as a compromise action.

The split developed basically over a proposal that punitive action—even to the extent of a boycott—should be taken against some of the countries operating restrictive practices. The small nations, all too conscious of their vulnerability, felt they would be the main victims of such action, that it was unrealistic and, in any event, they had neither the strength nor the resources to fight back.

Nearly Sundered?

So strong was the feeling on this issue, that at one time it looked as if the Federation was perilously near to disintegration. Even now, there is a feeling that there must be a complete revitilization of Federation policy if it is to accomplish anything worthwhile in the future.

The bitterness, expressed inside the closed general assembly sessions, was being openly voiced outside the meetings, and some delegates thought that the entire deliberations had been time-wasting, and nothing had been achieved. No action was taken on the boycott proposal, and the issue was allowed to ride.

British Lion Ups Faber

London, June 17.

Leslie Faber has been upped by British Lion Films to the job of general manager in charge of U.K. distribution.

Faber joined British Lion as assistant sales manager in November of 1947, and became general sales manager three years later. He has been in the film business for 26 years.

Commies Crack Down On All Shows in E. Germany; Pass on Every Script

Frankfurt, June 10.

All revues, vaudeville, traveling circuses and even puppet shows performing in East Germany are going to be obliged to get a Ministry of Culture license, under the latest Communist edict. The East Germans are starting a drive to eliminate any anti-party humor that may be cropping up in the various phases of the entertainment business. And the first step is requiring all the performers from puppets to strippers to take out a license.

In order to obtain the vital working paper, the act or show must present its entire script for the approval of the Ministry of Culture. This new edict is to effect all East Germans.

If the act doesn't have the "necessary social and moral qualities" or is ruled to "offend the workers' moral or artistic sensibilities," no license will be given, or, once given, can be withdrawn if the Reds later decide against the particular facet of show business.

In addition, the performers must post a bond, of an equivalent of $75 for a puppet show, $500 for a revue, and as high as $2,500 for a traveling circus.

Along with the new rule, Communists emphasized that some of the East German entertainers have been "spreading the poison of middle class ideology" and "deriding the successes of the working class." The Communists have decided, too, that the only topics worth making fun of concern the capitalists of the western free worlds. All fun-making at their own political expense is banned. This will end the last little element of free speech remaining behind the Iron Curtain.

1ST UFA-MADE FILM LAUNCHED IN BERLIN

Berlin, June 10.

Production of the first UFA-made feature film has begun in the UFA studios at Berlin-Tempelhof. Titled "Isn't Mama Fabulous?," pic stars Luise Ulrich, Paul Klinger and Gunnar Moeller. Peter Beauvais is directing. UFA will also handle its distribution.

So far the new UFA has only made vidpix via its own production setup, only financing theatrical films to date.

Authors, Film Stars On Treks to Greece

Athens, June 10.

Greece seems to be attracting a lot of international celebs who include this country on their "must to see" list. Katharine Hepburn is vacationing here with her family and sailing to the islands.

Playwright Jerome Lawrence on his way to Israel stayed two weeks here promising to come back soon to write a play on modern Greek life. Author Irving Stone was here taking the Greek baths. His next book will be "Pericles and the Athens Golden Age."

David Niven is vacationing here with his wife. He will stay here for a month or so to enjoy deep-sea fishing in the Aegean waters. Author Jorge Thalamea also is here for the first time.

BOLSHOI SELLS OUT PARIS OPERA HOUSE

Paris, June 17.

In their 18-day engagement at the outsize Paris Opera, the Russo Bolshoi Ballet, with Galina Ulanova, chalked up SRO all the way. It was first swap in a Franco-Russo cultural exchange setup — Paris Opera Ballet was in Moscow during same period.

Ducats sold for as high as $75 on the black market for the Bolshoi, and critics gave strong notices though some found scenery and costumes very old fashioned.

Paris Herald Tribune critic called Bolshoi dancers, without any doubt, greatest in the world. France-Soir pointed out that it is the obverse of modern ballet which streamlines and keeps mobile. Bolshoi chorus plays a great part as does mime.

Ballets given here: Prokofiev's "Romeo and Juliet," Tchaikowsky's "Swan Lake" and S. Vassilenko's "Mirandolina," plus some excerpts from others.

NATALIE WOOD *as* MONIQUE

in "KINGS GO FORTH"

SOON . . . you will see her in her most appealing, surprising role!
In the most challenging love story of our time . . . from Frank Ross,
the producer who gave you, "I'll Cry Tomorrow"

A BOLD BEST-SELLER . . . THREE POWERFUL BOXOFFICE STARS . . . IT'S YOUR JULY BLOCKBUSTER!

BOOK IT NOW!

U. of Chi Sociologist Has Got It: Film Biz Schizo Not Knowing 'Which Audience' Is Dominant

By JACK PITMAN

Chicago, June 17.

If there's a panacea for the American motion picture industry, it's elusive but U. of Chicago's Reuel Denny suggests as a starter film makers learn more about their audiences. "Right now," opines the poet and sociologist, "Hollywood doesn't have its various audiences fully identified."

Critic Denny sees two major audiences, broadly speaking—(a) the young and poor, and (b) the old and rich, segments that represent "broad fundamental differences in outlook." So much so, in fact, that film-makers face a kind of public schizophrenia. Consciously or not, Hollywood product has tended to appeal to one or the other segment, but generally speaking, the most successful pictures have played down a middle ground with appeal to multiple audiences. In Denny's view, large blocs of the populace have spurned theatrical pix in favor of "middle ground" entertainment that's abundant on television, and the educator suggests that tv comedy and realism fall into this category. He terms such vehicles as the "Fords of the industry," and sublimely describes them as "varied of tonality and range." In short, they are long on broad appeal.

Denny likens the limited appeal of today's pix to radio, and says the industry should attempt to achieve diffusion, though preferably without sacrificing art and esthetic values. In Denny's judgment, producers now must find some of the art forms that will unite audiences. Such forms that seem best at the moment, according to Denny, are sophisticated westerns ("High Noon," "Shane"), light satire ("Born Yesterday," "Will Success Spoil Rock Hunter?"), and sophisticated musicals ("Lili," "American in Paris," "Gigi").

Denny also makes the point that pictures obtaining a wider market have a psychological advantage. They can be better because they "build into a wider range to tensions and emotions." Perhaps the best example of this currently is "Bridge on River Kwai," as diffuse and uneven as it is brilliant. And it's a great audience uniter, per its smash firstrun grosses.

Other Denny insights (gratis to Hollywood):

Daring subjects are gimmicky, and social realism (such as "Marty") is a "dead-end street."

Foreign neo-realism (notably the Italo school) is good for a long run, and Hollywood can't ape it and shouldn't try. Recent realism from the Coast was a way of adjusting to the industry's deflation, an "unconscious symbol thing," but a contretemps, since it came at a time when the nation's economy was expanding.

And finally, Denny advises that if for various reasons audiences can't be united, orientation should veer to what he calls "special tooling," with the limited appeal film as object.

Canada's Sole Possibility, 'Dangerous Age' Unlikely To Hit Vancouver Fest

Vancouver, June 17.

Sole Canadian feature film that's eligible for the celluloid portion of Vancouver's first international "arts festival," has wowed London film critics yet won't be unspooled here, or at the Stratford, Ontario, cavalcade, it now appears.

Film, "A Dangerous Age," written and put together by Toronto producer Sydney Furie, apparently will only be able to go the theatrical rounds as its earnings cover cost of additional prints, but Vancouver fest officials still hope for feature to be entered before deadline of June 30.

"Miracle in Manhattan" is the only flicker so far representing American filmtrade, for the Aug. 4-16 official sampler at Vogue theatre, and it's thought some formal urging of studios by way of "invites" is called for at this late date.

Stethoscope on TV

Brussels, June 17.

An exhaustive study of the effect of television on film producers particularly in Europe, is to be launched immediately by the International Federation of Film Producers. That was decided at last week's meeting of the General Assembly.

A special commission is to be set up to carry out the review, and all member nations have been asked to prepare dossiers on the subject. One of the objectives, apparently, is to stem the flow of feature films to tv, presumably on the lines of the Bernstein plan in England.

German Inventor Sues Paramount

A German inventor has filed suit in Germany against Paramount and an exhibitor, charging that, by booking and playing "War and Peace," it violated his color patent.

Hans Karl Opfermann says he invented, and right after the war patented in West Germany, a system for achieving depth effects in color photography. He charges that the American companies are using his system and should pay royalties on it.

SPIO, the German industry organization, has filed a nullification proceeding in the German patent office. Under German law, a patent once granted is valid and cannot be nullified except by the patent office. Courts cannot go beyond establishing whether or not a patent has actually been violated.

Opfermann was in New York last year, seeking a settlement with the Motion Picture Assn. of America. MPAA refused to discuss the matter with him. He has no claims in the States. However, if his claim is upheld by the German courts, and the patent office fails to nullify the patent, the companies could get socked for a tidy sum on the release of certain of their films in Germany.

It's pointed out that, even in such a case, Opfermann still would have to sue on each individual film.

The system he has patented holds that colored objects, placed in a certain relation to the camera, can create a certain three-dimensional effect. Idea is to place the "short wave" tints in front and the "long wave" ones in the back. The studios say there's nothing very new about the idea.

JACK CUMMINGS' OWN UNIT SET WITH 20TH

Hollywood, June 17.

Jack Cummings, who started out life as a Metro messenger for uncle Louis B. Mayer and rose to one of that studio's top producers, has new long-term producer pact with 20th-Fox under which he will head up his own indie unit.

He left Metro about a year ago to become associated with his uncle, but L. B., died before actual operation.

Among Cummings' Metro films were "Seven Brides for Seven Brothers;" "Teahouse of the August Moon," "Three Little Words" and "Interrupted Melody."

Ponti-Gerosi Cast Change

Hollywood, June 17.

Barbara Nichols has been signed to replace Shirley MacLaine in "That Kind of Women," being produced for Paramount by Carlo Ponti and Marcello Girosi.

Miss MacLaine withdrew from the film, giving no reason. Sophia Loren, Tab Hunter, Keenan Wynn, George Sanders and Jack Warden co-star in the film which rolls in N.Y. this week, with Sidney Lumet directing.

White Collar Union Hits RKO Chain's 'Campaign' As Union-Bust Tactics

A threatened strike of white collar employees against the RKO Service Division of List Industries would result in the picketing of all RKO theatres in the greater New York area, according to the union representing the homeoffice employees.

Russell M. Moss, executive v.p. of the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees, has charged that List Industries is waging a "union busting campaign." He declared that this is the first time in the history of the motion picture industry that the union has experienced the tactics being employed by the management.

According to the union, the RKO division of List has refused to negotiate with Local H-63 for a contract covering some 40 homeoffice employees. The union's contract with RKO expired on Aug. 31, 1957, at the same time the pacts with the major film companies, music companies and laboratories terminated. However, it's charged that RKO refused to participate in the joint negotiations and, according to Moss, intermittently held talks with the union on an individual basis.

Recently, the union charged, RKO refused to continue negotiations, stating that it questioned whether Local H-63 represented a majority of the employees. However the union claimed that RKO refused to appiy to the National Labor Relations Board for a decertification election and merely said that it would do nothing. At the same time, according to the union, a pamphlet was distributed to employees stating that they "formerly" were represented by Local H-63 and that they would receive most of the benefits previously received under the union contract "with or without a union."

Local H-63 has applied to IA prexy Richard F. Walsh for strike permission. It also notified RKO of this action and requested that negotiations be resumed immediately or an application made to the NLRB. It's understood that Walsh has been holding talks with RKO Theatres prexy Sol Schwartz, but no solution has yet been found and no negotiations have taken place.

A general membership meeting of the union was called for late last night (Tues.) where efforts were made to obtain the full support of all units in case of a possible walkout against RKO. It was noted that complete financial assistance will be given the RKO employees and that all units will aid in the picketing of the RKO theatres if there is a strike.

SENATE DOOMS CUT HOPES ON B.O. TAX

Washington, June 17.

Chances for a cut in admissions tax were, to all practical purposes, killed past week when the Senate Finance Committee approved, without any change, a House bill to continue present corporate and excise tax rates for another year.

Actually, despite last-ditch efforts of COMPO exec Robert Coyne, cut in any excise tax, with possible exception of one for transportation tax, never had a chance. The administration has taken a strong "no tax cut" stand, and even such staunch supporters of repeal of admissions tax as Sen. Robert Kerr (D., Okla.) have been biding their time. Best guess is that bill will pass Senate in exactly same form, sans cuts, as it already has passed the House.

Podhorzer

Continued from page 2

knows and appreciates the problems at hand.

"Now the time has come to wipe away the dreams and tackle the issues in the light of realities," Podhorzer declared.

The German rep said he'd present a "concrete plan of action" as to their future course to the German producers in Berlin.

Metro and 20th Dubious on Italy; 13 Exchanges Beaucoup But 35% Of Biz From Very Hick Burgs

Plot 'Cultural' Shorts

A new indie company for the production of "cultural" shorts and feature films has been organized in New York by the brother team of Jonas and Adolphas Mekas, and Edouard de Laurot. All three are editors of Film Culture magazine.

As their first entry, trio are producing a short feature entitled "Sunday Junction." De Laurot wrote the screenplay and is directing.

Harvey-Haliday 7 Out of Boston

Boston, June 17.

Janus Film reps Cy Harvey and Bryant Haliday, back from five week swing of continent, including Cannes Festival, are setting up national distrib headquarters here with acquisition of "The Seventh Seal," (Swedish,) and "Sins of Youth" (French). Headquarters will be at their Brattle Theatre, Cambridge.

Harvey says he feels that distrib outfits can be operated from Boston just as well as New York or other of the bigger cities. Janus, he said, will have seven fall releases.

He reported that the European trip revealed a general attitude of caution on the part of buyers who, "like audiences, are being more selective in picking releases."

"On the whole," he said, "level of quality is down with a few pictures standing head and shoulders above the rest."

"Seventh Seal," is the work of director-author Ingmar Bergman who has nabbed top honors at Cannes three years running, and the film, Harvey said, will be released in New York soon in honor of Svensk film industries 50th anni.

The picture is currently in its sixth week in Paris. Bergman, he said, is sparking a revolution in Swedish film technique, "is, like Kazan here," known as top stage director and discoverer of new talent in Sweden.

"Seal," has Bibi Anderson, new Swedish beauty, who copped acting award this year at Cannes, Nils Poppe (Sweden's Bob Hope) in his first serious role; Gunnar Bjorhstrand and Max von Sydow.

Other Janus films for fall release are: "Heroes are Tired," with Curt Jurgens; "Age of Infidelity," Spanish prize winner by Juan Bardem. Both films will play the Paris Theatre. Also, "Tides of Passion," with Etchika Choureau, in color, and two other Swedish films, "Time of Desire" and "Summerwind Blows." Former, a ready in release on the coast broke house records at Sunset and Crest in Los Angeles, Harvey said.

36-INCH SEAT SPACE PART OF NEW LUXURY

Houston, June 17.

Thursday, June 26 has been set as the opening date for the remodeled Uptown Theatre, a $100,000 project. House has been taken over by Rowley United Theatres of Texas which control and operate more than 160 theatres in the southwest.

All seats have been replaced with 850 late model "opera" chairs. Officials of the theatre said the new seats will be placed 36 inches apart instead of the customary 30. No seat will be nearer than 15 feet from the Todd-AO curved screen.

The old boxoffice is being replaced with a futuristic styled booth for the sale of reserved seats. Five new glass doors will adorn the front, with an entire new front being designed.

Both Metro and 20th-Fox now have balked against an arrangement under which they'd have participated in a joint industry discussion for the closing of at least some branches in Italy. The companies all maintain 13 exchanges in that country.

Study, aimed at eventually getting all the American distributors to pull out of some of the exchanges, was set in motion some time ago, but was postponed due to the Italian election. The closings were to have taken in the Italian distributors as well.

Argument now is that it may cost more to close than to continue operating these exchanges. About 35% of the total Italian distribution revenue of the majors comes from the small towns. It's feared that, if the companies pull out of certain exchanges, the Italian distribs would simply pick up the business.

Problem in Italy in part is one of geography, with exhibitors deprived of a given exchange having trouble to get to the next one that is open. Thus chances now are against exchange closings, though some of the companies still may choose to combine their facilities.

Meanwhile, the move to economize in Europe is continuing. While everyone is watching with great interest whether Warner Bros. will continue to operate in Britain with no branches at all, doing all of the billing and servicing out of London, Columbia is closing one or two in Britain. Universal also continues to shutter exchanges on the Continent.

Loew's Board Meets; Hopeful Court Will OK Theatre 'Return'

Loew's board of directors, which meets in N.Y. today (Wed.), is expected to tackle once again the subject of the relationship between Loew's Theatres and Loew's Inc. A decision from the N.Y. Federal Court is expected momentarily on Loew's petition to regain control of the financial activities of the theatre subsidiary.

Directors are hopeful that the court ruling will be a favorable one and will allow the parent company to exercise complete jurisdiction over the theatre division at least until August, 1959. The court-ordered separation of the two companies, which has never been completely finalized, has stymied Loew's Inc. in employing some $11,000,000 in funds held by the theatre company and in finding a solution to the $30,000,000 funded debt.

On the basis of the optimism on the court's approval of Loew's Inc.'s plea, the directors are expected to discuss the company's future operation in light of the anticipated regaining of control of the financial activities of Loew's Theatres. At one time, Loew's Inc. prexy Joseph R. Vogel sought to use a portion of Loew's Theatres' cash for the declaration of a dividend, but the separate directors of the theatre company nixed the idea.

Although the operation of the two companies is nominally separated, their income is issued under one financial statement, but Loew's Inc., under present conditions, cannot touch the funds of the theatre subsidiary. In addition, a share of stock in Loew's Inc. also covers Loew's Theatres. Eventually separate shares will be issued in both companies, but this split has been delayed pending disposition of the $30,000,000 funded debt. Loew's Theatres has been reluctant to assume any portion of that debt.

In addition, the board is expected to hear a report from Vogel on new economies that have been instituted in the overall operation of the company. It's also anticipated that Vogel will make a report on the progress being made in expanding the company's television activities and in finding an executive to head up the tv production operation.

Film Reviews

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The Space Children

ber, as Ray's parents, register as a typical couple. Okay as their other child is John Crawford while Sandy Descher is lively and inquisitive as another of the "space children." Routine support is provided by Jackie Coogan, Sandy's father; Richard Shannon, commandant at the missile base, and Raymond Bailey, scientist who ferrets out the mystery, among others.

Direction of Jack Arnold manages to get some credence in the portrayals despite the imaginative story. Ernest Laszlo's black-and-white camerawork is effective. Other visual assets include John P. Fulton's special effects and the process photography of Farciot Edouart. Art direction of Hal Pereira and Roland Anderson is good while Terry Morse edited to a tight 69 minutes. Van Cleave's eerie score adds to the sci-fiction atmosphere. *Gilb.*

The Big Money
(BRITISH—TECHNICOLOR)

Tame comedy, with thinly spaced laffs which will satisfy only easily pleased audiences.

London, June 10.

Rank Film Distributors' release of a R.ank (Joseph Yanni) production. Stars Ian Carmichael, Belinda Lee, Kathleen Harrison, Robert Helpman. Directed by John Paddy Carstairs. Story and screenplay by John Baines; camera, Jack Cardiff; editor, Alfred Roome (reedited by Hugh Stewart); music, Van Phillips. Previewed at Odeon, Leicester Square, London. Running time, 86 MINS.

Willie Frith	Ian Carmichael
Gloria	Belinda Lee
Mrs. Frith	Kathleen Harrison
The Reverend	Robert Helpmann
Mr. Frith	James Hayter
The Colonel	George Coulouris
Doreen Frith	Jill Ireland
Bobby	Renee Houston
Receptionist	Leslie Phillips
Bookmaker	Harold Berens

Several months ago the Rank organization cashed in on comedian Ian Carmichael's soaring popularity by thrusting him into a comedy called "The Big Money." Rank topper John Davis took the unusual step of publicly announcing the shelving of the pic because, in his opinion, it wasn't very funny. That could have been the end of that. But recently producer Hugh Stewart asked for a chance to re-edit the film which had been directed by his professional buddy, John Paddy Carstairs. Now the result has hit the screen and all Stewart's labors cannot disguise the fact that Davis was right in the first place.

Though sparking from an amusing idea, "The Big Money" is funny only in spots. It is bogged down by gag situations that are telegraphed, and feeble dialog. The producer's name, Joseph Yanni, has been taken off the credits. Though it may prove a modest filler in certain British houses, it will do nobody's reputation any good if it is entered for U.S. consumption.

The story has Carmichael as the misfit son of a suburban household who live prosperously as small-time crooks. But he cannot even get to first base in the larceny biz until one day when he lifts a suitcase from a clergyman which contains a fortune in banknotes. His father turns him out of the house, his professional pride outraged, when the loot is discovered to be counterfeit, each bill bearing the same number. Remainder of film has the star desperately trying to dispose of the dud cash in order to squander it on a goodtime barmaid, while the clergyman-crook tries to get it back.

There are a few cute notions which, treated with a lighter touch might have raised greater yocks. As, for instance, when Carmichael desperately changes a number of bills and enters a nightclub loaded down with small change. The scene where he interrupts the cabaret with an attack of hiccoughs and then finds a load of coins descending on the dance floor comes over rather funnier than it sounds in cold print. But, mainly, the film is tied together with some rather tired stuff.

Carmichael, handicapped by a ginger toupee and a stammer, works fiendishly to raise the merriment, but the role is played on too much of a Johnny-one-note of silly ass pathos. Belinda Lee, as a barmaid, looks a dish but turns in a formance of unrestrained mediocrity. Ballet dancer Robert Helpmann, as the crook clergyman, turns to comedy with a singular lack of success. Smaller roles played by Renee Houston, as an experienced barmaid; James Hayter, as Carmichael's pickpocket father and, notably, Leslie Phillips as a suave hotel receptionist, are standouts in a film which it is undoubtedly best to forget.

Direction, photography and artwork are adequate, but cannot lift John Baines' screenplay to any reasonable standard. *Rich.*

Girl in the Woods

Well made. Half of an exploitation package.

Hollywood, June 11.

Republic release of an AB-PT production. Stars Forrest Tucker, Maggie Hayes, Barton MacLane. Produced by Harry L. Mandell. Directed by Tom Gries. Screenplay by Oliver Crawford and Marcel Klauber, based on Crawford's novel, "Blood on the Branches"; camera, Jack Marta; editor, Doug Stewart; music, Albert Glasser. Reviewed at the Downtown Paramount, L.A., June 11, '58. Running time, 71 MINS.

Steve Cory	Forrest Tucker
Bell Cory	Maggie Hayes
Big Jim	Barton MacLane
Sonda	Diana Francis
Whitlock	Murvyn Vye
Luke Plummer	Paul Langton
Aunt Martha	Joyce Compton
Jerry Plummer	Kim Charney
Samson	Mickey Finn
Dr. Wyndham	Bartlett Robinson
Marty	Harry Raybould
Operator	George Lynn
Bartender	Joey Ray

"Girl in the Woods," aside from its title, has none of the now-common exploitation values, no horror, no juvenile delinquency, and only average crime, violence and sex. In fact, it's a respectably produced film that benefits from stars Forrest Tucker and Maggie Hayes and a fetching young ingenue, Diana Francis. But the paucity of exploitational items will be made up for in its packaging with "Eighteen and Anxious" (reviewed Nov. 13, 1957, by VARIETY), and the AB-PT pair should garner satisfactory results.

The film actually should be called "Man in the Woods," for it centers around Paul Langton who steals trees from Murvyn Vye because he and the whole town feel Vye's ancestors stole the land. Tucker and Miss Hayes come to town, he to climb trees as a high rigger and she to keep him on his toes, and they become involved with Langton. Tucker is hoodwinked into leading Vye to Langton's hiding place and thence is framed as the cause for Langton's demise by Vye's bullets. The whole town against him, Tucker stays to prove his innocence and his intention to continue climbing trees.

Tucker and Miss Hayes are fine, and good work is turned in by Barton MacLane, Joyce Compton, Vye, Langton, Kim Charney, Bartlett Robinson and the pretty Miss Francis who looks remarkably like Liz Taylor and whose presence enlivens every frame.

Director Tom Gries has obtained a proper mood from his players, and the Oliver Crawford-Marcel Klauber screenplay, based on Crawford's novel, "Blood on the Branches," is good if somewhat spotty in interest.

Technically, the Harry L. Mandell production benefits from Jack Marta's camera and Albert Glasser's music. *Ron.*

Le Desert De Pigalle
(FRENCH)

Paris June 3.

Cinedis release of Play-Art-Speva Films production. Stars Annie Girardot, Pierre Trabaud; features Nelly Vignon, Serge Jolivet, Claire Guibert, Monique Vita. Directed by Leo Joannon. Screenplay, Herve Bromberger, Jacques Robert, Jacques Sigurd, Serge Groussard, Joannon; camera, Andre Bac; editor, Jean Feyte. At the Paris, Paris. Running time, 105 MINS.

Janin	Pierre Trabaud
Josy	Anne Girardot
Gege	Serge Jolivet
Maurice	Leo Joannon
Malou	Claire Guibert
Georgette	Nelly Vignon
Vera	Monique Vita

Film concerns a worker-priest's valiant attempt to salvage the souls of prostitutes in the underworld of Pigalle. Pic is explicit so it shapes an exploitation possibility for the U.S. But its conventional characters, heavyhanded direction and obviously studio-made exteriors limit this for arty house chances.

The young priest is fighting a rugged bunch of white slavers. A hardhearted prostie feels something for him and helps him, but not before plenty of killing and mayhem. The panderers are finally caught, the prostie killed and the priest hospitalized.

Director Leo Joannon plays the aging head of the gang with theatrical aplomb which denotes what is weak in the remainder of the pic. With its concessions it becomes another pic on the eternal French problem of prostitution, but it adds little. Pierre Trabaud is convincing as the priest while Annie Girardot has the proper metallic edge for the prostie. Others in the cast are adequate in their slim roles. *Mosk.*

Country Music Holiday
(SONGS)

Bouncy ride through Cornville —set to music in the bucolic fashion. Lightweight fare with Zsa Zsa Gabor and Rocky Graziano along with warbler Ferlin Husky to help put it in fair-enough "country" market groove.

Paramount release of Aurora Production. (Ralph Serpe and Howard B. Kreitsek). Features Ferlin Husky, Jesse White, Rod Brasfield, Rocky Graziano, Farin Young, June Carter, Al Fisher, Lou Marks. Directed by Alvin Ganzer. Story and screenplay, H. B. Cross; camera, William J. Kelly; editor, Ralph Rosenbloom; musical director, Dave Dryer. Previewed in N. Y. June 7, '58. Running time, 80 MINS.

Verne Brand	Ferlin Husky
Zsa Zsa	Zsa Zsa Gabor
Rocky	Rocky Graziano
Clyde Woods	Faron Young
Al Fisher	Al Fisher
Lou Marks	Lou Marks
Marietta	June Carter
Sonny Moon	Jesse White
Morty Chapman	Cliff Norton
Pappy	Rod Brasfield
Ma	Hope Sansberry
Sis	Patty Duke
Donovan	Art Ford
Lew Parker	Lew Parker

Former I.F.E. exec Ralph Serpe and Howard B. Kreitsek have teamed in the production of an obviously low-budgeted cornball special about the music business and the practitioners who work the "country" side of the street. Comes off okay in its modest way, being a combination of farce, vocalizing and "specialities" by such acts as The Jordanaires, Drifting Johnny Miller, Lonzo & Oscar, the La Dell Sisters and Bernie Nee.

It's the type of musical for which Republic once held the franchise, being strictly in that old earthy groove. That it's a Paramount release would appear inconsistent with industry trends toward "bigness" but Par doubtless has its own ideas about costs vis-a-vis returns in the country-n-western field and not to be overlooked are the likely tieins with the film company's own Dot Records subsid. Latter is from Tennessee.

Given top billing is Ferlin Husky, who is agreeable in both voice and personality as the small-town, modest bumpkin who sings himself into the company of highly competitive managers of talent. Among the latter is Jesse White who takes Husky in tow, but only to find that Zsa Zsa Gabor, who's a flashy femme in any man's picture, has come upon 50% of his contract.

Rocky Graziano is just a little too goofy to be funny as a song biz exec but perhaps his name will count some in sale of the picture. Clyde Woods appears as the other local lad who made good, also the modest sort, and among the others on the roster are Al Fisher, Lou Marks, June Carter, Cliff Norton and Art Ford. All work well enough for the purposes although Ford, as a big television m.c., is not too at home before the theatrical cameras.

There are about 14 songs by at least twice that number of cleffers —so obviously there's not too much time for story. But Alvin Ganzer nonetheless has done an acceptable job of integration and organization in his direction and the H. B. Cross screenplay, while nothing standout, gets by, too.

Specialty numbers are so worked into the overall layout that appraisal of the individual talent just wouldn't be warranted.

Technical credits, considering the production level, all fair. *Gene.*

Wonderful Things
(BRITISH)

Pleasant romantic drama against refreshingly different locale.

London, June 12.

Associated British-Pathe release of an Anna Neagle Production. Stars Frankie Vaughan and Jeremy Spenser. Features Jackie Lane and Wilfrid Hyde White. Produced, Anna Neagle; director, Herbert Wilcox; screenplay, Jack Trevor Story; editor, Basil Warren; camera, Gordon Dines; music, Harold Rome. At Associated British Private Theatre, Elstree, June 10, '58. Running time, 88 MINS.

Carmello	Frankie Vaughan
Mario	Jeremy Spenser
Pepita	Jackie Lane
Sir Bertram	Wilfrid Hyde White
Anne	Jean Dawnay
Harry	Eddie Byrne
Poppa	Harold Kasket
Codger	Christopher Rhodes
Gemma	Nancy Nevinson
Butler	Cyril Chamberlain
Courtesy Appearance	Barbara Goalen

Actor-singer Frankie Vaughan, now one of Britain's hottest showbiz bets, turns in a vigorous performance in his second dramatic role, "Wonderful Things!" (with exclamation) gives him scope in a role that blends drama, comedy and romance, as well as giving him a chance to exercise his pipes. With Vaughan's undoubted appeal, film measures up as prospect for popular audiences.

Title is not particularly relevant, except as an excuse for including a first-rate Harold Rome ditty. Story opens at Catalan Bay on the Rock of Gibraltar offering opportunities for attractive lensing and Gordon Dines has done the scenery proud.

Jack Trevor Story's simple yarn has produced a refreshing film which tingles with youth. It fits in nicely with the unsophisticated settings and characters involved. It tells of two happy-go-lucky brothers who earn a meagre living by fishing. They both love the same girl and after local adventures and a spell in London for the elder brother, the younger one gets the girl while the jilted one ends up conveniently, if implausibly, with a society girl.

Vaughan and Jeremy Spenser are convincing as the brothers, sharing the same dark good looks and charm. They handle the comedy and romantic sequences with plenty of dash. Jackie Lane, a brunette cutie, is here given her best acting chance and responds well considering her lack of experience.

Jean Dawnay, a cool blonde model makes her screen debut as the society girl—and it looks it (like a firster) as she is elegant, but unrelaxed, and the task obviously beyond her. As her father, Wilfrid Hyde White provides his usual bland humor. The stars are supported by a troupe of surefire character artists, notably Eddie Byrne, Harold Kasket and Christopher Rhodes.

Herbert Wilcox has captured fully the flavor both of the island and British fairground sequences and Basil Warren's editing ensures the film moving at a fair pace. *Rich.*

Azcarroga

Continued from page 3

sume even a more forward look. He is presently working on a plan whereby a theatre of 10 floors would be constructed with ramps, escalators and elevators. The same film would be shown in all floors so that a patron coming at virtually any time would come in on the beginning of the bill. What is necessary, he says, is the development of projection equipment to permit this situation to be operated economically, and cooperation of unions, since present day demands would kill such a concept at the outset.

Azcarraga, who also owns the Churubusco Studios, Mexico's largest, says that drive-ins aren't catching on in Mexico. It's an air-conditioned town, and the patrons are unwilling to give up that comfort, not even for outdoors.

According to Azcarraga, the Mexican film industry has a sufficiency of product at the moment. The studios are doing well also. The panic of two years ago when several film studios closed, was the result of an oversupply. The situation, he declared is well under control now for one of the most prosperous periods in the modern Mexican film industry.

'Leading' Nowhere

Continued from page 5

group in a city recently. Purpose of the powwow was to discuss the allocation of some of the radio drive plugs to a specific station. Most of the evening was taken up with a heated discussion of why this was the wrong station and other stations should be used.

"The trouble with us," said the above-quoted exhib leader, "is that the man who contributes $11 wants to have the exact same voice in everything as the man who gave $11,000. Sure, the 'top' leadership is 'enlightened,' but the rest go on one very simple concept—'What's in it for me'?"

The same circuit man added, however, that exhibition was not wholly to blame for the current mess. "There is more distrust among theatremen of distribution today than ever before, and distribution's methods of doing business are more highhanded and arbitrary than they've ever been. The exhibitor wants business building slanted his way. He can't see it as benefitting 'the industry.' All he wants to know is whether such a campaign, very specifically, gets more people into his house. Prove to him that it does, and probably he'll go along."

Desert Hell
(REGALSCOPE)

Routine meller featuring Arabs vs. French Foreign Legion in desert setting. Satisfactory filler material.

Twentieth-Fox release of a Regal production. Stars Brian Keith, Richard Denning, Johnny Desmond, Barbara Hale. Executive producer-director Charles Marquis Warren; producer, Robert W. Stabler; screenplay, Endre Bohem; story, Charles Marquis Warren; camera, John M. Nickolaus Jr.; editor, Fred W. Berger, Al Joseph; music, Raoul Kraushaar. Previewed in Hollywood, June 6, '58. Running time, 82 MINS.

Capt. Edward	Brian Keith
Colie Edwards	Barbara Hale
Sgt. Benet	Richard Denning
Lt. Forbes	Johnny Desmond
Corporal Farini	Phillip Pine
Pvt. Hoffstetter	Richard Shannon
Private Aruzza	Duane Grey
Pvt. Bandurski	Charles Gray
Pvt. Knapp	Lud Veigel
Pvt. Kabussyan	Richard Gilden
Pvt. Bergstrom	Ronald Foster
Pvt. Corbo	Patrick O'Moore
Kufra	John Verros
Pvt. Brocklin	Bill Hamel
Pvt. Sirmay	Roger Etienne
Marsaya	Felix Locher

"Desert Hell," a Regal production for 20th-Fox, is a melodrama with a French Foreign legion flavor and some names for marquee value. Charles Marquis Warren directed the Robert W Stabler production which has Brian Keith, Barbara Hale, Richard Denning and Johnny Desmond starrer. It rates an adequate presentation for double-bill booking.

Keith, an officer in the Legion, discovers his wife, Barbara Hale, in the arms of fellow officer, Johnny Desmond, just before the two soldiers are to leave for a dangerous desert mission. Their conflict takes on wider implication when a dispute arises over the necessity of the mission and the best way to carry it out. Everything turns out for the best, "Pour La Gloire," as the Legion puts it, even though both men are knocked off in the end just after seeing the final success of their mission.

The production is handicapped by a situation that appears overly familiar, but this is overcome to some extent by authentic desert locations, well photographed by John M. Nickolaus Jr.

Cast gives a good account of itself with Keith and Desmond most important. Denning creates an interesting character and in supporting roles Richard Shannon, Philip Pine, Lud Veigel, Patrick O'Moore and Duane Gray are able. Miss Hale appears only briefly.

The Regalscope pictures will be an adequate addition to a twin bill. *Powe.*

The Vicious Breed
(SWEDISH)

Okay for sexploitation houses but dubious b.o. elsewhere.

Joseph Brenner Associates release of a Raymond Rohauer production. Stars Arne Ragneborn, Maj-Britt Lindholm. Directed by Ragneborn. Music, Les Baxter. (No other credits available). Previewed in N.Y., May 7, '58. Running time, 86 MINS.

Myggan	Arne Ragneborn
Lila	Maj-Britt Lindholm

Sweden, too, has its problem with juvenile delinquents if this import is any criterion. The crime wave that a 19-year-old boy embarks upon after he's released from reform school makes this Joseph Brenner Associates release a likely booking for exploitation houses. Its appeal elsewhere is doubtful.

Aside from the story's criminal aspects, there's sex by the shovelful and a homosexual scene apparently tossed in for good measure. No one is accorded story or screenplay credit on the print. It's understandable why the author may have wished to preserve his anonymity. For there's nothing subtle or objective about the plot. It appears to revel in characterizing unfortunate souls and hints only vaguely as to a solution.

Arne Ragneborn, who also directed, has the top role as the No. 1 delinquent. His is a bitter, sadistic performance that excites no audience sympathy. Maj-Britt Lindholm, as Ragneborn's loyal girl friend, goes through the thespic motions mechanically while sharing his bed and flight from the law. Other players are involved in lesser parts but none is identified.

Ragneborn's direction stresses a downbeat, low-key style. What with the numerous amatory scenes, boy-meets-boy sequence and excessive violence the film may run into some local censorship difficulties. Lensing of an uncredited cameraman is fair. Les Baxter's score shows some originality. English titles are adequate. *Gilb.*

H. E. Jameyson, chairman of the board of Commonwealth Theatres, is at the Methodist Hospital in Houston recovering from major surgery performed on the heart aorta.

BOXOFFICE VIM!

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VOICE IN THE MIRROR

WALTER MATTHAU and ARTHUR O'CONNELL

Directed by HARRY KELLER · Written by LARRY MARCUS · Produced by GORDON KAY

Highway Patrol Idea: All Drive-In Screens Ought to 'Face Other Way'

Palo Alto, Cal., June 17.

California Highway Patrol says there's "a very firm possibility" that the Palo Alto Drive-in Theatre's screen distracted a freeway driver so much that he crashed headon into a pickup truck.

Crash killed all four occupants of both the truck and car.

Edward Tressler, Santa Clara County highway patrol chief, said drive-in screen, angled toward six-lane freeway and just a couple of hundred yards from it, is "a very dangerous thing."

Theatre was built in 1945, before county ordinance requiring all drive-in screens to face away from highway was passed. Therefore, drivein is exempt from ordinance.

A Navy flyer, his fiancee, a mechanic and his wife were killed in early-morning collision. Tressler believes flyer, who was driving, had his eyes on "Paths of Glory" and drifted over center line into pickup before he was aware of what had happened.

22 IATSE CRAFTS READY STUDIO PITCH

Hollywood, June 17.

The 22 Hollywood Locals of the IATSE this week start formulating points which they will seek included in the new basic agreement with Assn. of Motion Picture Producers, to succeed current agreement which expires Jan. 30, 1959. Alliance is expected to present new demands to the producers on or before Nov. 1.

Individual local demands will be submitted to George Flaherty, IATSE International rep in Hollywood, who will call committee meetings on general terms. After new basic agreement is set, locals then take up their respective demands.

Gary Cooper Dispensing Honor Medal He Received

Upcoming assignment for Gary Cooper has him cast as a Gen. John J. Pershing aide whose job is to single out World War I heroes qualifying for the Congressional Medal of Honor. Picture is "They Came to Cordura."

It was just 17 years ago that the actor played "Sgt. Alvin York" (for Warners) who copped a Congressional Medal.

'SOUTH PACIFIC' POLICY

Criterion Matinees To Accommodate N. Y.'s Summer Tourists

The Criterion Theatre on Broadway, which has been showing "South Pacific on a 11-performances-a-week basis, will inaugurate a two-a-day schedule starting June 23. There will be two shows daily at 2:30 and 8:30 p.m., with Sunday evening performances starting at 7:30 p.m.

According to the management, the daily matinees have been introduced to accommodate summer visitors and New Yorkers who haven't had a chance to see the film as yet. For the July 4th weekend, the theatre has scheduled extra 10 a.m. shows on both July 4th and 5th. Reserved seats under the hard-ticket policy are on sale up to eight weeks in advance.

'10 C's' Prints: $800,000

Paramount statistics provide some "behind-the-scenes" insight on the high cost of pictures.

The 400 prints processed for "Ten Commandments" represent an expenditure of $800,000. That's about the amount many a producer shells out in making a so-called "A" feature.

New York Theatre

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"NO TIME FOR SERGEANTS"
Starring
ANDY GRIFFITH
A Warner Bros. Picture
and GALA NEW STAGE SPECTACLE

RADFORD SCRAMS FILMS

Attorney Gerber Takes Over Texan's Producing Firm

Hollywood, June 17.

Attorney Ludwig H. Gerber has acquired all interests in indie production firm of James O. Radford Inc., and will succeed Radford as prexy. Radford, a Texas millionaire, is understood to be withdrawing from film business.

With corporation to be renamed, it will expand production activities to three pix annually, in $100,000 to $250,000 price bracket.

Band-Garfinkle Opine Hollywood Shooting Too Costly for Mardi Gras

Hollywood, June 17.

Hollywood is too expensive for indie producers restricted financially yet who demand quality in their films, according to writer-producer-director team of Albert Band and Lou Garfinkle who recently formed Mardi Gras Productions in New Orleans. Consequently, pair points out, such producers are compelled to make their pix abroad.

While readily agreeing that Hollywood craftsmen are the best in the world, they state that when it comes down to dollar-per-dollar production costs the best value in today's market is in Europe or other foreign locales.

Trio of properties have been lined up by duo for filming within the next 12 months. Initialer is "The Monster," to be lensed in Sweden in August, with Hollywood actors and key production personnel to maintain Hollywood technical standards. Producers claim that if pic were filmed here on the budget allocated it would have to be on a 14-day schedule, but in Sweden for same amount of coin they can shoot for 10 weeks.

Other two films are "Maybe I'm Dead" and "Wake of the Drunken Sailor."

MG, incorporated for $1,000,000 in New Orleans, is offering stock in company to residents of that city. On directorate are Robert Ryan, James Whitmore and Robert Culp.

'Vikings' Toronto Date Erases Stratford Fest

Stratford, Ont., June 17.

Kirk Douglas' (Bryna Productions) "The Viking" has been jerked from skedded showing July 2 at International Film Festival here. It's qualified because of entering general release—with a Toronto date—before festival opens.

Replacement is "The Nights of Cabiria," a Cannes winner last year and "Best Foreign Film" Oscar this year. Directed by Frederico Fellini, it stars Guiliette Masina.

Festival shorts include U. S. "Tailgate Man From New Orleans," Yugoslav "Bride of the Adriatic," Canadian "The Living Stone" and others from Denmark, Norway and Australia. Festival runs June 30-July 12.

Charles Martin Two-Film Package Seeks Release

Hollywood, June 17.

Charles Martin, who indie-produced "Death of a Scoundrel," has put together a two-picture package and currently is negotiating for a major release of pair as a combo. He made "Scoundrel" sans release.

First to go will be "Miracle in Space," slated to roll in six weeks, followed 26 days later by "Journey to Nowhere." Martin will produce and direct both from his own scripts.

"Miracle" carries $750,000 budget. "Journey," which Martin did several years ago on "Philip Morris Playhouse," is set for $125,000-$150,000 bracket.

Says Munich—

Continued from page 3

tant German film. Major share of the expense is credited to the American unions, though Utzmann also mentioned the need to buy dollars (at 4.25DM to the dollar), transportation, etc.

High Budget

The budget of the original Trapp Family picture was 1,400,000 DM. The sequel will cost 2,500,000 DM, which is very high for a German production. Utzmann said he was encouraged to invest that large amount because the original was one of the biggest postwar grossers in Germany, earning about 12,000,000 DM worldwide. The only places where the film hasn't been sold to date are Russia and the U. S. It's being considered as a legit tuner in the States, which would not, however, present sale of the film.

American producers going abroad to film today say they do so rarely because an actual saving is involved, though they do, of course, save via natural sets, blocked funds, salaries being paid in local currencies, etc.

Utzmann said about a quarter of the "Trapps" was shot in New York. The rest will be completed at the Bavaria studios in Munich. He brought with him to the States the two other leading principals, Hans Holt and Josef Meinrad; director Wolfgang Liebeneiner, Werner Krien, his cameraman, Robert Herlt, art director, and several others. Miss Leuwerik plays the Baroness von Trapp who was a novice at a convent when she was assigned to take care of the children of Baron von Trapp, whose wife had died. She eventually married him. Came the Nazis and the Trapps emigrated to the States where their vocal group was formed and became successful.

Why did Trapp leave Austria? "He was an oldfashioned man who didn't understand," explained Uttermann. *"He slapped a member of the party."*

Divina, for which Uttermann is producing "The Trapps in America," is financed by the Gloria distribution outfit. Uttermann, who has done a still un-released picture for the Bavaria, "Taiga" (The Steps), has been contracted to produce another one for Gloria, "Dorothea Augermann," in which he'll be associated with Robert Siodmak. After that, he'll produce "The Happiest Woman in the World" for the UFA, with Helmut Kautner directing.

Asked whether his difficulties could be compared with those of Ulrich some time ago, Uttermann replied in the negative. He said he thought that the Berolina crew had suffered from insufficient preparation. Uttermann arrived in New York some time before shooting started so as to obtain the necessary permits, make his arrangement with the unions, etc. Much of the groundwork was laid for him by Sound Masters Inc. in N.Y., where the "Trapp" crew made its headquarters.

Legion's Ratings

Continued from page 1

excepting one which was condemned, the Legion reviewed 21 pictures of which it condemned five, B-rated six and A-II and A-III rated five each. The condemned list includes one documentary (Last Paradise) and the celebrated "And God Created Woman" which has run into some trouble, but otherwise is spinning along merrily and will gross anywhere up to $4,000,000 in the U. S. alone.

Drop in the ratio of B ratings to the total number of films reviewed means primarily that the A-III rating is syphoning off (as expected) quite a few films which in the past fell in between A-II and B and were rated B. Now the Legion has given itself an out via A-III, giving a more balanced realistic picture of the moralistic tendencies in the U. S. films at least.

While an attempt has been made to keep Catholics away from films with a "B" rating, the trade generally still doesn't feel that it makes much of a difference at the boxoffice; at least, the number of people who are deterred by a "B" tag is considered to be insignificant.

Amusement Stock Quotations

Week Ended Tuesday (17)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	51	18¾	18¼	18¾	+ ⅜
18	13	Am Br-Par Th	131	17¾	17½	17¾	+ ⅛
32	24½	CBS "A"	75	31⅝	30¼	30⅛	+ ⅝
31¾	24⅛	CBS "B"	29	31	29⅞	30½	+ ⅞
18	12½	Col Pix	54	17⅝	16¾	17⅛	—
16¼	13⅞	Decca	113	15¼	15	15⅛	— ¼
24⅞	14	Disney	77	23⅜	23	23	—1
111⅜	97⅛	Eastman Kdk.	131	111⅜	107	112	+2½
5¼	3¾	EMI	57	4⅞	4¾	4¾	— ⅛
7⅞	6¾	List Ind.	94	7¼	6⅞	7¼	+ ¼
17½	12⅞	Loew's	570	17⅜	16½	17¼	+ ½
9¼	7⅜	Nat. Thea.	35	8⅝	8¼	8½	+ ¼
40⅛	30⅝	Paramount	186	40⅛	38¾	39⅛	+ ⅛
17⅛	12⅜	Philco	134	15½	15	15⅜	+ ¼
69¼	43½	Polaroid	205	60½	56⅞	59¼	+1⅜
36⅜	30¼	RCA	447	36⅜	34⅛	35½	+1
7⅛	5	Republic	22	6¾	6½	6⅝	+ ¼
12⅝	9½	Rep., pfd.	9	12⅝	12¼	12⅝	+ ⅛
18	14½	Stanley War.	108	17⅞	17⅜	17⅜	— ½
25⅜	20	Storer	10	24	23¾	23¾	— ¼
31½	21¾	20th-Fox	156	31⅛	30½	29¾	—1
23½	15¼	United Artists	138	22⅜	21⅞	22⅛	+ ½
22⅝	19	Univ. Pix	2	21	20¾	21	+ ¾
71	58½	Univ., pfd.	*60	60	59¼	59¼	— ¾
20⅜	16⅞	Warner Bros.	62	20⅜	21⅛	20⅜	+ ⅛
84½	67½	Zenith	159	84½	78¼	82	+4

American Stock Exchange

4⅛	2⅞	Allied Artists	39	4	3⅞	4	+ ⅛
9¼	7⅜	All'd Art., pfd	9	9⅛	9⅛	8¾	— ½
10	8⅜	Assoc. Artists	71	9⅜	9	9	— ¼
1⅛	⅜	C. & C. Tele.	345	15/16	¾	13/16	— ⅛
5⅝	3	DuMont Lab.	186	4¼	4	4¼	—
3⅞	2½	Guild Films	500	3⅝	3⅜	3½	+ ⅛
9¼	5⅝	Nat'l Telefilm.	64	8¼	7⅞	7⅞	— ¼
6	3⅝	Skiatron	324	5	4½	4⅞	+1
5⅜	3½	Technicolor	180	5¼	5⅛	5⅜	+ ⅝
4½	3½	Trans-Lux	4	4½	4⅜	4⅜	— ⅜

Over-the-Counter Securities

	Bid	Ask	
Ampex	68½	72	+1½
Chesapeake Industries	2⅛	2½	—
Cinerama Prod.	2	2⅜	+ ⅛
Magna Theatre	1⅜	1⅞	— ¼
Official Films	1	1¼	+ ⅛
Teleprompter	5⅝	6¾	— ⅛
U. A. Theatres	5	5½	+ ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Joe Levine, the Gimmick Wizard, Argues: If Done Right, Can't Flop

Exploitation-type gimmick pictures "can't lose" if they're sold "hard enough" via saturation bookings. That's the considered view of Joseph Levine, New England states rights distributor who specializes in the handling of such entries. Levine bases his opinion on his experience with the current "Attila" and his previous contribution, "Godzilla."

Levine maintains there's a market for such pictures and predicts that "Attila" will bring in a film rental gross of $2,000,000 in the U.S. An advocate of the hardsell, he disparages the timid efforts of the major companies in their exploitation endeavors. According to Levine, "Attila," an Italo import dubbed into English, was launched with a $400,000 advertising campaign—"four times the price of the U.S. rights to picture." Levine, who organizes a new distribution company for each of his projects, obtained the U.S. rights for a period of 10 years. It was produced by Lux Films of Italy in association with Ponti-De Laurentiis.

The promotion on "Attila," he claims, is "the biggest enterprise" he has yet undertaken. He is a firm believer in tv advertising for the exploitation-type pictures "if you spend a lot of money." A major portion of the ad coin for "Attila" went for tv spots. In addition, Levine employs billboards and double-spread space in newspapers. The result, he said, was a $1,000,000 theatre gross in the N.Y. metropolitan area, equivalent to approximately $300,000 in rental gross. In some areas of the country, Levine sub-licenses the picture to local states righters. In others, he handles it himself via his Embassy Pictures of Boston.

Levine, one of the organizers of the Realart deal for the reissue of Universal pictures, said eight months of preparation, at a cost of $75,000, went into "Attila" before it was issued. A new main title, an advertising campaign and tv trailers (four 20-second spots and four one-minute spots) were readied before the picture was launched.

Levine is optimistic about the future of the states rights distributors and is convinced that something in the way of product always comes up for them to handle. Although he is also an exhibitor, Levine is downbeat on the future of theatres, maintaining that 25% of the theatres in existence today will shutter. However, he declined to predict when this would happen. "It'll be better for the industry if some of these theatres are out of the way," he declared. "Some of them don't make enough to cover the shipping charges." He emphasized that he was referring to houses that paid $10 to $15 for a feature.

De Mille Urges Open Shop But Denies 'Bitterness'

Washington, June 17.

Violent clashes between Cecil B. De Mille and Rep. Roy Wier (D., Minn.), long-time member of IATSE and professional labor organizer, marked appearance yesterday (16) of the producer before subcommittee of House of Representatives' Education and Labor Committee. De Mille, who has often trekked to capitol hill in connection with his 13-year-old crusade for "right to work" legislation declared union membership has increased in 18 states with right to work laws at much greater rate than in 30 states sans such laws.

Congressman Wier accused De Mille of "bitterness" because of his suspension from American Federation of Radio Artists for refusing to pay $1 assessment for political purposes. De Mille fiercely denied any bitterness, asserting his films show he is "not a good hater." He stated he would not regret the $1,000,000 he estimates AFRA's suspension has cost him in salary if it brings open shop policy in labor. He also stated he has received $16,000 in contributions of $1, "mostly from union members," to help him wage his campaign.

Committee, which is considering various proposals for changes in labor law, will hear Cecil Read, ousted head of Hollywood AFM local, June 24.

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Novins to Film Men: 'Get With It!'; Toll Wave of Future; Calls Today's Ad-TV Victim of Own Mediocrity

Vancouver, June 17.

Gist of a mettlesome spiel by Louis A. Novins, prez of International Telemeter Corp., to Famous Players' western conference at Hotel Vancouver here, last week was that "Pay-tv is inevitable," and that "you'd be crazy if you ignored it." Paramount's exec was practically jubilant over what he considered "return to the old spirit of pioneering that made our industry great."

Exec's militant address to 125 managers and FP associates, behind sentried doors, flayed present-day video, wrote its obit, and primed the circuit's exhibitors for the "revolution in distribution of entertainment at mass prices." Canadian Telemeter is slated for inception later this year at London, Ontario, and will spread as fast as is feasible into chain's 384 Canadian situations, was crux of the briefing.

Novins blasted "orthodox television" as a monster, "stultifying creative talent," incorporating "few fresh ideas in recent years." and he deplored that "worst of all, the nature of tv requires multiple sponsors," for its top features, and that lately in America a dozen products pick up one show's tab, "with commercials at crucial points to hold the attention," of the viewer.

He scored fact of over 5,000 feature films over-aired on video, with less than 800 hours of the new products now available, as a "vast supply of entertainment" that's headed for tv. "Where are tv pictures to come from?"

Novins switched for his graphics to the sports scene where, "it's common knowledge" that in 1949 there were 947 major league games, but only half that number now, because "tv has murdered their receipts." Though filmtrade has lost only 19% revenue, around 50% former attendance was current plight in U. S. theatres, held up by increased admish prices.

He reiterated statement by circuit's pres, J. J. Fitzgibbons, of an earlier sesh, that "(Telemeter) is an extension of theatre," and indicated that hardtop theatre operation is fast becoming over-priced by relating a dilemma posed by his juve son's criticisms of recently hiked kids' cinema admish in Los Angeles area, to 90c., and said he was hard pressed to precis the wherefores.

Family Economics

Demise of "fourwalled theatres," was point of yarn that, due to babysitter, 75c. parking, and sundries involved in taking his wife to a theatre in Beverly Hills, the average toll was "nine to ten dollars." and too much. "And there's been a revolution under our eves," apparently barely discerned, "during the past two years, in driveins," which is the Odeon, Rank Org's solution to the sub-runs' foldo activity in the Vancouver region. He hammered that the public has a basic desire for convenience per hearthside-diversions, like pay-see.

"Pay television means a class market more than a mass market," was stressed, and that vistas opened up by wired tv present three more channels to a community's existing video choices, will offer education and culture, with emphasis on quality, and the result, "a healthy standard of competition — added market—ends the fear of putting pictures into production."

"Bartlesville was not pay-tv," and one of its worst mistakes was in confining programs to motion pictures without exploiting football games and such, he stated. With Telemeter there would be no commercials—not even station breaks, and system would permit exhibitors to utilize time spare on any of set-up's three channels, but didn't suggest just how. He reassured exhibs of this pay-see's need for their abilities, as execs.

On an operator querying how much floor space a Telemeter "studio" demanded, Fitz injected that "it's 30-35% more in Canada than in the U. S., but can be installed in around 400 square feet." Audio-visual demo of the pay-tv system concluded the sesh.

Footnote To Progress

Columbus, June 17.

Barbershop quartet enthusiasts were in a lather over lack of available seats for the annual national competition of the harmonizers June 12-14 here until closed-circuit television wiped away the problem.

The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America selected Theatre Network Television to carry the competition on a large screen to 500 additional enthusiasts in a second auditorium of the Franklin County Memorial Building. The main auditorium seats 2,000.

Barney Balaban Nix on Toll % To the Guilds

Barney Balaban, president of Paramount, insists there will be no participation by the Hollywood talent guilds in revenue from toll television. Further, he is adamantly against any cut-in on the sale of pictures to free tv in the future.

The toll-tv matter is of more immediate concern since Paramount plans to move underway with its International Telemeter system before the year's end. This will be merely an "extension of the box-office" and the unions have no participation rights, Balaban commented in an aside at the annual meeting of Par stockholders in New York last week.

What about the possibilities of a public stock issue to finance the launching of Int'l Telemeter? (That such an issuance was in the offing was reported in VARIETY last week). Public participation would be "in the interests of Telemeter," Balaban stated.

What's the likelihood of a sale by any picture company of its post-'48 library to free tv? Prez said he knows of no such plans by any outfit.

H-H-L Likes Dick Berg

Hollywood, June 17.

Hecht-Hill-Lancaster picked up the option on former television writer Dick Berg for another year. It's a non-exclusive, one-pic-a-year deal.

Berg is currently writing "Tall Dark Man" for H-H-L.

Champ Bout And Tarzan Picture In Single Promotion?

Hollywood, June 18.

What probably is the biggest purse ever offered for fighters on both ends is incorporated in a proposition made by Sy Weintraub, prexy of Sol Lesser Productions, for a world's heavyweight championship bout.

It may also be the most ambitious single-shot exploitation gimmick ever planned for Hollywood picture.

Weintraub offered $1,000,000 each to Floyd Patterson and Sugar Ray Robinson to stage a championship match in September, most likely in the Los Angeles Coliseum, which would be beamed via closed-circuit to an estimated 500 theatres and arenas in connection with showing of a new "Tarzan" film. It's estimated by Weintraub, whose company turns out one "Tarzan" film annually, that gross receipts for fight and closed-circuit showing could run between $3,500,000 and $5,000,000.

A show biz record for persons viewing a motion picture in a single night other than on tv probably would be set, as more than 1,000,000 persons would likely attend showings of the fight-plus-film.

Robinson, here to look over tv and film proposals and who last March copped the middleweight crown, averred in response to offer:

"When people are talking $1,000,000, and have the $1,000,000, we don't turn it down so casually." Robinson's attorney, Martin J. Machat, said fighter is "receptive" to idea.

Todd Jr. Stars Liz Taylor

Hollywood, June 17.

Elizabeth Taylor will star in picture, not yet designated, produced by Mike Todd Jr. Film will be his first.

He also has inked Jolitta Schlehuber, 14-year-old winner of National Spelling Bee in Washington, D. C., for film.

Par Readies Its Toll System for U.S.

Paramount is about to get off the ground with its International Television system in a couple of United States towns, as before revealed, but there are some telephone poles in the way. These represent the only obstacle, and it's only a matter of a short time before they're cleared away.

Franchise operators in the two as yet unidentified locations, are set and the programming blueprint has been drawn. Latter, incidentally, represents "new show business vistas," according to an inside source.

But since the cable hookups mean wires strung from pole to pole along with the underground conduits arrangements are required with local 'phone companies. These are now being worked out.

As for the programming, it's established that T'meter will offer diversified entertainment in the "live" category in addition to motion picture fare. There's also a strong hint that some of this might be piped into theatres as well as in the homes.

Mamoulian Estimate of Home-Toll: 'Ruination of Theatres & Country'

Hollywood, June 17.

Advent of pay television would result in a "national calamity," not only for the motion picture industry but for the country at large. So declares vet director Rouben Mamoulian.

He predicated this forecast on his firm belief that it would destroy the best efforts of filmmakers and would continue the isolation of audiences in this country and throughout the world, inaugurated by regular tv.

While admitting tv has its functions as a medium of communication, Mamoulian, now directing initial stages of Samuel Goldwyn's "Porgy and Bess," points out that tv in itself is "anti-social" whereas the motion picture theatre is "one of the best hopes of a democratic and peaceful world."

Feevee, says Mamoulian, "would practically doom the theatre—one of the peoples' great meeting places, where the brotherhood of man is felt and practiced on its highest and best level."

Mamoulian's first objection is that production of motion pix for pay-tv, inevitable if the toll system is adopted, would lead to a falling off in quality of features produced.

"There would be no advantage," he says, "in making pix with a broad scope, with great scenes, magnificent scenery, exquisite color, or any of the other features which have helped to make such films as '80 Days,' 'River Kwai' or 'Giant' the tremendous artistic and boxoffice successes they have been."

Second stage, and a worse result, according to director, "is the serious anti-social aspect which would occur with the shuttering of the overwhelming majority of theatres in the U. S." certain to result from feevee.

"The motion picture theatre, just like the legitimate theatre," declares Mamoulian, "is a vital and necessary place for communion among people, the gathering of people for a common cause of good. Take this away, replace it with motion pix in the home, take away the necessity for people to get out and mingle with each other and you have a potentially grave social and moral problem facing the community."

Rank-Yank: 4 Dne Out

Los Angeles, June 17.

J. Arthur Rank Film Distributors of America, with two films currently playing, will release at least four more locally during next six months. "The Bolshoi Ballet" started hard-ticket engagement at 631-seat Fine Arts last Friday (6), and "The Spanish Gardener" is in its second week at Warner Beverly.

Upcoming are "Dangerous Exile," "Night Ambush," "Windom's Way" and "Hell Drivers."

Columbia's July Release Sked At Big Count of 7

Columbia will have seven features in release in the month of July, largest such schedule for the company in years. Highlight of the program is to be Carl Foreman's production of "The Key," starring William Holden and Sophia Loren, done in CinemaScope.

Included in the lineup also are two in what Col is billing as its "Super Seven" of this year—meaning the productions earmarked for special treatment because of their promising values. These are "Revenge of Frankenstein," which is a Hammer production in the macabre vein, and "Gunman's Walk," with Van Heflin and Tab Hunter in the leads.

Harris Resolution Vs. Tollvision Won't of Itself Stop Trial Run: FCC

Washington, June 17.

The Federal Communications Commission has again told Rep. Oren Harris (D., Ark.), in effect, that the anti-pay-television resolution passed by the House Commerce Committee, of which he is chairman, isn't enough to head off a trial run of subscription television.

The new challenge to Harris to engineer more definite action, or stand aside, was in a letter from the FCC, signed by chairman John C. Doerfer; it answers a Harris inquiry about the status of pay-tv proceedings within the Commission.

Doerfer testified before the Harris committee in mid-January that a mere resolution asking the FCC to hold off until Congress has a chance to pass a law either for or against is not sufficient. Such a resolution must have a termination date on which, if Congress has still not taken definite action, the FCC would be free to go ahead, Doerfer repeated in the letter released last week.

The resolution of the Harris Committee was merely an expression of Committee sentiment and was never meant to be submitted to a vote of the House. On the other side of the Hill, Sen. Strom Thurmond (D., S.C.) introduced a similar resolution, the major difference being that it was to be an expression of the entire Senate, which would have had much more weight with the FCC.

The Senate Commerce Committee months ago voted by a majority of one in favor of the Thurmond resolution, but it has never been reported to the Senate floor. Some weeks ago, Thurmond explained that the Senate Commerce communications subcommittee plans hearings on subscription television. But they have never been called and the session is in what observers believe to be its last two months.

The FCC letter to Harris pointed out that the Congressional situation is confusing. On the one hand, Congress could pass a bill or one House resolution, either forbidding a test of pay-tv or specifically authorizing it. In which case, anything the FCC might do now would be "moot," since the Commission would be bound by a law, and would observe any anti-tollvision resolution if it had the desired cut-off date.

The letter argued that the Harris committee resolution in its present form merely suggests FCC lacks legal power to authorize pay-tv. The Commission feels it has not only the authority but the obligation to proceed without specific congressional action.

No Acceptable Bid

The Commission again pointed out that no acceptable application for a pay-tv authorization has been received, and said it is entirely possible that none will be received. Or applications might be received which might not "satisfy all the public interest requirements involved," and there might have to be protracted hearings before a decision.

In any event, the letter concluded, "the Commission considers that its responsibilities call for careful review of the entire question after the adjournment of Congress, and will proceed to do so in the light of all the circumstances then prevailing."

The FCC has set up a trial-run for pay-tv, with applications not to be considered until 30 days after the adjournment of Congress, with this delay the only concession to the House Commerce Committee resolution. Harris has threatened to call his committee back into emergency session if the FCC does go ahead after adjournment, but more recently he has hinted that he might have the committee resolution called back for addition of a termination date, at which time Congress must act or the FCC would be free to go ahead. This latter course is actually what the Commission is asking.

The plain meaning of all of this is that the FCC has defied the Harris Committee, probes and investigations notwithstanding, and the equally clear inference is, put up with specific Congressional action or shut up and get out of the way of subscription television.

ADLER, FOE OF TOLL, SETS UP NEWSLETTER

Washington, June 17.

Warren Adler has gone to the public in an effort to gain backing for his twin crusades (a) against subscription television, and (b) to force the networks to improve their programming. Adler, a publicity man for the Jewish War Veterans, tried unsuccessfully last year to enlist vets' organizations behind him. He is now asking $2 per year from those who wish "annual memberships" in his twin drives, or $5 per year if they want to receive a toll-tv newsletter he plans to start.

Adler has incorporated the "American Citizens Television Committee" (ACT) as a non-profit organization, and in his circular aimed at the general public he argues that "pay-tv and poor programming on free television go hand in hand . . . ACT's double-pronged drive is aimed at finding ways to improve the medium so that the pay-tv promoter will not be able to use the mediocrity of present programming against the interests of the American people."

TV'S FRANTIC 'MUSICAL CHAIRS'

BRAVOS FOR BOBBY

It's about time someone exercising proper influence and authority came to the broadcasting industry's defense in challenging the steadily-mounting downbeating of the medium on the part of official newspaperdom. NBC prexy Bob Sarnoff's address in Syracuse, N. Y., yesterday (Tues.) championing tv's contribution to American society in general and berating that segment of the American press which apparently takes delight pinning a "second class citizen" rap on television, perhaps through fears of revenue encroachment, can only be applauded for its candor and outspokenness. It's to be hoped that others similarly take up the cudgels.

Either through sheer indifference or perhaps due to the lack of a vigorous, talking-out-loud stand by the overall industry organization, the assorted attempts to downgrade tv's impact and sphere of influence have been allowed to continue without so much as a retaliatory boo from high-placed industry spokesmen. Thus Sarnoff's virtually unprecedented hitting back comes as a welcome, long-needed note.

As a public relations gesture, it's the kind of aggressive, constructive talk that, had it been allowed to permeate the Congressional halls a few years back, might inevitably have softened the blow when the D.C. inquisitioners dug in.

Fund for Republic Plans Formal Protest Vs. ABC on Lodge Blackout

Fund for the Republic is "considering" a formal protest to the head of the ABC-TV network as the result of what the fund's chief, Dr. Robert M. Hutchins, labeled an "arbitrary" web position regarding U.S. Ambassador Henry Cabot Lodge's appearance Sunday (15) on the Mike Wallace interview show. The United Nations rep for this country asked for two changes to be made in the program content after it had been taped for presentation. However, the day of the program, ABC news and public affairs veepee John Daly rejected one of the two proposed revisions and in the ensuing disagreement the entire 30-minute program was cancelled.

Fund inked a pact to underwrite part of the Sunday series, and it jointly produces the show with the web and Newsmaker. Seven have been shown, and—discounting the Lodge telecast - which - wasn't — there are still five more under the contract to be presented. "We want to continue the program," a representative for Hutchins said, "if we can reach an adequate understanding with the network. We, on our part, have no intention of cancelling the remainder of the series."

Fund braintrusters were slated to meet yesterday (Tues.) to discuss the exact form the protest and perhaps the new talks with ABC-TV should take. The Lodge matter was the second case in which Hutchins and the network disagreed. week earlier, controversial deletions were made in a Wallace interview of Sylvester (Pat) Weaver.

The issue of the Lodge cancellation was confused by conflicting statements from both sides.

Hutchins, in newspaper reports the day after the cancellation, said he could see no reason why Daly's "experiment in censorship" was made, since revisions were made in shows done with Dr. Reinhold

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Nothing But the Best

Chicago, June 17.

Like Mohammed, WBBM-TV, the local CBS anchor, has elected to move the mountain.

Station is popping for a red carpet junket of 24 New York time buyers, repping the top ad agencies, to show off its facilities and shows on Thursday (19) and Friday. Admen will be flown in, billeted at the Ambassador Hotel, and cruised on Lake Michigan in the yacht owned by general manager and CBS veep H. Leslie Atlass. In between the luncheons and cocktail parties, they'll hear WBBM-TV's pitch from its execs.

'Lucy' Plot For Daytime Foiled By GF Exclusive

CBS-TV had a "plot" hatching to move the "I Love Lucy" reruns into daytime, spreading it cross-the-board at 10 a.m., but the project died aborning. At least it's off until the fall, when the network will again try to reactivate the scheme.

CBS naturally figured that by installing "Lucy" at 10 and following it up with the new Goodson-Todman "Play Your Hunch" package at 10:30, the two-ply reshuffle would spark the whole daytime schedule and excite new sponsor interest. Plan was to inaugurate the full hour slotting on June 30.

However, General Foods in getting wind of the scheme chimed in with "no dice," demanding an exclusivity on its early evening sponsorship of the "Lucy" reruns during the summer months. CBS was forced to acquiesce. However, it'll try again when the GF sponsorship ends.

Meanwhile, CBS-TV daytime program chief Oscar Katz grabbed off Walt Framer's new audience participation show, "For Love Or Money," with Bill Nimmo as emcee. This will go into the 10 to 10:30 period, with "Play Your Hunch" at 10:30.

Chi CBS Still Firing

Chicago, June 17.

The Chi CBS shop, which has been rolling heads the past couple years like 26-dice, rolled three more the past week. Harry Wilber, head of WBBM radio sales promotion since 1956, and Bob Everett, of the merchandising department, met the axe last Friday (13).

Earlier, radio publicist Alan Eaton was deleted.

Spike Jones As L & M Sat. Entry

Liggett & Myers is moving in where American Tobacco now fears to tread. The Saturday night at 10:30 period on NBC-TV which Lucky Strike is vacating (shifting its "Hit Parade over the Friday 7:30 on CBS-TV) will be tenanted in the fall by L&M Cigarets, which is installing a Spike Jones musical half-hour. No co-sponsorship has been resolved as yet, although there will probably be an alternate-week client.

L & M move-in forestalls affiliate stations recapturing the time period.

AGONY FILE OF UNSOLD SHOWS

By GEORGE ROSEN

As the home stretch closes in on the tv networks in finalizing the pr.gram schedules for next season, the webs have been engaging in a desperate game of "musical chairs" in a frantic bid to tie up the loose sponsorship ends. It's particularly evident at NBC, where something like $20,000,000 in program commitments (add another $20,000,000 potential gross on time) hangs in the balance, with no takers as yet.

Take, for example, the case of "Cimarron City," the MCA Revue 60-minute western, representing a $3,500,000 commitment but still a candidate for sustaining time. At various times since the MCA-to-NBC sale was negotiated, it's been slotted all over the spectrum, virtually Monday through Sunday, either in hour or 30-minute form, cueing the prevailing Madison Ave. gag: "We're waiting until it becomes an insert in 'Today.'"

"Cimarron" is now being offered for Saturday 9:30 to 10:30 p.m. Previously it was earmarked for Monday night 10 to 11 (or in half-hour form 10 to 10:30); at 7:30 to 8:30 Saturday; and originally Tuesdays 7:30 to 8:30 or 8 to 9 (take your pick).

Then there's the case of "Northwest Passage" (a $2,250,000 commitment with a "still unsold" status), now set for Friday at 8:30 but having previously been kicked around for Sunday at 7, Sunday at 7:30, Tuesday at 7:30 and Thursday at 8.

Or take "Tallahassee," the Screen Gems-incepted hour show which carries a $3,500,000 annual production budget. It's finally come to a Monday night 10 to 11 resting place, but if NBC gets sponsor nibbles for a half-hour it'll be trimmed to a 10 to 10:30 stanza. Previously it was offered at 9:30 to 10:30 Saturdays and 8 to 9 on Fridays. "Steve Canyon" (this one's sold) shuttled from Thursday at 9 to Saturday 9.

Or take "Brain or Brawn," the French imported game show. It was tossed around from Tuesday at 8, Thursday 8:30 and finally Thursday 8:30 as a Liggett & Myers entry. Now comes the report that the whole thing has blown up.

To compound the "sustaining evil," NBC's still trying to unload half of "Wagon Train" (a little item of $4,000,000 in revenue); half of "Restless Gun" (another $1,500,000 production rap) and $2,000,000 worth of half-hour "Dragnet" productions for the Tuesday 7:30 to 8 period.

The fluid schedules, of course, don't apply to NBC alone. Both ABC and CBS have been playing "musical chairs" with entries in the hopes of luring sponsor coin and both networks shudder at the potential millions in still unsold programs and time periods. CBS, for example, has "Rawhide" locked in for Monday 7:30 to 8:30 with a $3,000,000 coin investiture, but without any takers. The 7:30 area of programming spells trouble for all three webs (see separate story). Let a prospective client come along with $2,000,000 and, wherever physically possible, you can pick your time slot.

BUDDY HACKETT AS GLEASON REGULAR

Buddy Hackett has been signed as a regular on the upcoming Jackie Gleason show over CBS-TV starting Friday, Oct. 3. Gleason also signed Stan Poss to produce and Frank Satenstein to direct.

Bullets Durgom, Gleason's manager, said the June Taylor Dancers, Art Carney and Audrey Meadows, former Gleason attractions, would not appear as regulars in the fall setup. They may, however, be guests from time to time.

Robt. Sarnoff Takes Up Cudgels For B'cast Industry in Levelling Attack at TV-Critical Dailies

Syracuse, June 17.

The Fifth Estate, in forthright fashion, took the Fourth Estate to task, in the person of Robert W. Sarnoff, president of NBC, who spoke here today (Tues.) at the dedication of new facilities of Station WSYR and WSYR-TV, owned by the Newhouse newspaper chain.

In a speech bristling with editorial candor and frequently citing chapter and verse, Sarnoff questioned the motives of some of the American newspaper publishers who have been taking in-the-groin pokes at the tv industry.

Sarnoff's remarks anent the recent press behavior toward its most vigorous competitor for the advertising dollar are almost unprecedented in upper-echelon circles but undoubtedly reflect the mature thoughts of many responsible and knowledgeable leaders in the field.

Sarnoff, in fact, knew he was throwing out a sizzling hot potato because he said he was making the speech by "stepping across the bodies of my public relations staff." He observed that he was placing himself "in the role of a roving reporter of the broadcasting scene and would attempt to articulate publicly the thoughts many broadcasters now voice privately."

After pointing out that the broadcasting industry was up to its clavicle in attacks "from more sources than at any time in history," he turned to the press. But before doing so he said the nets "are being investigated, subpoenaed, interrogated, rebutted and counter-rebutted by congressional committees, government agencies, study groups and college deans." The toll in both money and man hours answering these attacks was enormcus. "The cost to NBC alone exceeded that of creating 26 film episodes of the tv epic, 'Victory at Sea.'"

Then he launched into what some broadcasters have always regarded as a highly ticklish, almost fragile-like theme, namely a microscopic look-see at a frequently carping lay press. "A question seems to be arising among the nation's broadcasters as to whether some American newspapers, under the stress of intensified competition for the advertising dollar, are not taking calculated aim on tv in terms of its effectiveness as a communications instrument and as a sales tool," Sarnoff asserted. He said the question was heard frequently at the recent NAB Convention and subsequently in let-

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Peace—It's Wonderful

Chicago, June 17.

Maybe it's the balmy weather, or maybe the feud is really over between the mass entertainment giants.

Lee Phillip, on her "Shopping With Miss Lee" show, last week offered 1,500 free ducats to an advance showing of UA's "Kings Go Forth" at a local grindhouse. The ulterior motive was evidently a mail pull, because viewers had to write in to get the cuffolas.

CBS Liberalizing TV Rate Policy For Daytime, Weekend

CBS-TV is reducing its weekend Class B time periods to Class C and liberalizing the net's contiguous rate policy, Bill Hylan, veepee of sales administration, has told the affiliates.

Class C weekend time will be extended to 6 p.m. (Heretofore 1 to 6 p.m. Saturdays, and 2 to 6 p.m. Sundays had been Class B time and everything prior to that was in Class C rate time.) Under the new setup, effective with the close of the baseball season, all Class B time periods will be reduced to Class C.

As of Sept. 1, the network will continue its contiguity plan for programs on the same day of the week, but will make its benefits available to daytime programs on different days of the week, although in somewhat altered form.

If purchasers of multiple segments wish to schedule one or more of them on different days of the week, the net will allow rate contiguity on the following basis:

On his first, or anchor day, the sponsor will be charged at the rate card percentage for his first period — 40% for quarter-hour, 60% for half-hour and so on. For additional periods on other days of the week, he will be charged at the pro rata of the hour rate—or 25% per quarter hour. The anchor period on the first day must be a minimum of a quarter hour, Class C.

Thus, as CBS-TV sales dept. sees it, a premium percentage for such scheduling is developed which will benefit both network and station. By the same token, CBS-TV feels it should prove attractive to the advertiser and the rate adjustments CBS will have to make up in current daytime biz will be more than made up by new biz developed by the plan.

This revised contiguous rate treatment will take effect Sept. 1 and will apply seven days a week to Class C and Class D time.

CBS-TV is also modifying its product protection clause. The general effect of this modification will be to provide exclusivity only on the day when an advertiser sponsors a segment of a given program, thus making it available on other days of the week to competitive brands.

Como SRO for '58-'59

Perry Como this week racked up an SRO status for his Saturday night 8 to 9 display on NBC-TV next season, with Chemstrand coming in for 17 half-hour sponsorships.

In addition to Chemstrand, other bankrollers (all renewals) include Noxzema, Kleenex, RCA-Whirlpool, Sunbeam and American Dairy Assn.

Johnson's Wax Buys 'Derringer'

Johnson's Wax is taking over the full half-hour Thursday nights 8:30 on CBS-TV next season, with Don Sharpe's "Derringer" moving into the time period currently occupied by the hour-long "Climax." "Derringer" is something of a "southern western," recounting the adventures of a Confederate soldier home from the wars.

Initially the half-hour was set up as a co-sponsorship deal, with P. Lorillard scheduled to share the tab with Johnson's Wax. However, it's reported the ciggie company, via Lennen & Newell agency, wanted to install the new Ed Wynn series in the time period. Johnson's Wax balked and Lorillard withdrew.

As result of the deal, Johnson's Wax will be riding three ways on CBS next season, also being represented by the Red Skelton Show (alternate weeks); Zane Grey (alternate weeks) and the full sponsorship of "Derringer."

Only a Bare Few Live Network Originations Coming From H'wood

By BOB CHANDLER

Hollywood, June 17.

The pendulum appears beginning to swing away from Hollywood as a major origination point for live television, following a couple of years of mounting N.Y.-to-L.A. origination shifts. Though the three-network fall schedules aren't fully locked in yet, the downswing in Coast originations is sharp and definite.

At CBS-TV, there's only one weekly live prime time series slated to originate here, "Playhouse 90." Red Skelton will do all of his live shows out of Television City, but not on a weekly basis since some of his shows will be on film. Jack Benny is slated for 10 live shows in the fall. And that's it, "Studio One" and "Climax" both out of the picture for fall. Art Linkletter remains the only daytime origination.

At NBC, there's considerably more activity, but still less than last year. Dinah Shore, the George Gobel-Eddie Fisher hour, "This Is Your Life" and Tennessee Ernie Ford return, and Milton Berle is an added starter, for a total of five shows. But NBC's Burbank plant has lost the Rosemary Clooney show, "Club Oasis" and Gisele MacKenzie, all starters last year. Moreover, two Coast five-a-week daytimers have been axed in "Matinee Theatre" and "Truth or Consequences," this making the NBC cut a drastic one overall.

ABC too has dropped its total of live originations from here, going only with "You Asked for It" and the two Lawrence Welk hours. Last fall, the network had those, plus Frank Sinatra, "Date With the Angels" and the Guy Mitchell show.

Other than specials, that's the entire Coast lineup, consisting of total of nine weekly nighttime shows. Reasons behind the swing back to New York—since it now appears there'll be no appreciable increase in film shows next fall—are varied, but boil down mainly to circumstance or expediency. Certainly there's no design on the part of the network brass to shift one way or the other. Fact is that few new Coast originations had been offered to sponsors, and those replacing cancelled shows bought what was available, most of it from New York.

But the downturn does help explain the delay in construction of new facilities by the webs here. The decision of CBS-TV to cancel expansion of its Television City, though influenced mainly by the Robert Heller consulting engineering report on the expansion of film, will certainly be reinforced by the paucity of live originations here. NBC's expansion plans in Burbank, now in abeyance, will probably be held up further. ABC is going ahead on its expansion program, but is moving somewhat more slowly than originally planned.

Edsel's TV Coin Into Six Specs

Chicago, June 17.

Edsel, having yielded its co-sponsorship of "Wagon Train" to the Ford Division of the parent Ford Motor Co., is committing all its broadcast money to specials next season. Although the auto company hasn't made a specific purchase as yet, ad agency Foote, Cone & Belding revealed that Edsel would buy six television specs instead of laying it on a series.

Company had hoped to snare Bing Crosby, who with Frank Sinatra toplined last year's special to introduce the line, but Oldsmobile has grabbed the singer.

Edsel spent around $2,000,000 last season on the Crosby-Sinatra deluxer, an alternate weeks skein on "Wagon Train," and a spot radio saturation campaign.

Lewine, Ball Upped

Richard Lewine has been named director of special programs, and John Fleming Ball, coordinator of special programs of CBS-TV.

These are newly created posts.

Brit.-U.S.: Same Radio Habit

London, June 17.

A survey on the listening habits of the adult population of Britain has revealed that 59% of them listen to the radio on an average day. This is exactly the same figure as revealed in an American census recently.

The poll, conducted here by the BBC, reports that there are somewhere around 550,000 car radios operating in this country.

Will New Britain Shuffle Off Like Buffalo on UHF?

Now that NBC has decided to close-down its Buffalo UHF operation—WBUF-TV—and negotiate a reaffiliation with WGR-TV, there are those close to the picture who are wagering that in short order NBC will ditto with its second U in New Britain, Conn. Ever since the Travelers Insurance Co. in Hartford acquired its VHF, there has been speculation that the Paul Morency-helmed WTIC-TV, now operating as an indie, would inevitably join the NBC affiliate family to complement its long-standing radio affiliation tie. (Morency for years was a key figure in NBC-affiliate relations.)

Despite the fact that Connecticut viewers, particularly in the Hartford area, are more U-conscious than in Buffalo, the New Britain NBC o & o station hasn't exactly been setting the world on fire. And there's no question but that Morency, who was late getting into the tv sweepstakes, would welcome a reaffiliation.

Buffalo switchover becomes effective Oct. 1. The $1,150,000 color-equipped U (operating on Channel 17) has been losing money since it began telecasting, with an esti-

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THE HONEY DREAMERS

Appearing June 21 Montauk, L. I., Airport Dedication

Records Transcriptions

Mgmt: ART WARD Direction MCA

Oxford 7-9034

THE FERRY & THE FEE

Plug or No Plug, N. Y. Central Nicks CBS For Ride

There was considerable eyebrow raising in public relations circles this week regarding New York Central's fee to CBS-TV for the use of a Hudson River ferryboat last Sunday (15) to transmit the second of two programs dealing with Federico Garcia Lora's poems on New York.

In order to obtain more authentic atmosphere of river traffic and Gotham's skyline, the producers approached New York Central, which operates a fleet of ferries from Weehawken, N.J., to Cortlandt St., N.Y., for permission to use one of the boats as the originating point of the show.

As a rule, airlines, railroads and other means of transportation are happy to cooperate by absorbing the expense involved in exchange for the plug on the video channels. In this instance, however, New York Central said it would cost CBS-TV upward of $1,000 for the use of the ferry and in view of the railroad's $20,000,000 loss for the first four months of this year, it was deemed inadvisable to provide the boat on a gratis basis. The charge was for labor and fuel, New York Central said.

Like the River of the Same Name, Don Goes On & On

By LES BROWN

Chicago, June 17.

The unique position of Don McNeill's "Breakfast Club" in the contemporary show biz spectrum comes to the fore at a time when the ABC greybeard—still seeming younger than its years—is rounding out its first quarter century on network radio. Notching its 25th anni of continuous cross-the-board broadcasting this Monday (23), it is a show that has been virtually the only fixed part in a fast-turning radio kaleidoscope.

"Breakfast Club" has bucked the trends, weathered the frightened years of radio and survived all the pogroms of programming the medium has been heir to in the past two decades. Today it has the distinction of a rock foundation on which the ABC nabobs hope to rebuild their somewhat weather-beaten network. The show endures singularly on AM with the same host, on the same web, in approximately the same time period, and with very much the same cast and format it had at the start. As a venerable, its only contemporaries are such oldtime audio entertainments as "Ma. Perkins," "Lone Ranger," and "Amos and Andy."

If there's a trade moral to be derived from the history of "Breakfast Club" it is probably that constancy does pay, though it may take a little longer.

Three Generations

Now playing to its third generation of early risers, the McNeill show has steadfastly resisted change. Except for its mileage, it has not come a long way since 1933, when it first went on the air. As successor to an opus known as "Pepper Pot," it walked the tightrope of oblivion for the first six years because it was unsponsored. In the meantime, the "Four Calls to Breakfast," "March Time," and kindred features of the program were in the process of being institutionalized, and they are all still part of the format.

Eddie Ballantine, who now conducts the "BC" orch, and pianist Bill Krenz both were sidemen in the band the day the show started. Veterans of slightly shorter tenure are Cliff Peterson and Sam Cowling, each with over 20 years on the show, and Fran Allison (Aunt Fannie), with 17. Mainly, it has been the young singers who have come and gone. Johnny Desmond, Patti Page, Alice Lon, Johnny Johnston, Clark Dennis and Betty Johnson all rode the vehicle for a while, and Fibber McGee and Molly, when they were still known as Miriam and Jim Jordan, broke in on "BC." Ditto Bill Thompson, of the trick voices, known best perhaps as Mr. Whimple.

Except for commercials and lead-in, "Breakfast Club" has never been a scripted show. In this respect, and in the respect that it is decidedly un-show-bizzy, the ABC eye-opener is an anomaly. The essence of its appeal seems to be its neighborliness and wholesomeness according to the grassroots mores of the U. S. It seems somehow to have found safe (and evidently untraversed) ground somewhere between the urban sophisticate and the rural yokel, as a family-type operation of friendly-folksy sentiment, cornball humor, and homely religiosity and patriotism.

McNeill himself cues the show's character in accordance with his own, having none of the flamboyant

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That Hailey TV Comet

Ottawa, June 17

Arthur Hailey, now 38, is turning down scripting jobs and is closing his Toronto ad-p.r. agency, despite upped biz, July 1. He's had to put aside his first stage play, "Vice-President, Sales," in which N.Y. Theatre Guild is interested, because of tv script pressure.

Just back from a month's research in England, for a "Playhouse 90" Scotland Yard thriller, he starts soon on pilot for a U.S. tv series. He's also been asked to do a 90-minute tv script for Canadian Broadcasting Corp.'s "First Performance."

His 13 60- and 90-minute tv plays of the past two years (teeing with "Flight Into Danger," his first effort, mailed in cold to CBC and accepted at once) have brought him not far from $200,000, including film money from two. "Course For Collision," which CBS' "Studio One" bought but didn't produce because of USAF objections (to a U.S. president's life being shown in danger in a plane) was finally done in the U.S., on "Matinee Theatre" Friday (13). That was its fifth production—one in Canada, two in Britain, one in Australia.

That script, on kinnie, is also being used to lure sponsors for ABC-TV's proposed live network pickup of CBC-TV's weekly one-hour "Television Theatre," sponsored in Canada by General Motors.

All Hailey's plays have been sold in England as well as Canada and/or U.S., including his two-hour, two-part "No Deadly Medicine," written for "Studio One." His "Death Minus One," seen only in Canada so far, will be on British tv July 13.

Pitt's Provocative Parlay

KDKA Strikes Up the FM Band as Cordic (AM) And Burns (TV) Go Merrily Along

Pittsburgh, June 17.

On three counts—AM, FM and tv—life is being simplified these days for Harold Lund, general manager of the Westinghouse-owned operations here. True, the days of the KDKA monopoly in Pitt broadcasting are over (third V channel preems in September and even the educational WQED gets a healthy slice of audience and prestige), but all things considered, for a community that, like Detroit, scored a grandslam in the economic recession sweepstakes, KDKA is counting its blessings.

Taking first things first, there's the tv story. Having allegiance from NBC to CBS, the WBC "home station" (which serves as a showcase for the Pittsburgh-berthed top Westinghouse brass) made like it was starting out brand new. Today KDKA snares from 55 to 60% of the total Pitt audience. Yet the big tv noise is not derived from its affiliation status but in incubating one of the hottest pieces of local property extant — namely Bill Burns. He's the guy who dishes out the 11 to 11:15 p.m. news (and a companion noontime news show), and not since Rege Cordic blasted the local AM rating charts has a personality jackpotted himself into such a lucrative payoff. ARB monthly tv report for May 5 to 11, for example, put him right at the top of the Top 20 heap with a resounding 48.7, topping even the "Gunsmoke," the "Have Guns" and the whole network kaboodle. And the ARB report is no freak. He's Nielsen's boy, too, always keeping company with the Top 10 boys. For Duquesne Beer, which rides Burns cross-the-board late night, and Bond Bread, which dittoes at noon, it's the buy of the season.

As for AM, it's pretty much the story of the storied Cordic and his four-hour (6 to 10 a.m.) show-

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Armour's Radio Buys

Chicago, June 17.

Armour & Co., for Dial soap, is making a sizeable investment in network radio over the summer months with saturation spot purchases on three webs. Buy involves news adjacencies on ABC and Mutual and "Monitor" on NBC. Six and 10-second jingles for Dial will be played a total of 157 times weekly on the three webs for eight weeks, starting this week.

Total outlay by Armour for the seasonal buy is estimated at near $200,000. Foote, Cone & Belding is the agency.

H'wood AFTRA Conventioneers Outnumber N.Y.

Hollywood, June 17.

Indicative of the shift in live production to the Coast, in addition to the upbeat in film, is the fact that the Hollywood delegation to the AFTRA national convention in New York July 17 will be the largest single contingent at the conclave. Hollywood local will have 105 votes, compared with 100 for N.Y., which previously provided the largest delegation. Coast AFTRA membership now numbers nearly 6,000.

Convention this year is an important one, since all AFTRA contracts terminate this winter and the union will be negotiating new ones, based on instructions from the convention. Up for renegotiation are network and local radio and tv contracts, the commercial transcription code, and the repayment code. Other items certain to arise include videotape jurisdiction and repayment schedules and repayment for foreign use of kinnies and tapes. Local wage and working conditions committees have been meeting to set recommendations prior to the convention, with the Coast committee already having begun its sessions.

AFTRA delegation, which will number around 20 but authorized to cast 105 votes, will be lead by Parley Baer, Hollywood prexy, and will be accomped by exec secretary Claude McCue.

Whitehall, L&M Favor 'Behind Closed Doors'

Looks like the Screen Gems-packaged "Behind Closed Doors" is getting the nod for the Thursday night at 9 period on NBC-TV, which Borden's ("People's Choice") is giving up. "Closed Doors" is adventure-espionage stuff, with GAC agenting the deal.

Show will be sponsored by Whitehall (via Ted Bates) and L & M (via Dancer-Fitzgerald & Sample). Final decision will be made this week.

Still 3-Yr. Wait For Tint in Brit.

London, June 17.

After two years experimental transmissions from Alexandra Palace the BBC claims that it can start beaming color programs as soon as the Postmaster-General gives the okay. This is revealed in a BBC report which has been placed before the tv advisory committee which represents the Post Office, the BBC, commercial tv and the radio industry.

There is no likelihood, however, of such programs being transmitted for at least three years, owing to heavy costs. Production costs are three to four times heavier than for black and white tv. Makers have not yet produced a set which could sell for less than $560. General Electric has produced a 21-inch color sets for $504, but it will be several years before it can up its production sufficiently to sell at that price.

'GOT THOSE 7:30 MISERIES'

Tape—It's Wonderful

Patrice Munsel rehearsed and taped her final television program last Friday (13) at the International Airport (Idlewild) prior to leaving on Pan American with her husband, tv producer Robert Schuler, their two children and 22 pieces of luggage.

Her final song was taped precisely five minutes before takeoff. Final processing was done at ABC between six p.m. (flight time) and 9:30 (air time). Portions of the airport and two escalators were roped off at airport for use of the Munsel unit. Travellers got quite an inside view of television program production.

One complication was the temporary loss of a pet squirrel traveling with the Schuler brood to summer in Spain and Portugal.

Opera singer expects her third child in September and will be back for its birth on U.S. soil.

High Costs of TV? Down Mexico Way They Never Heard Of It

By JOE COHEN

Mexico City, June 17.

Mexico would be a dream come true for U. S. video producers. In this country, the most expensive show on live teevee runs to $2,500 which includes talent, time, sets, above and below the line costs. For this sum, there's a network hookup with a circulation of about 350,000 sets, enough to blanket all the important markets and get some excellent ratings, if such things were kept.

The advertisers and the network, particularly that of XEW-TV headed by Emilio Azcarraga, have learned a modus operandi which insures maximum economies and effectiveness. For example, there isn't a set that costs more than $100, even including elaborate art work. Secret in this facet of operation lies in creating effects with chalk. A master artist sketches the design and workers fill in the colors. The sets are stored in studios rented to the advertisers by the network and reused if necessary and freshened up should there be need for the same scene again.

One of the disappointments in network operation in Mexico lies in the failure of time buyers to take to filmed shows. Most of the major advertisers go for the live layouts. Azcarraga, operator of the XEW network, is an exhibitor who owns more than 20 film houses, plus the Churubusco studios as well. However, there is still a sufficiency of films, in the division of the three stations under the Azcarraga management. XEW-TV and XH-TV run about 90% live shows, and XHGC runs completely on film. They use libraries from most American telefilm houses, as well as native features, American films in Spanish, and Mexican films. The setup at Azcarraga's Telecentro has 18 studios, 31 cameras and three remote control units.

Azcarraga, who is also a powerful figure in radio, started building his video domain in 1939 after

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GE's 'Camera' As 'Bowie' Is Axed

ABC-TV has firmed up its Friday-at-8 slot by inking General Electric to an alternate sponsorship on "Man With a Camera," the Don Sharpe-Warren Lewis-Nat Wolff half-hour telefilm series. Deal was made via ABC Film Syndication which has sales rights on the skein.

Stanza will replace "Jim Bowie," which is currently running on a half-sponsorship for American Chicle. Definite starting date has not been picked, but Grey, which handles some of the GE product line and which pacted with the network, figures on an October premiere.

"Camera" will be based on the exploits of a Gotham photographer named Weegee. It has been described as a suspense series, although the actual photog has worked more on human interest angles.

'Northwest Passage' As Gleason Competish

Hollywood, June 17.

NBC-TV has reinstated Metro TV's "Northwest Passage" on its fall schedule and has locked it into the Friday at 8:30 period opposite Jackie Gleason on CBS. Web said it would carry the show as a sustainer if necessary. So far, the network hasn't had any sponsor nibbles on the stanza.

Web has an order in for 26 of the half-hour westerns, and so far Metro has canned 11 of the pix and is in the process of filming several more.

Show is Metro's only film series for next fall.

High Court to Get NBC-WBC's Swap Deal on Stations

Washington, June 17.

The Supreme Court has agreed to hear arguments in the RCA-NBC-Westinghouse sale-trade antitrust case, and arguments will be heard during the next term, which begins this fall. The case will probably set a precedent outlining as to actions and practices in the fields of broadcasting and communications how far FCC approval can go toward insulation against Justice Department antitrust action.

RCA, represented by Bernard G. Segal, successfully argued in the Appeals Court in Philadelphia that the FCC has been appointed by Congress as the "expert agency" to rule on practices in broadcasting, and that FCC approval does insulate from Justice Department action. Both the FCC and Justice contend that the FCC is not expert on antitrust matters and that Justice should have primary jurisdiction.

The case arose when Justice challenged RCA and NBC for allegedly forcing Westinghouse on pain of loss of its NBC affiliation to trade its Philadelphia radio and tv stations for NBC's Cleveland radio-tv stations, plus $3,000,000. Justice termed this a violation of the antitrust laws and further charged RCA and NBC with seeking to dominate tv in the major markets.

The case has much wider significance, however, in view of recent statements by Justice antitrust chief Victor Hansen to the effect that network option time, must-buy and program tie-in sales are per se violations of the antitrust laws, at a time when the FCC is studying the same practices. If RCA and NBC win in the Supreme Court, the precedent thus set will make the FCC's decision on these network practices final, with the Justice Department reduced to an advisory role.

MOST OF THEM LACK SPONSORS

Regardless of Barrow-Congressional pressures, it's beginning to look like network option time, particularly as it appies to the 7:30 area, will die of its inertia. Untold milions in revenue seem destined to go by the boards unless the three tv networks can generate some sponsor enthusiasm for those 7:30 to 8 p. m. program segmen's.

It's a far cry, indeed, from the days when, blocked out as 15-minute periods for music and news, 7:30 to 8 was hot stuff in the NBC-CBS commercial sweepstakes and even today some are wondering why the networks don't reactivate the oldtime pattern and at least restore network news to more respectable climes.

Here, for example, are the wide open schedules confronting the networks for the new fall season:

On NBC, Monday 7:30 to 8 will have "Tic Tac Dough," but it's only half sold (Procter & Gamb'e). Tuesday, with the half-hour slotting of "Dragnet," is still sustaining. Wednesday the 7:30 to 8:30 "Wagon Train" is only half sold (Ford). Both Thursday and Friday are open. Saturday calls for "People Are Funny" but this may be switched to Saturday 10:30 (being vacated by "Hit Parade"). Sunday is sponsorless.

On CBS, Monday 7:30 to 8:30 is earmarked for "Rawhide." No sponsors. Tuesday's "Name That Tune" is sold. On Wednesday, "Invisible Man" will ride, but as yet without a client. The Thursday "I Love Lucy" reruns are sponsorless. Friday is set with "Hit Parade." Saturday's "Perry Mason" is only half sold. Sunday is okay with Jack Benny and "Bachelor Father."

ABC is probably better off than the other webs, but still flaunting sustaining time. Monday 7:30 is wide open. Tuesday's "Cheyenne" is sold but only half of the alternating "Sugarfoot." Wednesday's "Disneyland" is still one-third open. Thursday and Friday are okay with "Circus Boy" and "Rin Tin Tin" respectively, but Saturday is sustaining time. Sunday, of course, boasts the Kaiser-helmed "Maverick."

The 10:30 to 11 p. m. network option time situation is just as bleak as NBC and ABC are concerned. CBS is a lot better off.

Miss America Pageant As 2-Hr. CBS-TV Spec; Bert Parks Again Host

Atlantic City, June 17.

Bert Parks will return to emcee his third Miss America Pageant this September. As of this past week 150 stations pacted to carry the finals for a full two hours, from 10 p. m. until 12 o'clock, the Saturday night the new Miss America is crowned. This is 30 minutes more than last season.

CBS-TV again will carry the finals with Philco sponsoring.

'Kangaroo's' 13-Wk. Fold; Network Goes Dark

CBS-TV goes dark from 8 to 8:45 in the mornings for 13 weeks during the summer with "Capt. Kangaroo" laying off for the hot spell Mondays through Fridays. It's likely, too, that the 8:45 to 9 a.m. news seg will also take a summer breather.

Bob Keeshan will continue the Saturday ayem show, which will move from the 9:30 to 10:30 period to 11 to noon. Keeshan will pretape all 13 Saturday shows before shoving off for the summer.

In the fall the Mon.-thru-Fri. and Saturday segs will revert back to their regular time periods.

Y & R to Make Like a Network In Unique ABC-TV Deal to Acquire Large Block of Daytime Shows

Trendex Top 10
(Week of June 1-7)

Gunsmoke	(CBS)	31.7
Wyatt Earp	(ABC)	25.4
Twenty One	(NBC)	24.9
Red Skelton	(CBS)	24.4
Have Gun	(CBS)	24.2
What's My Line	(CBS)	24.0
Loretta Young	(NBC)	23.8
Wells Fargo	(NBC)	22.2
Danny Thomas	(CBS)	22.2
Dinah Shore	(NBC)	21.7

Godfrey Bounces Studio Audience At Morning Show

Arthur Godfrey this week fired the remnants of his large and idolatrous morning studio audiences. He dismissed them, albeit with affection, because he now believes in individualism rather than collectivism in so far as studio audiences are concerned.

Having distilled his thoughts on the art of communicating via the radio mike and the video camera, he's ready once again to apply the concepts of his early days, namely to address his remarks not to groups but to single individuals.

Moreover, the same tattered army of fans has been traipsing regularly to his avem programs in search of product loot for their shopping bags. True, out-of-towners won't have an opportunity any longer to see his daytime shows, but then they always were in the minority.

Six weeks ago he had the studio audiences removed from his Monday through Friday 10 to 11 a.m. radio show. On Monday (16) of this week no studio audience ukase for his cross-the-board 11 to 11:30 a.m. tv show was promulgated. There'll be a studio audience, however, for his Monday night Talent Scouts show, but that's all, nothing more.

With the elimination of the live studio audience in the mornings, he also moved from the large Studio 21 to a smaller one. Some months ago, Godfrey decided to eliminate the simulcast, which, in his opinion, resulted in a better radio show.

The considerably revamped setup, in Godfrey's judgment, can't help but bring a better show and a better job for his sponsors, as well as more satisfaction from station managers across the country. It was almost inevitable that a live studio audience forced him to play to their needs rather than to that "lone" individual sitting at home in Broken Axle, Arkansas, who ultimately turned out to be his most important fan and valuable customer.

The salesmen of America, this week, decided that Godfrey was their boy and named him the "Champion Salesman of All Broadcasting." Harold A. Schatz, chairman of the board of the National Assn. of Direct Selling Companies, handed him the kudo in the form of a plaque reading: "Champion Salesman's Award; to Arthur Godfrey, who, better than anyone else on the air, sells his sponsors' wares."

'How Do You Rate' Doesn't

"How Do You Rate?" the CBS-TV quizzer cross-the-board 10:30 to 11 a.m., will get the axe June 27 principally because of no sponsor interest. Show only had a three-month run.

In its place, beginning June 30, CBS-TV is scheduling the Goodson-Todman package "Play Your Hunch" as part of a morning revamp. (See separate story.)

A revolutionary plan to buy a solid and substantial daily block of network television time during the daylight hours is receiving serious consideration from Young & Rubicam, one of the largest video agencies in the field. The idea, under secret discussion for nearly four weeks with ABC-TV and only that network, has reportedly been worked out in extensive detail, and the upshot of the whole thing would in effect put the ad agency into the network program business.

Ollie Treyz, ABC-TV prexy, said: "It's something we just can't talk about at this point."

Nothing like it has been obtained since the days of radio, when agencies virtually controlled web program content. Very little is being said about the plan outside the agency and network, but a scheme of such dimensions is hard to keep on the q.t. The belief in some quarters is that the mechanics of the plan and the subsequent legal ramifications have been ironed out.

Y&R, it's reported, called for the time between late morning and early afternoon (prior to existing ABC-TV afternoon programming beginning at 3). One report mentioned the hours on weekdays between 11 a.m. and 3 p.m. for a variety of typical daytime web fare, ranging from soapers to quizzes. These were apparently the first considerations in time to be bought, but the agency later said only about half that time would be bought.

Though Y&R would not have sole say on program content during those hours, it would have a much more direct say in content than is currently usual in tv. Web and agency would confer regularly and closely, according to one source, on the programs.

But the big twist to the deal seems to be that the agency would be buying the time, and, in effect, reselling it to its large list of clients. To avoid the onus on "time brokerage" deals which abounded in radio's early days, it has been decided by ABC and Y&R to make time available at certain of the daytime hours in question to other agencies and sponsors. "We are talking to several agencies about daytime TV," said Oliver Treyz, ABC-TV prexy.

Yesterday (Tues.), reliable sources gave another version of

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NCAA Grid Coin Is Pouring In

Early apprehensions over sale of the NCAA Saturday afternoon grid games on NBC-TV are dissolving and it now looks like the network will have $4,000,000 in billings in the bag before the week is out.

Games are being sold in quarters and already two clients are in, with a 50% sales tally. These are Sunbeam and Libby-Owens-Ford, both repeating from last season and representing $2,000,000 in biz.

NBC says closing of the remaining two orders is imminent. All told there will be nine colegiate telecasts next fall.

GODFREY SCRAPPING TV 'TALENT SCOUTS'

It's now definite that when Arthur Godfrey returns to tv for the fall semester, going into the Wednesday 8:30 to 9 period, it won't be with "Talent Scouts." Godfrey is currently at work on a brand new format.

Whatever the content, he's sold out. Both Toni and Pharmaceuticals will ride with the show. Although some Chase & Sanborn dickers are also going on.

Video Blurbs Invite Lotsa Blab, Major Issue: 'How Soon the Tape'?

Film Producers Assn. of New York collected a couple of hundred advertising agency executives Thursday (12) afternoon to show off the pride of their telefilm blurb crop and to discuss the prospects of video tape.

First such session was held about a year back, also at the Avon Theatre in New York. But the motivations governing the second gathering were not the same.

Last year, FPA invited the percentariats to show them "new techniques" (which the ad execs concluded were not so new after all) in blurb making. More cautiously this time, FPA declared the purpose of the showing was to create an "idea pool," the kind of thing where one agency could pick and borrow the best gimmicks and techniques demonstrated in the past several months. And, to many agencymen and others present, many of the commercials were excellent, others inspired, but it seemed to some that their excellence was hard to borrow unless the "borrowing" was done from the ranks of the talented men who made them. In short, the best of the blurbs subtly showed the superiority of the individuals who made them. There was little distinction in the abstract approach.

Nothing New

After the hour-and-half session ended, the feeling was generated in parts that hep agency people could have digested the same material presented at the Avon by sitting in front of the tv set for a couple of nights running—which most of them do anyhow; many, if not all, of the commercials have played the homescreen already. However, it was pointed out, there was a distinct advantage to having the best commercials shown in a concentrated stream—even though the "best" was determined, not by the agencymen, but by the men who made them.

An executive from a major agency, who came to the meeting because he expected some revelations and some heat to issue from the post-commercial panel on tape video, expressed strongly his disappointment in the outcome of the talk. Panelists were William Unger, Martin Ransohoff and Walter Lowendahl from producer ranks and Movielab's Saul Jeffee, Chris Valentine of McCann-Erickson and William Trevarthen of ABC technical operations.

The dissenting observer—perhaps because of his preconceived bias—felt that none of the panel specialists came to grips with the direct questions asked both from the theatre floor and by moderator-interrogator Stephen Elliott.

Ransohoff, whose own production company recently installed tape equipment, said "It stands to reason that if shows are on tape there's no reason why commer-

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'Highway Patrol' Hot Int'l Item

Ziv's "Highway Patrol" could aptly be tagged "International Patrol." Already being shown in 16 countries, in a multiplicity of languages, the skein has added four more markets to its roster.

Broderick Crawford starrer has been bought in Finland by Philips, the Dutch electronics firm that previously bought the series for telecasting in Spain. The Flemish version will be aired by Flemish Television in Brussels. In Germany, it will be aired by the German commercial operation in Baden-Baden, and in Italy, by R.A.I. Another recent purchaser of the skein is a Venezuelan station in Caracas.

In another development on Ziv's foreign front, Procter & Gamble has signed for five Ziv shows to be aired on a stripped basis in Mexico City. It marks P&G's third consecutive year with a stripping operation in the Mexican capital, utilizing Ziv shows. The quintet of series involved in the latest deal are "Harbor Command," "Cisco Kid," "Man Called X," "Dr. Christian" and "District Attorney."

CBS FILM SALES IN 56% BILLINGS HIKE

If there's any softness in syndication in line with the general economy, it's contrary to the experience of CBS Film Sales. Outfit racked up gross sales of $3,900,000 for the first four months of 1958 compared to $2,500,000 for the comparable period last year, a rise of 56%.

Credit for the boost was attributed to the year-round selling approach of the telefilmery and the large portfolio of properties. Helping, of course, were CBS Newsfilm and the Terrytoon sales.

Budweiser's Big 'U.S. Marshal' Buy

National Telefilm Associates has landed one of the bigger regionals in syndication this year with Budweiser Beer taking "U. S. Marshal" for at least a 50-market ride.

Budweiser's market list, under the deal yet to be signed, reportedly may be expanded to 90 markets, which virtually would put it into the national spot category.

"U. S. Marshal" stars John Bromfield, the pilot on which was utilized as one of the latter episodes of "Sheriff of Cochise," also starring Bromfield. Sale of "Marshal" will spell the end of fresh production on "Cochise," for which 78 episodes were filmed at Desilu. Agency was D'Arcy.

Flock of CNP Shows Coming Out as Books As Merchandise Hypo

Busy the past few weeks, the merchandising division of California National Productions inked 11 licensing agreements with book publishers. Division boss Robert Max said six of the new pacts were franchises on CNP syndicated packages, four were on NBC-TV stanzas and one was on a personality working for that network's Gotham-owned & operated station, WRCA-TV.

CNP's "Silent Service" comes out shortly as a paperback under the Signet banner, adapted by USN Capt. William C. Chambliss. "Boots & Saddles," another syndicated series, goes soft cover via Berkley Publishing. "Union Pacific," the third of the syndicated skeins, is being licensed also, but CNP would not divulge the publisher.

Shari Lewis, who does a WRCA show for the moppet crowd, will write a tome on puppetry (her forte) for Citadel Press.

Earl Wilson's collection of anecdotes, "NBC Book of Stars," licensed via CNP which is owned by NBC), is already on the store shelves in a Pocket Books cover.

Other properties signed for book treatment were "Sir Lancelot" in a Big Little Book; Dell comic books on "Life of Riley," "Boots & Saddles," "Steve Donovan—Western Marshal." For its third treatment, "Boots" also becomes a color book for kids, done by Saalfield Publishing.

"Twenty-One," network quizzer handled on the merchandising end by Calnat, has become a q & a type tome published by Pyramid.

'GRAY GHOST' ALSO AS A THEATRICAL

Hollywood, June 17.

Lindsley Parsons, producer of "The Gray Ghost" telepix series, will convert property into a theatrical feature, to roll next January in Virginia. Tod Andrews, star of video chapters, will star in theatrical version, to be filmed in CinemaScope and color.

Feature will start immediately following producer's completion of another season of 39 segments.

Sam Marx's Reactivated Indie Outfit; Sets Series

Hollywood, June 17.

First indie project of Sam Marx since exiting Metro as tv production head, in reactivating his own indie, Woodmere Productions, is a vidpix series based on Bess Streeter Aldrich's "Miss Biship," novel written two decades ago.

Marx will update story to deal with a modern school teacher, aiming for the 1959-60 season. UA released the theatrical film in 1941, also based on story, "Cheers For Miss Bishop."

Geo. Burns Into Joint Ventures On Vidpix Deals

Hollywood, June 17.

In an effort to top the $5,000,000 gross volume biz he hit this past season, George Burns is seeking joint venture or coproduction telepix deals with creative personnel, and has no limit to his expansion plans.

First deal the producer-star has made along these lines is a joint venture for production of a teleseries based on Rose Franken's "Claudia" stories. A corporation is to be formed by Bill Maloney and his wife (Rose Franken), Armand Deutsch and Burns. Duetsch, a theatrical film producer making his entry into tv, will be exec producer. Maloney will be the producer. Miss Franken will write the scripts. Plans are to roll a pilot in the near future.

Burns also plans a series about the Air Force, for syndication, with Al Simon as producer.

In addition, the Bob Cummings show is a joint venture of Laurel Productions, Henning Corp. and Burns' McGadden Corp.

Burns said he is changing the structure of his operations, so that he will form individual companies with anyone with whom he makes a deal, and they will be joint ventures. "I'm scouting for other properties now, and will make deals whereby I will help in the financing (production and supervision). But there are no strings attached to my offer. I'm looking for all types of series—comedies, actions, even westerns if they're different," he said.

The producer-comedian said he's also considering production of a theatrical film.

Burns & Allen series is not returning next season, since his wife, Gracie Allen, has announced her retirement. As for possibility of Burns being on solo next semester, sale of a pilot he made is now in negotiations.

Burns, who is headquartered at General Service studios, said he has no interest in acquiring a studio for his operations, adding "that's not my business."

Breakston Winds First Pilot for TV Distrib

Tokyo, June 10.

Pilot film of the first Japan locationer tv series for U. S. distribution is in the can and ready to be taken to American soon for marketing. Topper George P. Breakston of the Breakston International Distributing Corp. was high on his pioneering effort.

The series, called "Tokyo Dispatch," concerns the adventures of an American wire service reporter in this area with a heavy play on the locale and exoticism. Most of footage will be shot in Tokyo with other Japan points. Canadian actor Peter Dyneley, who has been in England in recent years, has the lead.

Breakston, who directs and produces, also pioneered in Africa with the "African Patrol" series, now syndicated in the U. S. and with the Gross-Krasne "Jungle Boy."

An advantage he has here, Breakston cited, is an office and ready staff from his Kalgain Eiga importing and distributing company which handles two pictures a year.

Canada's Telefilm Potential Seen Greater Than Even Great Britain's

Canada was seen as offering a greater telefilm sales potential for U.S. distribs than Great Britain, by Ralph Ellis, general manager of Fremantle of Canada, Ltd., which handles product of NBC's subsid California National Productions.

Ellis said that a tremendous surge in film sales within Canada has already started. "It will reach cresting levels in the fall when the microwave relay, which will be the world's longest, is completed from St. John's Newfoundland, to Victoria, British Columbia—a distance of 3,500 miles. Major Canadian tv expansion will be further consolidated when competitive stations are licensed in major cities," he predicted.

Fremantle of Canada increased its business five-fold over last year. Recent sales include "Gumby" cartoons to the Canadian Broadcasting Co.; "Victory at Sea" and "Gumby" to the CBC French network; "Inner Sanctum," "The Great Gildersleeve" and "Lilli Palmer Show" in Montreal; "Inner Sanctum," Ottawa; "It's A Great Life," Toronto; "It's A Great Life" and "Hopalong Cassidy", Winnipeg; "Union Pacific", in Quebec City, "Medic" to four markets and "Boots and Saddles" in three cities.

All told 17 CNP series were sold. Working closely with Ellis on the sales is Len Warager, manager of sales planning and development for CNP.

DISNEY TO ROLL ON 'SWISS FAMILY'

Hollywood, June 18.

Walt Disney plans production of "Swiss Family Robinson" as a half-hour vidpix series, and has already signed to star in the show Tomy Kirk, Kevin Corcoran and the dog, Spike.

Disney, who has been prepping the property for three years, has already had location crews scouting the Bahamas and the West Indies as filming sites for the series. Producer plans 39 segments.

Live-action tv project deals with the classic tale of the Swiss family marooned on a South Sea island. Kirk is 16 and Corcoran, eight.

$1,700,000 For 'Night Court' Pix

Hollywood, June 17.

First series under the new Banner Films distribution label will be "Night Court," half-hour simulated courtroom series which has been produced live on KTLA here for the past eight weeks and which switches to film with completion of the first filmed episode in August. Sandy Howard, the show's packager, will produce the filmed version for Banner syndication.

Banner is a new company formed by Charlie MacGregor, who's been a film salesman for Flamingo Films and Telestar Films for the past three years, having run both their Chicago offices. He's secured extensive financing and is in the process of assembling a sales staff. He'll finance the "Night Court" pix, 78 of them, at a cost of about $1,700,000, as well as package the show, with Howard producing and KTLA as an associate.

Howard, former Gotham packager ("Luncheon at Sardi's" and "Merry Mailman") is now v.p. of Sol Lesser Productions under Sy Weintraub, prexy of the company. MacGregor broke into the telepix field under Weintraub when the latter was partnered in Flamingo Films.

Ron Kelly Back With Below-Border Telepix For Canadian Markets

Vancouver, June 17.

Ron Kelly, vidpix producer here, has returned from a four-month filming junket in Guatemala and Mexico with two travel documentaries he shot on assignment for Canadian Broadcasting Corp. to be aired in the fall. Kelly has pacted for a further six months with CBC and expects to head for Asia shortly with blueprints for five similar documentaries.

Products now being prepped are an untitled 60-minute opus on almost extinct Lacondones jungle tribe around the Mex border, and "Dark Gods," lensed at Lake Patzcuaro, as a 30-minute record of natives' "day of the dead-wake."

WPIX Expands 'Popeye'

WPIX, N. Y., is adding another half-hour of "Popeye." Cartoon series, hosted by Allen Swift, already in slotted from Monday through Friday from 6 to 6:30 p.m. Half-hour strip is sold out, prompting New York Daily News indie to open up another midweek half-hour, Thursdays starting at 5:30, instead of 6, for an hour.

Station also has signed a renewal deal with National Biscuit for sponsorship of "Sky King" on Saturdays from 7 to 7:30 p.m.

ABC Film's Can. Setup

ABC Film Syndication has opened a Canadian office in Toronto, with Colm O'Shea at its helm. Formerly, the syndication outfit worked the Canadian market from the N. Y. home office.

O'Shea, a seasoned broadcaster, was formerly commercial manager of CHEK-TV, Victoria, British Columbia.

65 Features In SG's New Batch

Screen Gems, the Columbia Pictures telefilm subsidiary, has released its biggest feature film package since January when the 112 flicks in the "Triple Crown" group were put on the tv market. Though not titled yet, SG is out with 65 new-to-tv pictures, 39 from the Universal stable and 26 from the parent company.

No announcement has been made on the newest group, but a sale was consummated for the new batch with KNXT, L.A., last week. Group contains a diversity of pic types ranging across mystery, western, comedy and straight dramatic situations.

Included in the new group is "Mr. Deeds Goes to Town," "My Little Chickadee" (and other W. C. Fields flicks), "The Spoilers," plus some Grace Moore and Deanna Durbin features.

Batch was released without any fanfare. First sign was the KNXT deal, and when it was made there was no disclosure that it was for a new package.

CUDIA'S $900,000 STUDIO REVAMP

Phoenix, June 17.

The Cudia City Studios, owned and operated for past 19 years by Salvatore P. B. Cudia, will undergo extensive renovations and modernizing to tune of $900,000.

Alterations tie in with growing demand for space by Hollywood producers. Russel Hayden's tv series, "26 Men," recently completed 39 episodes and second 39 rolls this week. More than 20 features also have either been made entirely or partly at studio since Cudia built it in 1939.

The 70-acre property now reps investment of $1,250,000.

Matty Pays Off

Matty Fox, prez of C & C Television, has been satisfying some of the judgments against him, including two from Steller Productions of $136,000 and $79,000, as well as a $80,000 judgment won by William Morris.

Meanwhile, in Federal District Court a new suit by Andre Hakim has been filed against Motion Pictures for Television, Fox company. The suit seeks $41,000 in damages and it involves alleged breach of contract regarding the "Paris Precinct" series.

OFF-NETWORK VS. NEW SKEINS

N.Y. Court Upholds C & C Library Deal; Dismisses Anti-Trust Claim

In a precedent making decision which has a bearing on the "block-booking" civil anti-trust suit brought by the Justice Department against virtually all the major distributors of features for tv, a New tributors of features for tv, N. Y. Supreme Court Justice Edgar J. Nathan Jr. ruled that library deals with stations are not an anti-trust violation per se, in the absence of evidence of coersive tie-in sales.

The ruling stemmed from an action brought by Skyway Broadcasting Co., operator of WLOS-TV, Asheville, N. C., against C&C Television, which distributes the RKO Pictures vintage library of 740 pix.

When a dispute arose between Skyway and C&C, Skyway filed suit in N.Y. Supreme Court charging that its contract with C&C was unenforceable because the purchase of the library constituted the illegal practice of block-booking.

In his decision, Justice Nathan referred to the Paramount Pictures anti-trust case in the motion picture industry, which was won by the Government. Justice Nathan acknowledged that in the Paramount case, the U.S. Supreme Court held that block booking was illegal, but he went on, the Supreme Court ruling "also stated that block booking was not illegal per se but that 'films may be sold in blocks when there is no requirement, express or implied, for the purchase of more than one film.

"The practice of licensing a large part or all of a library of films for television use as a condition of obtaining any one or more selected films, may very well constitute an illegal form of block booking. Certainly such a practice would appear to lessen competition in selected features and enlarge the copyright monopoly beyond its permissible bounds. On this motion the court cannot make a judicial determination that the holding in the Paramount case is applicable to the fact disclosed in the moving papers. The affidavits before the court are wholly inadequate for any such purpose.

"Moreover, the affidavits fail to raise a substantial issue as to petitioner's claim that it was forced to take all the films as a condition to exhibit any one. There is no evidence in the agreement or otherwise that petitioner negotiated for or was refused a license covering selected films. In the absence of such a showing, no triable issue is presented."

Arnold Stream, counsel for C&C, hailed the decision as a possible harbinger of the civil anti-trust

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Agatha Christie Yarns as Telepix

Hollywood, June 18.

"Agatha Christie" vidfilm series, to feature yarns by the mysterioso writer, is being packaged as a half-hour show by the H. N. Swanson agency. Same agency is packaging "Inspector Guideon" vidseries, based on John Creasey stories, also as a half-hour telepix entry.

Edgar Carter of the Swanson agency has just returned from London after six weeks in England and on the continent confabbing with Miss Christie, Creasey and other clients.

While in London Carter also met with Spencer Curtis Brown of Curtis Brown Ltd. and Daphne DuMaurier regarding Miss DuMaurier's partnership deal with Alec Guinness for "The Scapecoat," to be made for Metro release; Raymond Chandler, on his "Philip Marlowe" vidseries to be produced by Godson-Todman; Robert Standish, re his new novel and SatEve Post short stories, and Edmund Cork of Hughes Massie, regarding Miss Christie's current play, "The Verdict."

Pair of 'Swamp Foxes'

Two "Swamp Fox" telefilms, both based on the Revolutionary War hero Francis Marion, are slated for telecasting.

One is a series of one-hour specials to be made by Walt Disney Productions for network exposure next season on "Disneyland." The other is a regular half-hour series slated for shooting Motion Picture Stages (MPS). Gerald Margolis, MPS prez, will produce the series, shooting on which is due to begin July 1. Thirteen episodes are slated for the initial production effort.

CNP's 'Full Speed Ahead' Revamp; Cleaver to Prod.

Organizational picture at California National Productions, the NBC syndication subsid, is clearer this week. Frank Cleaver, of the parent shop, is expected to come in within the next couple of weeks as the new head of production for CNP. Thing that was reportedly holding up the final signing, now that Robert Cinader left the production post for a similar job at Hal Roach, was whether Cleaver got veepee stripes.

There is to be an undiminished stream of productions for 1958. Plans of several weeks ago to do six series for syndication have not been altered. "Danger Is My Business" was added to CNP's sales roster just three weeks ago, and shortly an untitled police series (with Pat O'Brien as host and frequent star) is next on the docket. After that there will be two other new 39 half-hour skeins and two other packages coming off network. First new CNP shows released this year were "Union Pacific" and the second 39 of "Silent Service."

CNP headquarters will remain in New York. Confusion is said to have occurred last week about moving to the Coast when CNP prexy Earl Rettig went house hunting for his family around L.A. Since taking the top post some months ago, Rettig has shuttled back and forth between a Hollywood office and a Gotham office. He's going to keep 'em both, as always. Moving his home to the Coast was described as more or less of a personal matter and had nothing to do with relocating CNP.

Cleaver, when the terms of contract are settled, will headquarter in Hollywood, where production is centered.

Still unspecified is the nature of the expansion slated for CNP. However, it is understood that additions will be made first off to the syndication house's sales service department.

Meantime, NBC-TV has upped Fred Hamilton to director of film programming for the network in Hollywood, as Cleaver's replacement.

Brewers Still Hot On Vidpix Sponsorship

C. Schmidt & Sons brewery, which had "State Trooper" in a five-state area, has renewed for third year production in all available markets. MCA-TV skein previously had been taken for a third-year go-around by Falstaff Brewing in a 66-market deal.

Another brewer, Budweiser has also made its decision for a large regional, selecting National Telefilm Associates' "U. S. Marshal" in upwards of 50 markets (see separate story).

SYNDICATION'S NEWEST BATTLE

By MURRAY HOROWITZ

Shaping up for the fall season in syndication is a battle of off-network rerun properties versus first-run skeins.

In fact, the competition between the two vidpix entries has become so keen that one major syndicator doesn't allow the same salesmen within the organization to pitch both types of entries. Reason for the "equal, but separate" move is that a "hot" off-network property introed in syndication requires the same maximum effort as a fresh-made-for syndication entry for top results.

Hardly in the past has there been as many off-network properties thrown into syndication as in the current period—and many of them are of real commercial caliber with a record of success on the nets.

They are and will be pitted against the approximate dozen fresh made-for-syndication properties due for the fall, competing for the station and sponsor dollar. In many cases, the film buyer might select to ride with an off-network "Robin Hood" rather than take a chance with an unproven, although new property.

Throwing a "Burns & Allen," "Jeff's Collie" (Lassie) or a "Navy Log," into the syndication field, all at about the same time, sets a level for fresh syndicated product hard to beat. It goes without saying that the new property has the advantage of never being seen before, but there's a wide audience that never saw the network vidpix the first time around. It's argued, too, that the off-network rerun property when it's slotted in the usual off-hour syndicated time periods reaches a different audience.

Be that as it may, most large regional sponsors continue to prefer the fresh made for syndication entry, as opposed to the off-network property. The competition really is confined to the local station and local sponsor. On that level a free-for-all is developing between the two categories.

As to the tally on off-network properties, they now include the previously mentioned "Burns & Allen," "Jeff's Collie" upcoming "Navy Log," "Robin Hood," as well as "People's Choice" for October airing, "Jim Bowie," "The Buccaneers," for November release. Additionally, CBS Film Sales has "You Are There," "Adam and Eve" and two other skeins. (CBS Film Sales has been trying in vain to put "Lucy" into syndication).

NBC's California National Productions, which recently released "Medic," will have others. MCA-TV also is expected to have two for fall airing and an off-network entry probably is due from Ziv.

That adds up to quite a bit of syndicated vidpix skeins in the off-

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3 Stations Pacted For Murrow-Truman Skein

First stations to ink for "Precinct to President," the 60-minute Edward R. Murrow telefilm interview with former President Harry S. Truman, are WNTA, Newark-New York, KMSP, Minneapolis-St. Paul, and WJZ, Baltimore.

The hour public affairs show which initially appeared on the CBS-TV net is being handled by CBS Film Sales. Undersood CBS Film Sales got $5,000 for the special in the N. Y. market in a two-run deal. The "Precinct to President" show is the first of several public affairs programs tabbed for the syndication mart by CBS Film Sales. KMSP, like WNTA, is an o&o of National Telefilm Associates.

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Syndicator-Station Participation Deals Look Like Thing of Past

The lack of any new deals involving station financial participation in syndicated series, as telefilmeries are firming up their fall releasing plans, cues the forecast that such deals are in the main a thing of the past.

Sparked initially by Screen Gems last spring with its "Casey Jones" show, followed by Official Films' station participation plan to a lesser degree in "Decoy," it looked like a trend in the biz. Indies such as KTTV, Los Angeles, and WPIX, N. Y. as well as station groups such as Westinghouse and Storer, lined up for the deals.

But now, for a variety of reasons, syndicators are steering clear of setting up participation deals with stations. Some syndicators haven't closed the doors on such deals. They will listen to most any promising proposition. But on the whole, syndicators feel that there's no necessity for such deals.

Financing currently isn't any major problem. As opposed to last year, bank money no longer is tight and credit is easily obtainable for well established syndicated houses. Additionally, one telefilmery that went along with the plan last year found that with the properties already sold to stations, they could not clear the markets for regional deals. Blocking out of regionals was experienced despite a provision giving the syndicator a certain length of time before the program would revert to the station for local sponsorship. Usually, what would happen was that the regional sponsor would come along after the "clearance period."

Of course, there are special circumstances when the syndicator looks with favor on station participation deals. One such circumstance is National Telefilm Associates deal with stations on the three series slotted for fall on the NTA Flm Network. Under NTA's deal with participating stations, NTA Film Network reserves the right to sell "How to Marry a Millionaire," "This Is Alice" and "Man Without a Gun" nationally by July 15. The date may be extended a little. If not sold within the reserved period, the series revert to the participating station in the particular market, under normal licensing arrangements.

The deal, in effect, offers a cushion for NTA in the event national sponsorship isn't found.

Ladd's 'Box 13' Series

Hollywood, June 17.

Alan Ladd's Jaguar Productions, which will launch tv activities with series tagged "Ivy League" in association with William Bendix, will do "Box 13" for second series.

Project is a reactivation of Ladd's onetime radio series of same title. Unknown actor will be sought for lead role of Dan Holliday.

Sale of M-G Pix In 111 Markets Tops $52,000,000

Metro features currently are unreeling in about 111 markets, in deals varying from full library agreements to smaller packages of 100 or less M-G cinematics.

Total gross to date is better than $52,000,000, with about $3,000,000 more looming if partially sold stations pick up their options. The total of $55,000,000 was racked up in about a two-year period, with a four to six-man sales force under the direction of Metro TV topper Charles Barry and sales chief Richard Harper.

Incidentally, many of the top Metro blockbusters have been withheld for tv exposure, under the Metro plan of delayed tv exposure for some pre-'48s pending possible theatrical reissue runs. Initially, 50 pix were withheld, but now that number has dwindled to 30, under the Metro plan of making 10 of the delayed pix available each year. Among those still having the delayed exposure tag are: "Adventures of Huckleberry Finn," "Anna Karenina," "Easter Parade," "Goodbye, Mr. Chips," "Good Earth," "Meet Me in St. Louis," "Mutiny on the Bounty," "National Velvet," "Northwest Passage," "Romeo & Juliet," "San Francisco," "Tugboat Annie," and "Ziegfeld Girl."

SCHLANK'S SHUTTLE FOR GROSS-KRASNE

Hollywood, June 17.

Gross-Krasne has reversed its decision of a few weeks ago to headquarter Mel Schlank, its sales v.p., here on a permanent basis. Schlank takes off for New York June 21 for a three-month visit, and thereafter will divide his time equally between N. Y. and the Coast as in the past.

Schlank will devote more time to national sales, for one thing, and will be in a position to supervise the seven G-K offices more closely out of N. Y., for another. Thirdly, addition of Jerry King as the No. 2 man in sales with headquarters here will allow Schlank to concentrate more on New York.

As part of the G-K sales expansion, Schlank signed on a second staffer in Chicago, Gerald Johnston, who's moving over from NBC Spot Sales. Johnston will report to Chicago office head Johnnie Rohrs.

Sackheim Helms Segs For Alcoa-Goodyear

Hollywood, June 18.

William Sackheim has been named exec producer of Screen Gems' "Alcoa Goodyear Theatre" anthology series, to be seen on NBC-TV next season, and he's picked a trio of producers who will alternate in turning out segments of the vidpix.

They are Winston O'Keefe, Bill Frolg and Jim Fonda. Production begins next month at Columbia.

$4,750,000 4-Yr. Gross on 'Ramar'

Television Programs of America has racked up an enviable record with "Ramar of the Jungle," the 52 episodes launched about four years ago when TPA was first organized. Its gross to date is about $4,500,000 in the U. S. and about $250,000 in the foreign field, where it's just beginning to really get started.

Recently, TPA inked its 600th deal on the series, with WGAN, Portland, Me. Skein, which over the four-year period has played in virtually every U. S. market, currently is being telecast by about 100 stations. Perennial renewals come from stations such as KTTV, L. A., and WPIX, N. Y.

Larger grosses have been obtained for series which have proven themselves commercial staples in tv, but unique aspect of "Ramar" is that the number of episodes is confined to 52.

When it was first produced by Arrowsmith Productions, with Leon Fromkess holding down the production reins, the negative costs ran into $1,000,000. Arrowsmith Productions was acquired by TPA and Fromkess joined the new organization as v.p. in charge of production.

AFTRA and SAG Just Can't Agree on Merger or Tape Issue

American Federation of Television & Radio Artists, rejected once in its offer to merge with Screen Actors Guild, repeated the offer in a letter to the screen guild this week. AFTRA also rejected a SAG proposal that jurisdiction of actors doing video tape commercials be split between the two guilds and that areas in dispute be submitted to arbitration.

AFTRA's rejection of SAG's arbitration proposal and its renewal of merger proposals was met coldly by SAG execs in Hollywood. National exec secretary Jack Dales, who arrive sin New York later this week for next Tuesday's (24) NLRB conference on the AFTRA election application, indicated that while the Conaway letter requires SAG board consideration, he'd call no special meeting of the board.

Next regular meeting of the SAG board was scheduled for Monday (23), but with Dales and his assistant, Chester L. Migdan, along with SAG counsel William Berger, all in New York at the time, it will probably be held over until June 30. At that time, the matter will come up for discussion and Dales will also report on the outcome of the NLRB session.

Donald F. Conaway, AFTRA national executive secretary, told SAG's board of directors in his letter that "in view of your continued refusal to consider merger or unity of action in the collective bargaining field we have no alternative on behalf of all performers in the video tape commercial field but to proceed with the National Labor Relations Board proceedings wherein, in true democratic fashion, all performers engaged in the work under discussion will be permitted by secret ballot to select the collective bargaining agent the performers desire."

Conaway's threat to activate the pending NLRB case if SAG won't come through on its proposals again brings into focus the great probability, according to industry sources, that a rank-and-file vote on tape blurbs in favor of either union could ultimately (when tape becomes more prominently used) put one or the other of the unions out of business for all intents and purposes. Outcome might create a jurisdictional precedent for programming, too.

"Several times, as the record shows," Conaway said, "AFTRA has proposed merger with SAG on terms which would have given the executives and counsel of SAG the top positions, and the headquarters of the merged organizations would have been in Hollywood." (AFTRA's main headquarters are in New York, SAG's in Hollywood.)

Conaway added that of the many proposals made by his group in recent Hollywood trips, SAG had "seized upon certain elements of those proposals without relating the same to the most vital element, and that was to the effect that by 1960 there would be a joint AFTRA-SAG committee elected by their respective boards to formulate uniform rates and working conditions for video tape commercials to apply to all members of both unions and that such rates and working conditions would be mutually negotiated in the 1960 negotiations of both AFTRA and the Guild."

SAG, prior to this latest AFTRA missive, suggested that George Meany, AFL-CIO chieftain, arbitrate the "grey area" of jurisdiction over tape. AFTRA said this was countered by AFTRA's proposal that the elements of a merger would be a more appropriate subject for arbitration rather than the "limited area" recommended by SAG.

SAG declared previously that as far as its members were concerned, the "only area of dispute was in "taped commercials produced by studios devoted to this purpose and not engaged in production in either (the network-station or motion picture studio) areas."

'Robin Hood' to WNTA-TV

Official Films sold WNTA-TV, Newark, 100 half-hours in the "Robin Hood" skein.

Station plans to strip the telefilms in a nighttime slot beginning in the fall.

Ben Berk to BPI

Ben Berk, production manager and assistant director, has joined Broadcast Pictures as production supervisor.

Berk is currently working on a tv series being shot at Gold Medal Studios. Upon completion of his present assignment, he will join Joseph Steiner, prez of BPI, in a pre-production trip to capitals of the world to set up production facilities for the forthcoming series starring Hildegarde.

Film Producers, SDIG Near Pact

Recently-formed Screen Directors International Guild of N. Y. is coming down to the wire in its four-month negotiation with Film Producers Assn. An SDIG spokesman said the talks representing between 260 and 275 directors in the New York area have taken so long only "because it's the first time we've had a negotiation with FPA and it takes time to establish communication."

The new guild's spokesman said that no major problems are anticipated and that they are "getting close to an agreement." He didn't feel that there would be any difficulty in arranging jurisdiction over video tape vis-a-vis Radio-TV Directors Guild, which is established in live tv production.

Wage scales for both unions will be "about the same," he stated. Moreover, he added, SDIG has "a certain number of RTDG members who joined our guild to do film." Attitude of SDIG is that it will obtain jurisdictionally in film shops converting to or adding tape production, and RTDG will remain in power at live shops (chiefly the webs) doing tape.

Meantime, the SDIG reiterated the hope of "many members of our guild" to merge with Screen Directors Guild on the Coast and perhaps also with RTDG, making for a permanent three-way tieup. (Merger talks with SDG were "suspended" several months ago.) He closed by saying that while merger is part of SDIG nobody has "gotten together" to make actual plans since the suspension of SDG-SDIG talks.

WABD to Perpetuate That Live Kick Next Season; Boxing Firmed

WABD, the Metropolitan (nee DuMont) Broadcasting tv'er in New York, is having a bit of luck with its live local programming aspirations. Station has finally firmed up a deal with fight promoter Teddy Brenner to continue the Monday night boxing bouts throughout the summer. Moreover, station now says there will be at least as much live nighttime programming next fall as there was this past season under former program veepee Jack Grogan.

Station was troubled about continuing the fights without sponsors a few weeks ago, but held hopes that a new deal could be worked out with Brenner. The old price for the fights was quoted by some sources at $3,700 a week plus $1,000 for rental of St. Nicholas Arena in Manhattan.

Nature of the live shows to be put on the air has not been determined, but according to the latest info the station plans to open up a "few evening strips" for the use of locally produced live stanzas. Station spokesman said WABD is considering all possibilities, from the same format five nights weekly to different shows every night.

WABD had over 50 hours of live tv shows a week at the height of last season. That included both day and nighttime ventures under Grogan, who before returning to WNEW (a Metropolitan Broadcasting radio station in New York), pushed vigorously for live programming. Evidently, new program boss David Yarnell is also high on live.

AFTRA & Networks To Start Negotiations On Tape TV Blurbs

American Federation of Television & Radio Artists is about to start new negotiations with the networks on wages and working conditions for the making of tape tv blurbs by its members. Union has virtually finished preparation of a new set of proposals and, before initiating talks with the webs who rejected previous AFTRA tape proposals, had made way for a discussion of them by its high council.

Among its original proposals, made to the networks during the regular bi-annual network-AFTRA negotiations, the union asked that its rank-and-file be paid the full live tv rate for a taped blurb for each of its first three showings on the air. Thereafter, each showing, the union demanded, should be worth 80% of scale. This again is said to be contained in the proposals by AFTRA, although the networks strenuously objected to the first package offer.

Dickers with the networks will not be affected jurisdictionally by the current disagreement between AFTRA and SAG over jurisdiction of tape video commercials. SAG allows that the live tv union has network jurisdiction.

Vidpix Chatter

Leonard J. Grant, ex of Emil Mogul Advertising, becomes production supervisor for Lawrence-Schnitzer teleblurbery . . . **Jim Rose** to Transfilm as film director . . . NTFC honoring **Ed Sullivan** (his 10th year in video) tomorrow (Thurs.) with luncheon at the Commodore . . . Thesp **Ruth Franklin** has done voices over in series of blurbs for U.S. Steel . . .

Gilmark Features Syndicate is offering an editorial color mat service for Run-Of-Press newspapers of its "TV Star of the Week" feature. Gilmark is headed by Lou Shainmark, formerly publicity topper at Guild Films . . . **Larry Pennel** has just completed a featured role in "Barbary Coast," a pilot of Allied Artists' subsid Interstate Television . . . **Thomas F. O'Neil**, prexy of RKO Teleradio Pictures, and his associates have bought a controlling interest in National Electrotype Co., manufacturer of electrotypes, mats, and plastic plates . . . Attorneys **Robert Goldston** and **Joseph Morris** recent additions to National Telefilm Associates' legal staff. Goldston formerly was with Screen Gems, while Morris had been with Dumont Broadcasting . . . **Kelo Henderson**, featured in "26 Men," did a p.a. recently at Luke Air Force Base, Phoenix . . . **Bob Fierman** has been appointed as sales and client relations representative for the commercial and industrial division of Metro TV. Fierman, a former-commercial producer for Ziv, will headquarter on the Coast.

Kermit Kahn, National Telefilm Associates' ad director, off to Spain and Italy for a two week vacation . . . **James Shulke**, in charge of tv for Paramount Pictures, in town pitching "Conquest of Space" . . . **Harold Goldman**, NTA exec v.p., back from Europe . . . **Ted Cott**, v.p. in charge of NTA's o&o's, leaving for a European vacation tomorrow (Thurs.).

Alan Freed to WABD

With Herb Sheldon going over to rival WNTA, WABD, N. Y., inked rock 'n' roll exponent Alan Freed (lately of WINS radio in N. Y.) as the new host of the tv station's afternoon dancethon for teenagers.

Freed begins his 5 to 6 p.m. cross-the-boarder Monday (30).

Telestudios Election

The importance of video tape to commercial production was stressed by George K. Gould, prez of Telestudios, in a message to stockholders.

The company, which became publicly owned one year ago, claims to be the first indie to produce tv commercials and pilots on video tape. All five members of Telestudios' board of directors were reelected. They are Gould; Nathan Schekter, v.p. in charge of business affairs; Frank W. Dodge; Gilbert Stevens; and Leon Schekter.

TV-Radio Production Centres

IN NEW YORK CITY

Harvard's Dean McGeorge Bundy, who made his CBS Radio debut as narrator of the college's March show "The Case for the College," will reappear on the network as a guest of "The Last Word" June 24 . . . **Jane Kean** joins the voice detectives on CBS Radio "Sez Who!" Sunday (22) . . . **Lou Sposa** named director of "ESP, new tv show based on extra-sensory perception which starts July 11 over ABC-TV . . . **Lenka Peterson** and **Roger DeKoven** into cast of CBS Radio's "Road to Life." **Anne Pitoniak, Herb Nelson, Bret Morrison** and **Gertrude Warner** into cast of CBS Radio's "This Is Nora Drake." . . . **Kevin McCarthy** is new leading man on "Right to Happiness" serial . . . **Joyce Jameson** set as a regular on the Spike Jones tv show . . . **Eddie Mayhoff's** contract renewed for another year by Falstaff Beer Co. as commercial announcer and company rep . . . **Joe Adams**, West Coast disk jockey who came to Broadway to appear with **Lena Horne** in "Jamaica," back on NBC payroll as regular guest-interviewer on "Monitor." . . . Newsman **Dick Hottelet** in South America this week on special assignment . . . **Paula Trueman** to appear in featured role on tv's "Edge of Night" tonight (Wed.) . . . **Phil Cohan**, CBS Radio Trade News Editor, to Washington for vacation this week . . . **Don Hinkley** to write several of the Steve Lawrence-Eydie Gorme shows, NBC summer replacements for Steve Allen . . . **Jack Bryner**, former ad salesman for Look and advertising manager for Collier's, joins sales department of CBS Radio Network as account exec . . . **Dr. Thomas E. Coffin**, NBC Director of Research, elected prexy of Radio-TV Research Council. **Mrs. Mary McKenna**, WNEW research head, named veepee, and **Marian Jackson**, media research supervisor, Foote, Cone & Belding, chosen secretary-treasurer . . . **Marvin W. Balman** appointed manager, Research Studies, NBC. He moves up from project supervisor in the Research and Planning Dept. **Jack B. Landis** made manager of Research Development. **William S. Rubens** goes to a new job, manager of Audience Measurement.

CBS Radio newsman Robert Trout and wife taking off for tour of European continent . . . **Bob Saudek** returned from England, France, Spain and Italy where he went in search of new properties and talent . . . **Virginia Payne**, star of the "Ma Perkins" serial, currently commuting from Westport, Conn., where she is playing the role of Mrs. Potts in "The Picnic" at Westport Playhouse . . . **Galen Drake** bedded again with the flu . . . **Sam Cook Digges**, general manager of WCBS-TV, elected a member of Board of Directors of Manhattan-Westchester Region of National Conference of Christians and Jews . . . **Sid Ellis** is new script editor on night time "Verdict is Yours" which replaces "Climax" on CBS this summer . . . **Anthony Ray, Timmy Everett's** understudy in "Dark at the Top of the Stairs," signed by **Frank Dodge**, producer of CBS-TV serial, "Search for Tomorrow . . . **Ed Sullivan** will be interviewed on WCBS-TV's "Eye on New York" Sunday (22) the day Sullivan celebrates his 10th anni on tv . . . **Jim Kane**, manager of local station publicity for CBS-TV, off for California to pick up his family and bring them back to N. Y. Kane family will return to Gotham next month. During Kane's absence, **Larry Lowenstein**, director of press info, will pinch hit . . . **Dickens J. Wright**, prez of WPAT, Paterson, N. J., back from Europe last week on the S.S. Flandre . . . "Men From Tallahassee" is being produced by Screen Gems and not Ziv, as erratumed here.

Robert I. Queen, former director of radio-tv for Greater New York Fund, has joined CBS Radio Press Information Dept. He assumes duties of copy editor . . . **Groucho Marx** in town to start casting and rehearsing for "Time for Elizabeth," summer stock . . . "Wide Wide World" director **Joe Behar**, will direct "From These Roots," NBC-TV's new five-a-week daytime serial . . . **Max Buck**, director of sales for WRCA-TV off for week's vacation on Jersey shore. Incidentally, Admiral Buck's boatride to Monmouth attracted 600 timebuyers, food dealers, salesmen, etc. . . . **Roone Arledge**, WRCA-TV producer, proud father of seven-and-a-half pound girl . . . WRCA-TV drum beater **John Falk** back to work after week of hunting in New Hampshire . . . "Guest of Honor," new two-hour cross-the-board program with **Ed Herlihy** as host, starts on WRCA Radio June 23. Program will salute leading entertainers song writers, etc. and play their music. Opener will be a nod in direction of **Doris Day** and contain interview with her. Upcoming guests will be **Perry Como, Richard Rodgers, Irving Berlin, Steve Allen, etc. Steve White** will produce . . . "Best In Music," CBS Radio Sunday afternoon series, opens summer season with expanded schedule starting Sunday (22) from 1:05 to 2:55 p.m. **Stuart Foster** and **Louise O'Brien** will be regularly co-starred as vocalists, with **Alfredo Antonini** and orchestra. **Dee Engelbach** will produce . . . **Vincent J. Riso** joins radio sales staff of NBC Spot Sales . . . **Frank Wilson**, who scripted "The Big Show" for NBC, worked on the radio-tv treatment of **Joey Adams'** book, "Cindy and I." It's intended for NBC, either radio and/or television series. Comedian's tome refers to his domestic and professional ties with his wife, **Cindy Heller.**

Allan Sherman, producer of "I've Got A Secret" for Goodson-Todman since the show began six years ago, leaves the program after the July 2 show. As creator of the program, he will continue to receive royalties. He plans to package his own properties . . . **Hugh Beaumont**, star of "Leave It to Beaver," flew to Cincinnati from Hollywood to accept an American Baptist Convention Television award given for "illustrating and encouraging the moral, social and spiritual growth of children."

George McMurray, ex-Dine & Kalmus, has joined the Carl Byoir p.r. office as press rep for "Hallmark Hall of Fame" . . . After 12 years as program, promotion and publicity manager for WAAT, Newark (now WNTA) and six years prior to that with NBC, **George H. Green** is opening up his own shop as a sales promotion-pubrelations arm for agencies and mags.

IN CHICAGO . . .

Local NBC shop pared off a handful clerical and administrative personnel last week . . . **Jules Herbuveaux**, NBC v.p. and general manager of the o&os here, elected to National Better Business Bureau board of directors . . . WBBM-TV's **Ray Rayner** has featured role in "Annie Get Your Gun" at Music Theatre. Ditto **Kevin Lutton**, grandson of WGN program director **Bruce Dennis** . . . WGN-TV adding "Garfield Goose" to tint slate this week, bringing colorcasting hours to 11½ weekly . . . ABC's "Breakfast Club" playing South Bend, Ind. today (Wed.) for the St. Joseph County chapter of Arthritis and Rheumatism Assn. . . . WBBM sold its new pubaffairs opus, "A Summer Evening at Ravinia With Rudolph Ganz," to Brownberry Bread. Starts July 5 . . . **Greg Donovan** spelling **Gus Chan** on WMAQ's "Chan Show" this week . . . Singer **Anita Ribero** added to **Al DiBitetto's** "Triumph Show" on WGN-TV. **Stan Dale** has also signed on as announcer . . . **Frank De Rosa** upped to director of NBC Radio Spot Sales, not to WMAQ spot sales as erratumed here last week . . .

IN LONDON

Sir Laurence Olivier made his first tv appearance in 20 years in an Associated-Rediffusion tribute to **Robert Donat.** His last tv date was for a BBC-TV production of "Macbeth" in 1938 . . . **Lady Docker** has been collared to appear in the first airing of ABC-TV's telegame, "Can Do" on July 5. She'll be playing table tennis . . . The festival ballet

(Continued on page 34)

THE LONG HOT D. C. SUMMER

Nielsen's Top 10 in Britain

(Week Ending June 1)

Army Game	(GRANADA)	73%
Television Playhouse—"Poets Corner"	(AR)	71%
Take Your Pick	(AR)	68%
Double Your Money	(AR)	67%
Sunday Night at the London Palladium	(ATV)	65%
Emergency Ward 10— Fri.	(ATV)	63%
Emergency Ward 10—Tues.	(ATV)	
Play of the Week—"As the Twig is Bent"	(ATV)	62%
Armchair Theatre—"The Widower"	(ABC)	59%
Wagon Train	(GRANADA)	56%

Don Lee Subsid on Coast Springs Video Tape's First Rate Card

Hollywood, June 17.

First published rate card for video tape facilities has been issued here by Don Lee Video Service, newly-created subsid of the Don Lee Network. Service, which enables producers, packagers and ad agencies to produce shows and commercials directly on tape, is housed at the KHJ-TV studios here and will be headed up by KHJ-TV program director James Higson.

Under the rate card, a one-minute commercial can be brought in for $672.50 on a below-the-line basis; a simple half-hour show can be produced and taped for $1,284 below-the-line; a more complex half-hour show would cost $2,046. Charges do not include actors, writers, etc., but do include a director.

Card specifically breaks down items like studio rental, camera rental, videotape machine rental, charges for director, cameramen, grips, etc. Prices quoted are examples of the way the various charges can be packaged to suit type of production undertaken.

On the one-minute spot, for example, the $672.50 includes three or four takes within a half-hour period, purchase of the tape itself, and non-camera rehearsal facilities. The "simple" half-hour show tab of $1,284 includes a half-hour of camera rehearsal, two cameras and flexibility for short retakes where necessary. It's designed for quiz and small panel shows. Third category, involving semi-dramatic, large panel or audience-participation shows, including a studio audience, involves full-day use of the studio, three and a half hours of camera rehearsal and three cameras for $2,046. Charge for the tape reel itself is included.

Card gives a reasonably clear idea of what tape will cost in comparison to film. On a one-minute spot, for example, minimum below-the-line charges on film would be close to $2,000. In the half-hour category, film would cost a minimum of $5,000 and $8,000 for the more complex, in terms of below-the-line costs.

Don Lee operation doesn't expect to run into any union problems. AFTRA has jurisdiction at the station and it isn't likely that the service will go much beyond doing auditions or pilots in the

(Continued on page 42)

'SD Playhouse' Set As 'P to P' Summer Sub; Florists Coin

The summer replacement for Ed Murrow's "Person to Person" on Friday nights is finally set to start July 4 with an oldie, "Screen Directors Playhouse," which NBC first displayed several semesters ago. It will be sponsored by the Florists Telegraph Delivery Assn. on an alternate week basis.

CBS-TV programmers originally had planned to fill the Friday 10:30 to 11 p.m. period with "Keep Talking," a package from the Wolf Enterprises Productions outfit using Monty Hall as emcee. Most recent decision, however, is to put this weekly panel program in the Tuesday 8:30 to 9 p.m. spot starting July 8. Program's initial guest panelists will feature Ilka Chase, Joey Bishop and Danny Dayton.

Telethons Tax-Exempt

Washington, June 17.

A telethon run for several hours over a tv station to raise funds for a tax-exempt charitable organization is exempt from Federal income tax.

The ruling, just handed down by Internal Revenue Service, declared:

"None of the funds collected during, or as the result of the telethon inured in any way to the benefit of the broadcasting station and, in soliciting such funds, the public was informed that their entire collections would go to the charitable organization.

"All of the money collected, unreduced by any expenses incurred by the broadcasting station in conducting the telethon, was turned over to the charitable organization. Hence, the gross receipts from the telethon, all of which were paid over to the charitable organization, do not constitute income to the television broadcasting station."

Mennen, Barbasol Change Agencies; $4,000,000 Total

Two men's toiletries accounts with billings of $3,000,000 and $1,000,000 respectively, have shifted agencies. Mennen Co. is terminating its association with McCann-Erickson and moving the bulk of its business over to Grey Advertising with Warwick & Legler picking up a small piece of the account. The $1,000,000 Barbasol account is shifting from Erwin Wasey, Ruthrauff & Ryan and to George J. Walsh Advertising firm.

Grey, which has handled the Mennen baby line since 1946, has been assigned the men's shaving product line. This includes the four Mennen shaving tubes, Foam Shave and Mennen talcs. Grey takes over the account effective Sept 15.

The first hint that Mennen was unhappy with the relationship with McCann-Erickson came about one month ago when the firm yanked both the institutional and publicity accounts and reassigned them to Grey. Most of the billings are in television, with Mennen sponsoring the "Wednesday Night Fights" on ABC-TV.

Warwick & Legler landed the Skin Bracer line and a new men's cologne still being tested. Marschalk & Pratt, McCann-Erickson subsidiary, will retain Speed Stick and Mennen's men's deodorant.

The 30-year association of Barbasol and Erwin Wasey, has been terminated. George J. Walsh, who opened his agency doors approximately 17 months ago, has been named to handle the billings. When Erwin Wasey & Ruthrauff & Ryan merged, the account was intergrated.

Walsh picks up Barbasol Shaving Cream, Lotion Deodorant, Barbasol Razor Blades, "Fore'n Aft" shaving lotion, Young Men's Cologne and "Old Fashioned Bay Rum."

NO ADJOURNMENT ON TV PROBING

Washington, June 17.

The FCC this week gets a breather from the probing of the House Commerce Legislative Oversight subcommittee under the chairmanship of Rep. Oren Harris (D., Ark.) as the subcommittee attempts to bolster its case against Presidential Assistant Sherman Adams. But the breather apparently will be short and uneasy.

The subcommittee will have to leave almost all threads untied and almost all stones unturned if it is now to come anywhere near meeting the Harris deadline of the end of June or early July for completion of its investigations into alleged wrongdoing in a number of Federal agencies. Harris has said he wants to conclude in order to have a bill passed to end improper practices already uncovered before this session of Congress ends. Best guess, whether or not legislation is introduced, pushed and passed, is that the probe will go on past July and past the adjournment of Congress.

The case of channel 2 in both Springfield and St. Louis, and concurrent cases of St. Louis channels 4 and 11, were left very much up in the air. Subcommittee counsel Robert Lishman says he still has at least three witnesses on that one.

Members of the subcommittee staff are ready to go on Pittsburgh channel 4, and are almost ready with Miami channel 7. Former FCC chairman George C. McConnaughey, the staff hints, has some black marks to be revealed in the Pittsburgh case. It may be recalled that McConnaughey left the commission and formed a now-dissolved law firm with a lawyer for the winning applicant.

The whole FCC angle of the probe has been sidetracked to permit the subcommittee to follow the Sherman Adams trail, although an FCC connection has been hinted even in this one. Adams is charged with having interceded, on behalf of Boston industrialist Bernard Goldfine, with the Securities and Exchange Commission and the Federal Trade Commission. He has admitted that Goldfine paid some $2,000 in hotel bills for him, and there were reports neither confirmed nor denied at this writing, that Goldfine had bought Adams a $700 coat and a $2,000 rug. But Adams insists Goldfine was just a longtime friend and that he did nothing for his old friend that he wouldn't have done for anybody else.

The possible link in this case to the FCC lies in subcommittee hints that Goldfine is also mixed up in some way in the controversial Boston channel 5 case, won by the equally controversial Herald-Traveler. But the hints have never actually been brought out in the open, much less proven.

At all events, it looks like a long hot summer both for the House Commerce Legislative Oversight subcommittee and the FCC, with no end-of-June termination date unless Harris leaves most of the charges and countercharges and rumors he has stirred into headlines completely up in the air.

Congress Salutes WBC

Washington, June 17.

Westinghouse Broadcasting "rendered a real service toward better understanding of America" by picking up check for the Benny Goodman stint at Brussels Fair, according to Rep. James Fulton. The Pennsylvania Republican kudoed Westinghouse on floor of House of Representatives past week, pointing out that the Goodman appearance not only provided entertainment for fair visitors, but also assisted in the job of creating a better overall impression of our country."

Fulton, a member of the President's People-to-People Committee, also took time to tell the legislators that jazz, "one of the great American art forms," is universally popular in Europe.

Station Reps Push for Single Rate Card for Local Nat'l Clients In Blast at 'Traveling Chiselers'

Station reps this week have gotten behind a movement to abolish local rates in both radio and television and are pushing for a single rate card that will serve both local and national advertisers.

The movement is an outgrowth of what the reps term the chiseling practices of smaller agencies and national advertisers who are approaching local stations seeking the local rates for national accounts.

When a national account gets the station to give them the local rate, the reps who only get commission on national business placed locally, are out their 15% commission.

Art McCoy, of John Blair & Co., in a letter to the Blair repped radio stations stated that 13 of the Blair radio listing now had a single rate card. McCoy stated there was a "decided upsurge in rate chiselers and while these agencies and operators admit that what they are doing is on the shady side, they defend their action by asking the question—'If I can get it cheaper by going directly to the station and throwing the cash right in front of them, why shouldn't I!'"

McCoy justifies the single rate by saying that smart local establishments have grown to the point where they do a larger volume in an area than any national advertiser can hope to do, and consequently they can certainly afford to pay the full price.

"It is a natural assumption that if the local—or retail—card is abolished and a single rate structure is established, local business will fall on its face. But in every single instance where a station has taken a giant step forward to establish a single rate card, local business has increased in dollar volume, not decreased."

Carl L. Schuele, general manager of Broadcast Time Sales, also has warned his stations about "travelling rate-chiselers who go from market to market seeking special off-rate card deals with 'marginal or fringe' station."

Schuele claims that there are only a few companies who would resort to unethical practices be-

(Continued on page 42)

Help!

More than 600,000 winners bobbed up in the second "Music Bingo" program June 5 on NBC-TV. Total mail response was 710,000, which meant that 83% of the viewers who participated were entitled to awards.

All winning replies were thrown into a huge pot, according to Harry Salter, producer of the show, and one card was drawn for the giant prize—a complete, fully equipped kitchen valued at $3,500. An additional thousand winners, also picked from the pot, received radio and tv receivers and pen and pencil sets.

Premiere show on May 29 drew 26,000 replies with 60% correct answers. A similar elimination plan was used.

Wash. Probers Train Guns On Rating Services

Washington, June 17.

The radio and tv rating services take their first formal turn on the Washington griddle, starting June 26.

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, starts a probe by his committee into complaints about ratings. Magnuson recently permitted Sen. John Bricker (R., Ohio) to hold hearings on his network regulation bill; the rating hearings are a nod to Sen. Mike Mansfield (D., Mont.) who has a particular gripe in that direction.

In probing the rating services, Congress moves into an area where its power is questionable, barring the unlikely discovery of something clearly unethical or illegal. Complaints to the committee about the services do not make such allegations. They take two forms: that the ratings are inaccurate and damaging to stations whose audiences are underrated, and in the case of radio that they fail to take into account the out-of-home listenership. The second complaint is that networks pay too much attention to ratings, and consequently reduce programming to the lowest common denominator of dullness and sameness.

Neither Congress nor the FCC would have the authority to do anything about complaints of this kind, and the obvious hope held by Sen. Mansfield is that rating service inadequacies can be pinpointed and dramatized to such an extent that voluntary efforts will be made to correct the alleged shortcomings.

Magnuson said, in announcing the hearings, that officials of American Research Bureau, Trendex, Pulse and A. C. Nielsen have been invited to appear and offer testimony as to their operating methods.

New Mutual Biz

Mutual has inked some new biz, with Nestle Co. on behalf of Nestea spending about $150,000 for a six-week campaign on net news shows and participations in the "Kate Smith Show" and the "Bill Stern Sports Show."

Additionally, Armour & Co. inked for a nine-week campaign for Dial Soap, buying 50 10-second adjacencies to the web's five-minute news segments.

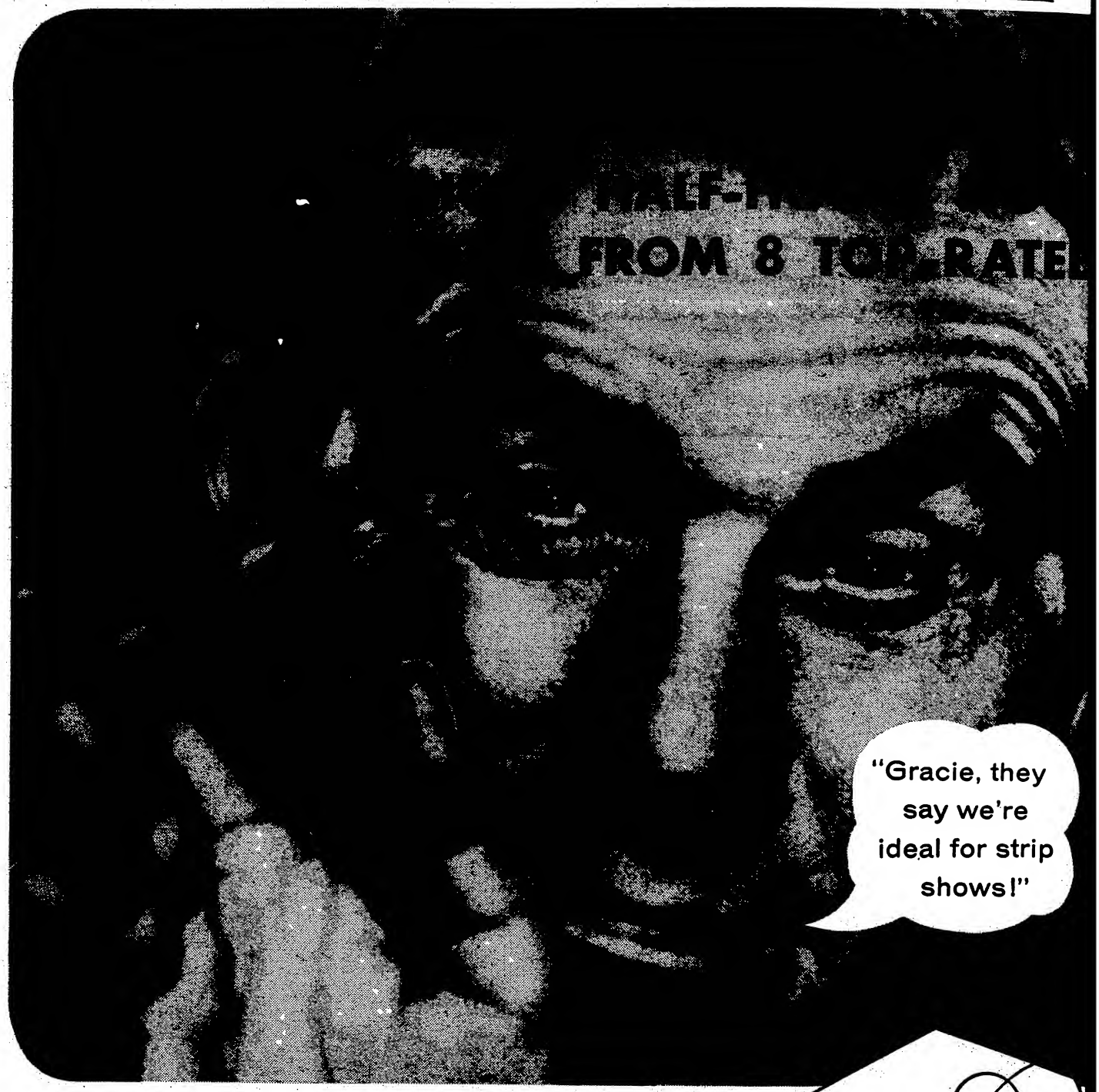
Adam Young Sez There's An Awful Lot of Things Wrong With Radio Webs

The radio networks are selling at prices which can destroy the rate structure of the entire radio business, Adam Young, prexy of the Young reppery charges. In order to bring network radio back to life, Young states, the webs must first solve the economic problem by selling time for what it's worth and by paying stations a reasonable fee for the time they give to the webs.

Young also feels that the networks must do a better job of programming. Radio networks must do the things that are best done on a national level, and that currently requires changes in programming.

"Radio as we know it did not make a comeback as the term is being currently used but rather adopted a new philosophy. The new independent operators are giving the listener something he wants, and are catering to modern tastes. Radio is fully compatible with television but it must do the things that it does best.

The successful stations have developed a personality in which the listeners can ally themselves. If you like classical music you can turn to one radio station, if you prefer "talk" there is a station to suit you. But the networks try, and fail, to be all things to all people, and then wonder why they lose audiences.



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30.1

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INDIANAPOLIS—WFBM • NEW ORLEANS—WDSU • PHOENIX—KOOL
HARTFORD-N. HAVEN—WHCT • SAN DIEGO—KFMB • LAS VEGAS—KLAS
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NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRCV	42.2
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	37.9
3.	Danny Thomas (Mon. 9:00-9:30)	WCAU	35.9
4.	I've Got a Secret (Wed. 9:30-10:00)	WCAU	34.9
5.	Restless Gun (Mon. 8:00-8:30)	WRCV	33.2
6.	Lineup (Fri. 10:00-10:30)	WCAU	31.2
7.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	30.2
8.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	30.1
9.	Father Knows Best (Wed. 8:30-9:00)	WRCV	29.7
10.	Wyatt Earp (Tues. 8:30-9:00)	WFIL	29.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-6:30)	WFIL	27.0
2.	†Star Theatre (M-F 6:30-7:00)	WFIL	23.5
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WFIL	20.9
4.	†News-Facenda, Wea. (M-F 11-11:15)	WCAU	18.2
5.	*Amer. Bandstand (M-F 2:30-5:00)	WFIL	16.8
6.	†Sports Final (M-F 11:15-11:30)	WCAU	13.9
6.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	13.9
7.	†News, Wea. (M-F 11:00-11:15)	WRCV	13.7
8.	*S'ch for Tom'rr'w (M-F 12:30-12:45)	WCAU	13.4
8.	*As the World Turns (M-F 1:30-2:00)	WCAU	13.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Popeye (Mon-Fri. 6:00)	WFIL	AAP	27.0	69
2.	San Francisco Beat (Sat. 10:30)	WRCV	CBS	24.5	43
3.	Highway Patrol (Sat. 7:00)	WCAU	Ziv	21.5	51
4.	Boots and Saddles (Tues. 10:30)	WRCV	NBC	19.2	38
5.	Honeymooners (Tues. 7:00)	WRCV	CBS	18.9	45
6.	Gray Ghost (Mon. 7:00)	WCAU	CBS	18.5	41
7.	Whirlybirds (Wed. 7:00)	WCAU	CBS	18.2	40
8.	Frontier Doctor (Thurs. 7:00)	WCAU	HTS	17.9	39
8.	Harbor Command (Fri. 7:00)	WCAU	Ziv	17.9	43
8.	Sky King (Sat. 6:00)	WCAU	Nabisco	17.9	55
9.	Don Ameche Play of Week (Sun. 6)	WCAU	TPA	17.2	49
10.	Death Valley Days (Mon. 7:00)	WRCV	U. S. Borax	16.5	37
11.	Popeye (Sat. 6:30)	WFIL	AAP	16.4	43
12.	State Trooper (Thurs. 7:00)	WRCV	MCA	15.5	34
13.	Mr. District Attorney (Fri. 7:30)	WCAU	Ziv	14.2	29
13.	Twenty Six Men (Wed. 7:00)	WRCV	ABC	14.2	31
14.	Martin Kane (Wed. 10:30)	WRCV	Ziv	13.9	24
15.	Silent Service (Sun. 6:30)	WFIL	NBC	12.5	33
16.	Studio 57 (Fri. 7:00)	WRCV	MCA	11.2	27
17.	Sheriff of Cochise (Tues. 7:00)	WCAU	NTA	11.0	26

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Beat The Clock	WCAU	6.6
Your Hit Parade	WRCV	19.5
Popeye	WFIL	14.7
Pres. Eisenhower	WCAU	17.9
Sheriff of Cochise	WCAU	11.0
Death Valley Days	WRCV	16.5
26 Men	WRCV	14.2
State Trooper	WRCV	15.5
Studio 57	WRCV	11.2
TV Newsreel	WFIL	8.7
Sports	WFIL	8.3
Reader's Digest	WFIL	9.9
Gray Ghost	WCAU	18.5
Official Detective	WCAU	10.9
Highway Patrol	WCAU	21.5
Frontier Doctor	WCAU	17.9
Rin Tin Tin	WFIL	19.9
Whirlybirds	WCAU	18.2
U. S. Steel Hour	WCAU	25.5
20th Century	WCAU	14.2
Harbor Command	WCAU	17.9
Honeymooners	WRCV	18.9

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 878,100. Survey Dates: 4 Weeks Ending May 14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	42.9
2.	Danny Thomas (Mon. 9:00-9:30)	WNAC	38.5
3.	Have Gun Will Travel (Sat. 9:30-10)	WNAC	37.2
4.	Goodwill Dinner (Thurs. 9:30-10:30)	WNAC	36.3
5.	Perry Como (Sat. 8:00-9:00)	WBZ	36.2
6.	Climax (Thurs. 8:30-9:30)	WNAC	34.7
7.	Restless Gun (Mon. 8:00-8:30)	WBZ	31.9
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WNAC	31.9
8.	Wagon Train (Wed. 7:30-8:30)	WBZ	31.1
9.	I've Got a Secret (Wed. 9:30-10:00)	WNAC	31.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†News, Wea. (M-F 6:45-7:00)	WBZ	18.0
2.	†News, Wea. (M-F 11:00-11:15)	WBZ	17.2
3.	*Mickey Mouse Club (M-F 5:30-6)	WNAC	16.9
4.	†Boston Movietime (M-F 4:45-6:45)	WBZ	16.3
5.	†Late News, Wea. (M-F 11:00-11:15)	WNAC	15.9
6.	*S'ch for T'morr'w (M-F 12:30-12:45)	WNAC	15.3
7.	*Love of Life (M-F 12:00-12:30)	WNAC	15.2
8.	*Guiding Light (M-F 12:45-1:00)	WNAC	15.1
8.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	15.1
9.	†Late Show (M-F 11:15-Signoff)	WNAC	14.6
9.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WNAC	14.6

1.	Honeymooners (Sat. 10:30)	WNAC	CBS	28.7	60	Your Hit Parade	WBZ	15.5
2.	Whirlybirds (Tues. 7:00)	WBZ	CBS	28.5	57	Combat Sergeant	WNAC	14.5
3.	Silent Service (Fri. 7:00)	WBZ	NBC	23.9	52	Badge 714	WNAC	17.9
4.	Highway Patrol (Sat. 7:00)	WBZ	Ziv	22.9	46	Lassie	WNAC	23.5
5.	Frontier (Sun. 4:30)	WNAC	NBC	22.2	50	Wide Wide World	WBZ	16.2
5.	Official Detective (Mon. 7:00)	WBZ	NTA	22.2	53	Dr. Hudson	WNAC	14.5
6.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	21.9	53	Patti Page	WNAC	12.7
						Sports Time	WNAC	12.3
7.	Decoy (Sun. 10:30)	WBZ	Official	21.2	42	State Trooper	WNAC	19.9
7.	Harbor Command (Sun. 7:00)	WNAC	Ziv	21.2	42	Twenty Six Men	WBZ	21.2
7.	Twenty Six Men (Sun. 7:00)	WBZ	ABC	21.2	42	Harbor Command	WNAC	21.2
8.	Big Story (Wed. 7:00)	WBZ	Official	20.9	48	Waterfront	WNAC	17.2
9.	Great Gildersleeve (Sat. 6:30)	WNAC	NBC	20.2	47	Boston Movietime	WBZ	18.3
						News, Wea.	WBZ	16.7
9.	Topper (Fri. 6:30)	WNAC	Telestar	20.2	47	Boston Movietime	WBZ	18.7
						News, Wea.	WBZ	19.0
10.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	20.0	46	Movie	WBZ	16.7
11.	State Trooper (Sun. 10:30)	WNAC	MCA	19.9	39	Decoy	WBZ	21.2
12.	Sky King (Wed. 6:00)	WNAC	Nabisco	19.5	48	Boston Movietime	WBZ	17.5
13.	Last of the Mohicans (Fri. 6:00)	WNAC	TPA	19.2	47	Boston Movietime	WBZ	19.2
14.	Count of Monte Cristo (Wed. 6:30)	WNAC	TPA	18.5	46	Boston Movietime	WBZ	17.0
						News, Wea.	WBZ	18.0
14.	Federal Men (Wed. 10:30)	WBZ	MCA	18.5	35	Circle Theatre	WNAC	23.5
15.	Badge 714 (Fri. 7:00)	WNAC	Signoff	17.9	39	Silent Service	WBZ	23.9
15.	San Francisco Beat (Wed. 7:30)	WNAC	CBS	17.9	28	Wagon Train	WBZ	31.9

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	39.5
2.	Restless Gun (Mon. 8:00-8:30)	WSB	33.2
3.	Wyatt Earp (Tues. 8:30-9:00)	WLW-A	33.0
4.	I've Got a Secret (Wed. 9:30-10:00)	WAGA	31.0
5.	Danny Thomas (Mon. 9:00-9:30)	WAGA	30.5
6.	Tales of Wells Fargo (Mon. 8:30-9)	WSB	30.2
7.	Oh Susanna (Sat. 9:00-9:30)	WAGA	29.7
8.	December Bride (Mon. 9:30-10:00)	WAGA	29.5
9.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	29.3
10.	Alfred Hitchcock (Sun. 9:30-10:00)	WAGA	29.2
10.	Price Is Right (Mon. 7:30-8:00)	WSB	29.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M-F 6:00-6:30)	WSB	24.1
2.	†News, Wea. (M-F 6:30-6:45)	WSB	21.0
3.	*NBC News (M-F 6:45-7:00)	WSB	20.5
4.	†World News, Misc. (M-F 11-11:15)	WAGA	15.6
5.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WLW-A	15.2
6.	†Popeye Club (M-F 5:30-6:00)	WSB	14.9
7.	*CBS News (M-F 6:45-7:00)	WAGA	14.5
8.	†Newsroom (M-F 11:00-11:15)	WSB	14.4
9.	†News, World News, Wea. M-F 6:30-6:45)	WAGA	14.1
10.	*Do You Trust Wife (M-F 3:30-4:00)	WLW-A	14.0

1.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	28.2	48	Badge 714	WAGA	20.5
2.	Honeymooners (Fri. 7:00)	WSB	CBS	24.9	46	Boots & Saddles	WAGA	19.5
3.	Big Story (Sat. 10:30)	WAGA	Official	24.5	48	Your Hit Parade	WSB	15.5
3.	If You Had a Million (Mon. 7:00)	WSB	MCA	24.5	46	Casey Jones	WAGA	21.2
3.	Whirlybirds (Wed. 7:00)	WSB	CBS	24.5	43	Gray Ghost	WAGA	19.7
4.	Amos 'n' Andy (M-F 6:00)	WSB	CBS	24.1	54	Topper	WAGA	11.0
5.	State Trooper (Thurs. 7:00)	WAGA	MCA	21.5	41	Lone Ranger	WSB	23.2
6.	Casey Jones (Mon. 7:00)	WAGA	Screen Gems	21.2	40	If You Had A Million	WSB	24.5
7.	Badge 714 (Tues. 7:00)	WAGA	NBC	20.5	35	Sheriff of Cochise	WSB	28.2
8.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	20.2	34	Truth or Consequences	WSB	22.9
9.	Studio 57 (Tues. 10:30)	WAGA	MCA	20.0	53	Charlie Chan	WSB	12.5
10.	Gray Ghost (Wed. 7:00)	WAGA	CBS	19.7	35	Whirlybirds	WSB	24.5
11.	Boots & Saddles (Fri. 7:00)	WAGA	NBC	19.5	36	Honeymooners	WSB	24.9
12.	Mr. and Mrs. North (Sun. 7:00)	WAGA	Schubert	16.2	35	Lassie	WLW-A	19.5
12.	Popeye (Sun. 3:00)	WSB	AAP	16.2	48	Concept	WAGA	9.4
13.	Sky King (Wed. 6:30)	WLW-A	Nabisco	15.9	32	News, Wea.	WSB	19.7
						NBC News	WSB	19.3
14.	Popeye (Mon-Fri. 5:30)	WSB	AAP	14.9	37	Mickey Mouse Club	WLW-A	13.3
15.	Silent Service (Sun. 6:30)	WAGA	NBC	14.5	35	20th Century Hour	WLW-A	16.0
16.	Cisco Kid (Sat. 6:00)	WAGA	Ziv	14.2	40	Gold Cup Movie	WLW-A	11.5
17.	Combat Sergeant (Sat. 6:30)	WAGA	NTA	13.7	38	Gold Cup Movie	WLW-A	11.9

ROANOKE-LYNCHBURG

Stations: WDBJ, WLVA, WSLS. TV Homes: 54,000. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WDBJ	49.3
2.	Perry Como (Sat. 8:00-9:00)	WSLS	39.3
3.	Have Gun Will Travel (Sat. 9:30-10)	WDBJ	38.8
4.	Court of Last Resort (Fri. 8-8:30)	WSLS	36.3
4.	Oh Susanna (Sat. 9:00-9:30)	WDBJ	36.3
5.	Lone Ranger (Thurs. 7:00-7:30)	WSLS	35.3
5.	Restless Gun (Mon. 8:00-8:30)	WSLS	35.3
6.	Wagon Train (Wed. 7:30-8:30)	WSLS	34.8
7.	Father Knows Best (Wed. 8:30-9:00)	WSLS	34.3
8.	Ernie Ford (Thurs. 9:30-10:00)	WSLS	34.0
8.	Name That Tune (Tues. 7:30-8:00)	WDBJ	34.0

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:45-7:00)	WDBJ	18.1
2.	†News Reporter (M-F 6:15-6:30)	WSLS	17.9
3.	†News Report, Misc. (M-F 6:30-6:45)	WDBJ	16.4
4.	†Uncle Loon'y, Misc. (M-F 5:30-6:15)	WSLS	15.1
5.	†Early Show (M-F 5:30-6:30)	WDBJ	14.3
6.	†11 News, Sports (M-F 11:00-11:15)	WSLS	13.7
6.	†Popeye, Misc. (M-F 5:00-5:30)	WDBJ	13.7
7.	*Tic Tac Dough (M-F 12:00-12:30)	WSLS	12.1
8.	*Comedy Time (M-F 5:00-5:30)	WSLS	11.9
8.	*Guiding Light (M-F 12:45-1:00)	WDBJ	11.9

1.	Highway Patrol (Wed. 9:00)	WSLS	Ziv	39.5	57	Millionaire	WDBJ	21.3
2.	Sea Hunt (Wed. 9:30)	WSLS	Ziv	30.8	47	I've Got A Secret	WDBJ	28.3
3.	Whirlybirds (Tues. 7:00)	WSLS	CBS	29.5	56	Mama	WDBJ	14.3
4.	State Trooper (Fri. 9:30)	WSLS	MCA	28.3	46	Playhouse of Stars	WDBJ	24.3
5.	Science Fiction Theatre (Fri. 7:00)	WDBJ	Ziv	24.3	44	Klub Kwiz	WSLS	23.8
6.	Counterpoint (Sun. 10:30)	WSLS	Interstate	22.8	44	What's My Line	WDBJ	23.3
7.	Gray Ghost (Wed. 7:00)	WDBJ	CBS	22.3	44	Harbor Command	WSLS	20.0
8.	Annie Oakley (Sun. 6:00)	WSLS	CBS	21.3	60	Last Word	WDBJ	9.5
8.	O. Henry Playhouse (Mon. 7:00)	WDBJ	Gross Krasne	21.3	39	Claim Fame	WSLS	25.3
9.	Harbor Command (Wed. 7:00)	WSLS	Ziv	20.0	40	Gray Ghost	WDBJ	22.3
10.	Sky King (Tues. 6:30)	WSLS	Nabisco	19.8	45	Early Show, News Rpt.	WDBJ	16.0
						CBS News	WDBJ	19.0
11.	Studio 57 (Tues. 9:30)	WDBJ	MCA	18.3	28	Bob Cummings	WSLS	32.0
12.	My Little Margie (Thurs. 6:30)	WSLS	Official	17.3	40	Early Show, News Rpt.	WDBJ	17.5
						CBS News	WDBJ	18.5
13.	Little Rasca's (Sat. 6:30)	WDBJ	Interstate	16.8	39	Baseball	WSLS	13.5
						Ozzie & Harriet	WSLS	17.8
14.	Mama (Tues. 7:00)	WDBJ	CBS	14.3	27	Whirlybirds	WSLS	29.5
15.	Popeye (M-F 5:00)	WDBJ	AAP	13.7	47	Comedy Time	WSLS	11.9
16.	Capt. Gallant of For. L. (Sun. 3:30)	WDBJ	TPA	11.8	46	Kraft TV Theatre	WSLS	12.8
17.	Janet Dean (Mon. 8:30)	WLVA	Guild	11.3	16	Wells Fargo	WSLS	32.3
18.	Twenty Six Men (Mon. 7:30)	WLVA	ABC	10.8	17	Price Is Right	WSLS	32.5
19.	Last of the Mohicans (Sun. 4:00)	WDBJ	TPA	10.3	38	Wide Wide World	WSLS	14.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,980,100. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KNXT	35.8
2.	**Groucho Marx** (Thurs. 8:00-8:30)	KRCA	32.2
3.	**Perry Como** (Sat. 8:00-9:00)	KRCA	30.3
4.	**Have Gun Will Travel** (Sat. 8:30-9)	KNXT	28.7
5.	**Wagon Train** (Wed. 7:30-8:30)	KRCA	28.6
6.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KNXT	27.8
7.	**Playhouse 90** (Thurs. 9:30-11:00)	KNXT	26.6
8.	**What's My Line** (Sun. 10:30-11:00)	KNXT	26.2
8.	**Lassie** (Sun. 7:00-7:30)	KNXT	26.2
9.	**Climax** (Thurs. 8:30-9:30)	KNXT	25.3

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	***Mickey Mouse Club** (M-F 5:30-6)	KABC	16.3
2.	**†Big News** (M-F 10:00-10:30)	KNXT	11.8
3.	***Queen For A Day** (M-F 1:00-1:45)	KRCA	11.6
4.	***CBS News** (M-F 6:15-6:30)	KNXT	11.4
5.	**†Six O'Clock Report** (M-F 6-6:15)	KNXT	11.0
6.	**†News-G. Putnam** (M-F 10:00-10:15)	KTTV	10.4
7.	**†Popeye** (M-F 6:00-6:30)	KTLA	9.2
8.	**†Little Rascals** (M-F 7:00-7:30)	KHJ	9.1
9.	***Art Linkletter** (M-F 1:30-2:00)	KNXT	9.0
10.	***Matinee Theatre** (M-F 12:00-1:00)	KRCA	8.5
10.	**†News-G. Putnam** (M-F 6:45-7:00)	KTTV	8.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	**Star Performance** (Sat. 9:30)	KNXT	Official	22.3	35
2.	**Death Valley Days** (Thurs. 7:00)	KRCA	U. S. Borax	17.2	23
3.	**Sheriff of Cochise** (Sat. 7:30)	KTTV	NTA	15.9	25
4.	**San Francisco Beat** (Sat. 9:30)	KTTV	CBS	14.4	23
5.	**Highway Patrol** (Mon. 9:00)	KTTV	Ziv	13.9	20
5.	**Sea Hunt** (Mon. 7:30)	KTTV	Ziv	13.9	22
6.	**Frontier Dr.** (Sat. 7:00)	KTTV	HTS	13.7	22
7.	**Kit Carson** (Fri. 8:30)	KABC	MCA	13.4	20
8.	**Whirlybirds** (Mon. 7:30)	KHJ	CBS	13.3	21
9.	**Twenty Six Men** (Mon. 7:00)	KRCA	ABC	12.6	22
10.	**I Search For Adventure** (Thurs. 7:00)	KCOP	Bagnall	10.9	18
11.	**Amos 'n' Andy** (Sun. 6:00)	KNXT	CBS	10.6	24
12.	**Honeymooners** (Thurs. 7:00)	KNXT	CBS	10.4	17
13.	**Casey Jones** (Thurs. 7:30)	KTTV	Screen Gems	10.3	15
14.	**Highway Patrol** (Fri. 7:30)	KTTV	Ziv	10.1	16
15.	**If You Had A Million** (Tues. 9:30)	KNXT	MCA	9.6	15
15.	**Mike Hammer** (Wed. 10:30)	KRCA	MCA	9.6	26
16.	**Men of Annapolis** (Thurs. 7:30)	KNXT	Ziv	9.4	14
16.	**Wonders of the World** (Tues. 7:00)	KCOP	Caples	9.4	17
17.	**Popeye** (M-F 6:00)	KTLA	AAP	9.2	20

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
San Francisco Beat	KTTV	14.4
I Search For Adventure	KCOP	10.9
People Are Funny	KRCA	24.6
Dick Powell	KNXT	22.3
Studio One	KNXT	21.2
Price Is Right	KRCA	15.2
Perry Mason	KNXT	22.2
Playhouse of Stars	KNXT	18 9
Price Is Right	KRCA	15.2
Burns & Allen	KNXT	17.8
Death Valley Days	KRCA	17.2
Meet the Press	KRCA	10.2
Death Valley Days	KRCA	17.2
Tic Tac Dough	KRCA	19.7
Zane Grey	KNXT	20 8
Bob Cummings	KRCA	23.1
Big Hit Movies	KNXT	7.2
Tic Tac Dough	KRCA	19.7
Mr. Adams & Eve	KNXT	15.4
Six O'Clock Report	KNXT	11.0
CBS News	KNXT	11.4

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: May 1-8, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WBEN	43.2
2.	**Wyatt Earp** (Tues. 8:30-9:00)	WGR	40.2
3.	**Cheyenne** (Tues. 7:30-8:30)	WGR	37.7
4.	**Danny Thomas** (Mon. 9:00-9:30)	WBEN	37.5
5.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WBEN	35.5
6.	**Broken Arrow** (Tues. 9:00-9:30)	WGR	34.9
7.	**Playhouse 90** (Thurs. 9:30-11:00)	WBEN	33.8
8.	**Maverick** (Sun. 7:30-8:30)	WGR	32.7
9.	**Have Gun Will Travel** (Sat. 9:30-10)	WBEN	32.0
10.	**Circus Boy** (Thurs. 7:30-8:00)	WGR	31.5
10.	**Ozzie & Harriet** (Wed. 9:00-9:30)	WGR	31.5

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Your Esso Rptr.** (M,T,Th 11-11:15)	WBEN	24.2
2.	***Mickey Mouse Club** (M-F 5:30-6)	WGR	22.8
3.	**†11 O'Clock News** (W,F 11:00-11:15)	WBEN	21.9
4.	***American Bandstand** (M-F 4-5)	WGR	20.1
5.	**†Popeye's Playh'se** (M-F 9-9:30 a.m.)	WBEN	18.2
6.	***Do You Trust Wife** (M-F 3:30-4)	WGR	17.4
7.	**†News-Poth, Wea.** (M-F 11-11:15)	WGR	17.2
8.	***Art Linkletter** (M-F 2:30-3:00)	WBEN	16.6
9.	***Captain Kangaroo** (M-F 8-8:45 a.m.)	WBEN	15.8
10.	***Guiding Light** (M-F 12:45-1:00)	WBEN	15.3

1.	**Silent Service** (Sat. 10:30)	WBEN	NBC	35.2	54	Harbor Command	WGR	15.5
2.	**Highway Patrol** (Tues. 10:30)	WGR	Ziv	34.5	55	Pres. Eisenhower	WBEN	17.2
3.	**Sheriff of Cochise** (Fri. 7:00)	WGR	NTA	29.5	58	News-Sports	WBUF	12.7
						NBC News	WBUF	12.3
4.	**Mike Hammer** (Fri. 8:30)	WGR	MCA	28.2	41	Life of Riley	WBUF	20.5
5.	**My Hero** (Tues. 7:00)	WGR	Official	25.2	49	Annie Oakley	WBEN	15.9
6.	**Sea Hunt** (Sun. 3:30)	WGR	Ziv	25.0	57	50th Film Feature	WBEN	15 2
7.	**Gray Ghost** (Wed. 7:00)	WGR	CBS	24.5	52	Twenty Six Men	WBEN	16.2
8.	**Popeye** (Sat. 8:30 a.m.)	WBEN	AAP	22.7	100	No Competition	——	——
9.	**Casey Jones** (Thurs. 7:00)	WGR	Screen Gems	22.0	53	Studio 57	WBEN	14.7
10.	**Men of Annapolis** (Mon. 9:30)	WBEN	Ziv	21.5	39	Top Tunes & New Talent	WGR	30.2
11.	**The Whistler** (Mon. 10:30)	WGR	CBS	20.5	33	Studio One	WBEN	23.2
12.	**The Unexpected** (Wed. 9:30)	WGR	Ziv	20.4	31	I've Got A Secret	WBEN	30.9
13.	**Code Three** (Fri. 10:30)	WGR	ABC	20.2	30	Person To Person	WBEN	30.2
14.	**Meet Corliss Archer** (Mon. 7:00)	WGR	Ziv	20.0	43	Death Valley Days	WBEN	15.9
15.	**Honeymooners** (Sun. 10:30)	WGR	CBS	19.2	30	What's My Line	WBEN	30.5
16.	**Popeye** (M-F 9:00 a.m.)	WBEN	AAP	18.2	67	Eddie Cantor	WGR	5.1
17.	**Kingdom of the Sea** (Fri. 10:00)	WGR	Guild	17.5	23	Lineup	WBEN	26 5
18.	**I Led Three Lives** (Sun. 10:00)	WGR	Ziv	17.2	25	Loretta Young	WBUF	26.9
18.	**Long John Silver** (Sat. 11:30 a.m.)	WGR	CBS	17.2	48	Andy's Gang	WBUF	13.0
19.	**Martin Kane** (Thurs. 10:30)	WGR	Ziv	16.9	26	Playhouse 90	WBEN	33.9

YOUNGSTOWN

Stations: WFMJ, WKBN, WKST. TV Homes: 153,100. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WKBN	42.9
2.	**Adv. of McGraw** (Tues. 9:00-9:30)	WFMJ	41.5
3.	**Restless Gun** (Mon. 8:00-8:30)	WFMJ	39.5
4.	**Bob Cummings** (Tues. 9:30-10:00)	WFMJ	38.9
5.	**Perry Como** (Sat. 8:00-9:00)	WFMJ	38.5
6.	**Dinah Shore** (Sun. 9:00-10:00)	WFMJ	37.8
7.	**Playhouse 90** (Thurs. 9:30-11:00)	WKBN	37.0
8.	**Tales of Wells Fargo** (Mon. 8:30-9)	WFMJ	36.2
9.	**Climax** (Thurs. 8:30-9:30)	WKBN	36.0
10.	**What's My Line** (Sun. 10:30-11:00)	WKBN	35.5

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Guthrie, News** (M-F 11:00-11:15)	WKBN	18.6
2.	**†Popeye, Misc.** (M-F 5:45-6:30)	WFMJ	16.6
2.	**†Fun House Gang, Misc.** (M-F 5-5:45)	WFMJ	16.6
3.	**†News, Sports** (M-F 11:00-11:15)	WFMJ	15.7
4.	**†Wea., Misc.** (M-F 11:15-11:30)	WFMJ	14.3
5.	***NBC News** (M-F 6:45-7:00)	WFMJ	13.6
5.	**†Playhouse 27, Misc.** (M-Th 11:15-Signoff)	WKBN	13.6
6.	***Jack Paar** (M-F 11:30-Signoff)	WFMJ	13.5
6.	**†News, Wea.** (M-F 6:30-6:45)	WFMJ	13.5
7.	***CBS News** (M-F 9:45-10:00)	WKBN	13.1

1.	**Charlie Chan** (Tues. 10:30)	WFMJ	TPA	26.5	53	Studio 57	WKBN	19 2
2.	**Official Detective** (Fri. 10:00)	WKBN	NTA	23.5	35	Boxing	WFMJ	31.2
3.	**Last of the Mohicans** (Thurs. 7:00)	WFMJ	TPA	22.2	55	Stu Wilson	WKBN	12.9
3.	**Studio 57** (Mon. 8:00)	WKBN	MCA	22.2	34	Restless Gun	WFMJ	39.5
4.	**Highway Patrol** (Tues. 9:30)	WKBN	Ziv	20.5	32	Bob Cummings	WFMJ	38 9
5.	**Annie Oakley** (Sun. 6:30)	WFMJ	CBS	19.5	57	20th Century	WKBN	9.5
5.	**Boots & Saddles** (Sat. 9:30)	WKBN	NBC	19.5	23	Lawrence Welk	WKST	26 9
6.	**Roy Rogers** (Sat. 1:00)	WKBN	MCA	19.2	65	Popcorn Party	WFMJ	10.3
6.	**Studio 57** (Tues. 10:30)	WKBN	MCA	19.2	38	Charlie Chan	WFMJ	26.5
7.	**City Detective** (Sat. 8:30)	WKBN	MCA	18.9	28	Perry Como	WFMJ	41.5
7.	**San Francisco Beat** (Tues. 8:30)	WKBN	CBS	18.9	28	George Gobel	WFMJ	32.5
8.	**Dr. Hudson's Secret Jour.** (Wed. 7)	WKBN	MCA	18.5	49	Main St. Y'ngst'wn; Misc.	WFMJ	14.5
9.	**Legionnaire** (Fri. 7:00)	WFMJ	TPA	18.2	52	Sports Focus	WKST	8.7
						News-John Daly	WKST	9.0
10.	**Kit Carson** (Tues. 7:00)	WFMJ	MCA	17.5	49	Heart of the City	WKBN	11.2
11.	**Sky King** (Fri. 6:00)	WFMJ	Nabisco	17.3	71	My Little Margie	WKBN	3.7
12.	**Union Pacific** (Sun. 9:00)	WKBN	NBC	16.9	25	Dinah Shore	WFMJ	39.2
13.	**Popeye** (M-F 5:45)	WFMJ	AAP	16.6	69	Mickey Mouse Club	WKST	9.3
14.	**Roy Rogers** (Sun. 3:30)	WKBN	MCA	16.0	59	Look Here	WFMJ	4.5
						Wide Wide World	WFMJ	12.5
15.	**Sheriff of Cochise** (Mon. 7:30)	WKBN	NTA	15.9	32	Price Is Right	WFMJ	27.9
16.	**Popeye** (Sat. 5:00)	WFMJ	AAP	15.5	56	Big Movie Show	WKBN	8.3

CHARLESTON-HUNTINGTON

Stations: WCHS, WHTN, WOAY, WSAZ. TV Homes: 148,300. Survey Dates: April 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WCHS	43.8
2.	**Perry Como** (Sat. 8:00-9:00)	WSAZ	39.8
3.	**Tales of Wells Fargo** (Mon. 8:30-9)	WSAZ	39.0
4.	**Restless Gun** (Mon. 8:00-8:30)	WSAZ	38.3
5.	**Loretta Young** (Sun. 10:00-10:30)	WSAZ	37.8
6.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WCHS	36.8
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WCHS	34.3
8.	**Lassie** (Sun. 7:00-7:30)	WCHS	33.8
8.	**Father Knows Best** (Wed. 8:30-9:00)	WSAZ	33.8
9.	**Life of Riley** (Fri. 8:30-9:00)	WSAZ	33.0

TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:45-7:00)	WSAZ	24.5
2.	**†News Picture** (M-F 6:30-6:45)	WSAZ	24.3
3.	**†Sports, Wea., (M-W, F 6:15-6:30)**	WSAZ	22.7
4.	**†N'ws Headlines, Wea.** (M-F 11-11:15)	WSAZ	19.7
5.	**†Spinach Playhouse** (M-F 5:30-6:15)	WSAZ	18.8
6.	**†News, Wea.** (M-F 11:00-11:15)	WCHS	14.6
7.	**†Esso Reporter** (M-F 6:30-6:45)	WCHS	14.5
8.	***Price Is Right** (M-F 11-11:30 a.m.)	WSAZ	14.2
9.	**†Sports, Parade, Wea.** (M-F 6:45-7)	WCHS	13.8
10.	***Comedy Time** (M-F 5:00-5:30)	WSAZ	13.2

1.	**Dr. Hudson's Secret Jour.** (Fri. 7:00)	WSAZ	MCA	29.8	49	Mama	WCHS	16.3
2.	**Last of the Mohicans** (Mon. 7:00)	WSAZ	TPA	28.3	50	Meet Corliss Archer	WCHS	17.3
3.	**Boots & Saddles** (Wed. 7:00)	WSAZ	NBC	27.8	51	Casey Jones	WCHS	15 8
3.	**Twenty Six Men** (Fri. 9:30)	WCHS	ABC	27.8	42	Thin Man	WSAZ	28.3
4.	**Annie Oakley** (Sun. 6:30)	WCHS	CBS	26.3	60	Point-View	WSAZ	11.8
4.	**Official Detective** (Sat. 10:30)	WCHS	NTA	26.3	49	Your Hit Parade	WSAZ	19.0
4.	**Whirlybirds** (Thurs. 7:00)	WSAZ	CBS	26.3	49	Frontier Dr.	WCHS	18.3
5.	**Waterfront** (Sun. 10:30)	WSAZ	MCA	23.8	41	What's My Line	WCHS	27.8
6.	**Federal Men** (Sat. 6:30)	WSAZ	MCA	23.3	47	Record Hop	WCHS	15.3
7.	**Martin Kane** (Tues. 10:30)	WSAZ	Ziv	21.8	53	Press Conference	WCHS	13.8
8.	**O. Henry Playhouse** (Wed. 10:30)	WSAZ	Gross Krasne	21.0	39	U. S. Steel Hour	WCHS	19.3
9.	**Sky King** (Sat. 5:00)	WSAZ	Nabisco	20.3	43	Baseball Game of Week	WCHS	19.3
10.	**Grey Ghost** (Tues. 7:00)	WHTN	CBS	19.3	33	Saber of London	WSAZ	20.8
11.	**Frontier Dr.** (Thurs. 7:00)	WCHS	HTS	18.3	34	Whirlybirds	WSAZ	26.3
12.	**Highway Patrol** (Thurs. 8:00)	WCHS	Ziv	17.8	26	Grouch Marx	WSAZ	29.8
13.	**Hopalong Cassidy** (Sat. 5:30)	WSAZ	NBC	17.5	40	Baseball Game of Week	WCHS	17.8
14.	**Meet Corliss Archer** (Mon. 7:00)	WCHS	Ziv	17.3	30	Last of the Mohicans	WSAZ	28.3
15.	**Col. March, Scotland Yard** (Sat. 1:45)	WCHS	Official	16.5	46	Mr. Wizard	WSAZ	12.5
						D. Elkins Choir	WSAZ	13.5
16.	**Mama** (Fri. 7:00)	WCHS	CBS	16.3	26	Dr. Hudson	WSAZ	29.8
17.	**Casey Jones** (Wed. 7:00)	WCHS	Screen Gems	15.8	29	Boots & Saddles	WSAZ	27.8

"As The World Turns" is television's most popular daytime serial.

P&G has an eye for the ladies

Few companies demand as much of mass advertising as Procter & Gamble, the nation's largest distributor of soaps and detergents. Its market is the whole population. Every one uses soap. Every housewife buys it. And P&G wants to reach every one of them day after day.

Because television is the greatest means of mass communication the world has ever known, P&G spends more of its advertising dollars on television than on any other medium.

And because P&G finds *daytime* television the most economical way to reach most housewives over and over again, it invests $30 million of its 47-million-dollar network television budget in daytime programs.

Most of this investment is on the CBS Television Network.

Today the average daytime program is reaching bigger audiences than ever before. On the CBS Television Network it reaches a 14 per cent larger audience than a year ago.

These factors explain why P&G has recently renewed its weekly schedule of 5 programs a day, Monday through Friday (in addition to its weekly nighttime commitment).

They also help to explain the recent daytime renewals of American Home Products, Colgate-Palmolive, General Mills, Pet Milk, Pillsbury, and Standard Brands—as well as new orders from Sterling Drug and Miles Laboratories.

If you have an eye out for housewives, you can be sure of reaching more of them—day or night—on the world's largest single advertising medium.

The CBS Television Network

On the Ad Agency Front

By JACK BERNSTEIN

Agency shakeups in the radio-tv departments continue as Robert Salter, in charge of radio-tv production of Needham, Louis & Brorby's New York office, is slated to leave the agency at the end of June.

Executives at the Chicago-based agency stated that Salter would be replaced while agency sources in New York disclosed that the agency would not take on a new tv production man.

At Campbell-Ewald, Alfred J. Miranda III has been appointed New York manager of the radio-tv department. Miranda will report to Philip L. McHugh, veepee in charge of radio-tv for the agency.

Miranda, who has been a production supervisor, joined the agency eight years ago as a writer-producer.

McHugh announced other departmental changes: James O. Beavers transfers from the Hollywood office to Detroit to become a radio-tv account executive for Chevrolet Motor Division; Jere B. Chamberlin transfers from Detroit to Hollywood as a tv producer, and in Detroit, Thomas E. Armstrong has been named a radio-tv account executive for the Kroger Co.

McCann-E Denies Wage Freeze

While BBD&O admits that the agency has been taking a hard look at its personnel and "trimming the fat" and Kenyon & Eckhardt and Kudner Agency have had 10% slashes in the executive category, a McCann-Erickson spokesman this week denied that a wage freeze had gone into effect at the agency.

The spokesman stated that McCann-Erickson was having the normal coming and going of personnel and the agency was making an extensive examination of costs, but denied the Madison Ave. talk of a salary freeze.

SWITCHES: Lester J. Blumenthal, former veepee of Norman, Craig & Kummel in charge of radio-tv, has joined the general executive staff of Dowd, Redfield & Johnstone.

William LaCava has been elected veepee of Cunningham & Walsh, in charge of commercial television. He came to C&W last year from Compton Advertising.

Nina Flinn, formerly associated with Fuller & Smith & Ross, joins Webb Assoc. as television director.

Associate media directors Julia B. Brown, Walter Barber and Henry Clochessy, have earned v.p. stripes at Compton.

Clifford Spiller, senior v.p. of Sullivan, Stauffer, Colwell & Bayles, elected a director of the agency.

Vincent Bennett upped from media buyer to associate director of media at Joseph Katz Co.

James D. Webb, chairman of C. J. LaRoche, has been elected chairman of the Eastern region of the American Association of Advertising Agencies. James G. Cominos, v.p. and radio-tv director at Needham, Louis & Brorby, elected chairman of the Central region.

Gabriel George Bayz has joined Klaeger Film Productions as a tv commercial and industrial producer.

Charles Brocker, former Lennen & Newell associate media director, joins Joseph Katz Co. as media director.

D'Arcy Advertising has named Marvin D. McQueen, v.p. and supervisor of accounts in St. Louis and William C. Edwards, v.p. and manager of the agency's Chicago office, to the board of directors.

Bruce F. Stauderman, in charge of radio-tv at Meldrum & Fewsmith, Cleveland, upped to a veepee.

CAMPAIGNS: General Mills has kicked off a spot tv campaign in an estimated 50 markets. One minute spots are scheduled to run for 13 weeks. Food firm repped by Knox Reeves Advertising, Minneapolis.

Revlon has introduced its new Hi and Dri Roll- on Deodorant with multi-million advertising drive. Campaign which started last week, is employing Revlon network tv shows, radio-tv spots, plus newspapers and magazines. Emil Mogul is agency of record.

Anahist via Ted Bates is buying spot tv in 30 markets.

Dale Dance Studios has contracted with WOR-TV, New York, for a schedule of 25 spots per week starting June 4. William Warren, Jackson & Delaney is the agency.

General Foods, repped by Young & Rubicam, is lining up minute and 20 second spot tv schedules to introduce Minute Mashed Potatoes.

SHORTS: A monthly regional advertising award "in recognition of outstanding creative and effective radio commercials" has been established by the Radio Advertising Bureau.

Marschalk & Pratt, the affiliate advertising agency of McCann-Erickson, has opened an Atlanta office and plans to have a staff of 40. Mark B. Bollman Jr., for the past two years manager of McCann-Erickson's Atlanta office, will be v.p. and general manager of the new operation.

William Tytla has opened his own shop to make animated tv commercials as well as other films.

Ursula Halloran named to handle p.r. and publicity for White Rock Corp.

Chi Agencies

By LES BROWN

Chicago, June 17.

Minority stockholders of Elgin National Watch Co. engaged in a proxy fight to win three places on the company's board. Critical of the management that has allowed Elgin to become "$2,000,000 poorer in net worth" in the 10 years since James Shennan took over as prez, the minority malcontents state they do not want to take control of the company but merely are seeking representation on the board. Leaders of the group are Henry M. Margolis, Miklos Sperling and James L. Spencer.

William D. Tyler exited Leo Burnett Co. to become a veep and director of Benton & Bowles in New York. Tyler joins B&B in August. For past two years he was chairman of plans board at Burnett agency.

Grover J. Allen, ex-ABC-TV Chicago, titled associate director of radio-tv at Geoffrey Wade agency.

June Adams got her veep stripes at Erwin Wasey, Ruthrauff & Ryan, where she's an account exec.

Dancer-Fitzgerald-Sample here plucked Borden's Starlac account.

Chi office of Rogers & Smith merged into Headen, Horrell & Wentsel Inc. last week.

Bill Lind, time buyer at Leo Burnett, left last week to go into sales promotion.

Curtis Gram, ex-North Advertising, signed on with EWR&R in the agency's research department.

London Agencies

BY BARRY BARNETT

London, June 17.

Gillette is preparing itself for a big summer campaign during July and August which will use tv, press and picture theatres. TV advertising includes 30-second spots on all stations; press plugging will use The Daily Mail, Daily Mirror, Daily Express and Scottish and Irish sheets. A new color filmlet has been produced for theatres and will be screened in 1,500 situations in main towns, holiday resorts and non-tv areas. Agents are W. S. Crawford.

Crawford agency is also handling a promotion drive by Montague Burton, the British firm of chain store tailors. This campaign will be using 30-second spots on all commercial tv outlets, including the new Southern station. The drive is skedded to start in September in all areas where the firm has stores. National and provincial dailies will also be used.

Redheads Advertising planning complete tv coverage for Domestos Ltd., a liquid toilet cleanser and germicide. Campaign will begin with three new 15-second commercials. These will be beamed over all stations except London and Southern, which will come into the drive in September.

Ottawa — Frederick Rainsberry, juve show producer with the Canadian Broadcasting Corp., is off on a junket to Japan. He is travelling as CBS rep with the United Nations Educational, Scientific and Cultural Organization's East-West Cultural Mission, which left Vancouver Friday (13).

Radio Reviews

THE WORLD TODAY
With Westbrook Van Voorhis, narrator; others
Exec. Producer: Robert F. Hurleigh
Producer: Martin Plissner
Director: Sanford Marsh
Writer: Plissner
25 Mins., Mon.-thru-Fri., 8:05 p.m.
PARTICIPATING
MBS, from New York

Mutual, in dropping its mystery-drama weekday evening strip, has come up with two workmanlike news shows as a substitute. The 25-minute shows, virtually running back to back beginning at 8:05 p.m., starting with "The World Today," followed by "Capital Assignment," don't pioneer any fresh frontiers in news broadcasting and suffer from some weaknesses. Nevertheless, in concept and execution, they do perform a service to affiliates and are of interest to listeners.

"World Today" is a web show sold to national advertisers, while "Capital Assignment" is given to affiliates for local sponsorship, under the net's swap program policy. "World," with former March of Time narrator Westbrook Van Voorhis and ex-MOT producer-writer Martin Plissner, has a definite MOT flavor.

"World" show caught Thursday (12) had the weakness of fragmentization; a Washington feature piece was given as much prominence as the uproar in Lebanon. The newsreel attempt to capture as much of the world news as possible, dissipates the big developments of the day, throwing the newsreel out of focus. The constant use of musical bridges also left much to be desired.

On the plus side, the show had good pickups such as Presidential Press Secretary Hagerty reading Sherman Adams' letter defending his relationship with Goldfine. Overseas correspondents' reports also were generously spliced in to good effect. Van Voorhis is a pro, but he gives the same treatment with his sonorous voice to consequential and inconsequential news.

"Capital Assignment" follows after a five-minute news segment at 8:35. Motif of show has three newspaper byliners interview newsmakers on "tomorrow's headlines," with Robert Hurleigh, MBS v.p. in Washington, acting as narrator.

On show caught Wednesday (11) Senators Byrd, Knowland and Douglas were interviewed by Lyle Wilson of AP, Jim Lucas of Scripps-Howard, and Bill McGaffin of the Chicago Daily News. Senator Byrd dealt with the budget (he deplored its size), Sen. Knowland with his forthcoming campaign for Governor in California and Sen. Douglas on the recession and the Adams affair. The Senator Knowland interview was the best of the lot. The others tended to ramble. The interviews were more in the nature of a platform for the Senators rather than a give-and-take between the newsman and the interviewee. Hurleigh was okay as narrator.

Horo.

CAPITAL ASSIGNMENT
With Robert F. Hurleigh, narrator; others
Exec Producer: Hurleigh
Assoc. Producer-Writer: Ken French
25 Mins., Mon-thru-Fri., 8:35 p.m.
MBS, from Washington

BECKWITH'S UPPED STATUS AT ABC-TV

A key move was made by ABC-TV sales chief William Mullen this week when he assigned Aaron Beckwith as national program sales manager for the network. This was one of two moves made by Mullen, who, in realigning his staff, assigned another man from his N. Y. sales ranks, Harold Day, as sales coordinator between home-base, Chicago and Hollywood.

Beckwith, who has been a web salesman for less than 10 months (having come from National Telefilm and before that from MCA-TV where he was a veepee), replaces Gene Wyatt. Wyatt is leaving the network.

Beckwith, as explained by the web, will be engaged in selling virtually all network packages, meaning all programs which the network owns or has options on.

Day, it was reported, will be principally involved, in his liaison job, in apprising sales bases in the other two cities of decisions made in N. Y.

From the Production Centres

Continued from page 26

program originally intended to take place at Coventry Cathedral on July 20, but cancelled because of strong protest from the Lord's Day Observance Society, will be aired on that day (Sunday) by ABC-TV. TV fee will go to the Cathedral reconstruction fund . . . **Sid Caesar** and **Imogene Coca** start their 13-week BBC-TV series on July 1 . . . The Duke of Gloucester, in his capacity as chairman of King George's Jubilee Trust (an organization which aids youth outfits in the UK) saw a special telerecording of ABC-TV's jazz packed teenage religious program, "The Sunday Break" at the programmer's headquarters . . . **Robin Scott** has been appointed BBC's representative in Paris. He takes over from **Cecilia Reeves.**

IN SAN FRANCISCO . . .

KPIX telecast open-heart surgery on an eight-year-old boy last Monday (23) night. Regular half-hour "House Call" was expanded to 90 minutes for the program jointly sponsored by the Frisco Medical Society and Ciba Pharmaceutical Co. as a prelude to the opening of the American Medical Association's Frisco convention . . . KQED collected $31,500 in its week-long auction, almost $100,00 better than last year's record . . . **Jim Eakins,** KPIX producer-director for a decade and former Northern California TV Academy president, is now running a Frisco coffee shop . . . MBS' KFRC hired **Bill Cullenward,** KCBS press boss for nine years, as a salesman . . . **Jim Lange's KGO-AM** favorite-singer contest resulted in a landslide for Enrico Caruso, 20,138 votes to 4,214 for runner-up Johnny Mathis . . . New publicity chief at KTVU, Oakland, is **Don Arlett,** late of KGO-AM . . . Chronicle's **Ed Radenzel** now a KQED braintruster . . . KPIX general manager **Lou Simon** lectured Examiner ad staff on selling.

IN WASHINGTON . . .

Charles E. Knowles, formerly with advertising department of Washington Evening Star, has been named account exec of WRC sales staff . . . Vice President and Mrs. Nixon greeted 80 femmecasters from stations along Eastern seaboard, here as guests of town's Convention Bureau to hypo interest in capital's Summer Jubilee . . . TV comic **Jonathan Winters** current at Casino Royal nitery . . . **Lloyd Dennis Jr.,** v.p. and general manager of WTOP radio, named regional director of Brown U. . . . "The Great Challenge," CBS series of seven public service shows, kudoed in Congress by Sen. Clifford Case (R., N. J.) as "an example of the finest in radio and television medias' tradition of presenting stimulating programs" . . . Broadcasting reps on new officer slate of town's Ad Club include WOL's **Milton Q. Ford,** NBC's **Stanley Bell,** and Sylvia Edlen, tv production consultant. New prexy is **Basil Fowler,** Washington Post ad boss.

IN PHILADELPHIA . . .

James T. Quirk, TV Guide publisher, was dinner speaker at the monthly meeting of the local chapter of the American Women in Radio and Television, in the publication's cafeteria (17) . . . **Robert M. McGredy,** v.p. in charge of sales, WCAU-TV, elected president of the Television-Radio Club of Phila. . . . Philco Corp. will sponsor the U. S. National Blind Golfers Tournament, in Bucks County (July 25-27) . . . **Bert Parks** received the 1958 Sportsmen's Club "Torch of Hope" award of the City of Hope. He was cited for "humanitarianism and assistance to those less fortunate" **George Jessel** emceed ceremonies at Rye Valley Country Club, near Philly . . . **Robert Klein,** general manager of WDAS, upped to exec veepee . . . **Lloyd E. Yoder,** NBC v.p. and g.m. of WRCV-TV, elected to Board of Directors of Chamber of Commerce.

IN CLEVELAND . . .

WHK dropping NBC when Metropolitan Broadcasting goes indie with NBC scouting for new outlet . . . WEWS Cameraman **George Grant** and Public Service Director **Jack Moffet** back from Paris-Algeria news stint . . . **Charles Day,** WGAR news director, home from Mideast tour . . . **Gordon Davis,** KYW general manager, spearheading plans for Westinghouse Broadcasting radio confab (23) at French Lake, Ind. . . . WGAR General Manager **Carl George** given honorary degree of doctor of laws at Muskingum College . . . **Barbara Reinker** exited WJW for Wellman-Bushman agency . . . Disker **Pete Myers,** shifting from WJW to WHK, planning parachute drop into Lake Erie . . . WJW's **Ken Armstrong** and **Warren Guthrie** emceeing new tv "Cleveland File" Sunday noon . . . **Sanford Markey,** KYW, KYW-TV news director, named co-chairman Guild-Page One Ball, and KYW's Program PM emcee **Bud Wendell** special prizes' director . . . **Bruce Stauderman,** ex-WJW-TV, appointed vice president, radio-tv, Meldrum & Fewsmith, Inc.

IN PITTSBURGH . . .

Jim Westover has left KQV to return to KDKA. Deal permits him to continue his weekly Saturday night news show on Ch. 11 . . . Town now has two femme radio salesladies, **Mary Lou Ross,** of WLOA, in addition to **Alice Johnson** of WCAE . . . **Sarah Ellen Howard,** secretary to **Pete Thornton,** KDKA-TV publicity director, received her degree from Otterbein, O., College . . . **Bill Adler,** publisher-editor of local edition of TV Guide, and his wife, Rachel, back from seven-week tour of Europe . . . **Barry Buchter,** Playhouse designer, is joining Ch. 11 staff first of July . . . **Barry Kaye,** WAMP deejay, celebrated his 5th anni on the station . . . **Tom Weaver,** son of Shelton Weaver, Ch. 11 production chief, graduated from Carnegie Tech engineering department . . . **Harold C. Lund** and **Jerome (Tad) Reeves** co-chairman of Variety Club charity telethon over KDKA-TV this weekend.

IN BOSTON . . .

WBZ-TV hosted press at 10th anni celeb party in Ten Acres with **Fran Corcoran,** p.r. dir., in charge of arrangements . . . Disk jock **Norm Nathan's** midnight to 5 a.m. show on WHDH radio extended starting at 11:15 p.m. . . . **Bob Clayton's** "Boston Ballroom" on WHDH-TV to be continued during the summer months . . . Pepsodent inked saturation spot sked over WNAC-TV . . . **Carl Moore** and cast of **WEEI's** "Beantown Matinee" making p.a.'s from stage in Public Garden during Boston Arts Festival . . . **Carl deSuze,** WBZ disk jock, set up a general store in the Watertown Savings bank where he pours coffee and swaps yarns for the bank's 70th anni . . . "Big Brother" **Bob Emery** running prize contests on his WBZ-TV show for moppet drawings . . . WBZ-TV televising harness racing from Bay State Raceway Foxboro on Thursday nights with **Leo Egan,** sports dir., doing the commentary . . . **Rex Trailer** working new feature in his morning moppet show on Channel 4 saluting youngster having birthday . . . F. H. Snow Canning Co., Me., inked for 52 wk. sked of one min. announcements and 20 sec. station breaks on WBZ-TV.

IN DETROIT . . .

Bill Michaels, veepee and managing director of WJBK-TV, was awarded the annual "Businessman of the Year" citation by the U. of Detroit's chapter of Alpha Kappa Psi, national business and professional fraternity . . . CKLW's **Toby David** has been presented with the "Television Award" plaque of the Detroit Archdiocesan Council of Catholic Men for "outstanding effort" in promoting four films of "Rome Eternal" on the "Catholic Hour." . . . **Dick Leck,** sales promotion writer for CKLW-TV, simultaneously has received two honorary student awards—as outstanding marketing student at Wayne State U. and, also, by the American Marketing Assn. . . .

Foreign TV Reviews

THE CAINE MUTINY COURT-MARTIAL
With Cecil Linder, William Sylvester, Nigel Stock, Richard Leech, Sheldon Lawrence, Warren Stanhope, John Longden, Vivian Matalon, David Gardner, Jerold Wells, Martin Wyldeck, Robert Galiico, Kenneth Warren, Danny Moynihan, Michael Caine, Reginald Atkinson, Phil Mansel, Durham, Henry Soskin, Peter Boretski, John Cater, Martin Friend, Kim Johnson, Sheldon Allan, Patrick Milner, Derek Murcott, Ian White, Janet Hicks, Bernelle Tucker, Sally Corday, John Wilding, David Brierley
Writer: Herman Wouk
Adaptation: Alvin Rakoff
105 mins., Sun., 8:30 p.m.
BBC-TV, from London

Originally as a motion picture, subsequently as a legiter and now as a teleplay, "The Caine Mutiny Court-Martial" makes absorbing and powerful entertainment. This BBC production had a high dramatic quality, was sensitively staged with a fine cast responding to the direction.

Originally, Paul Douglas had been named to play the role of Capt. Queeg, but three days before the show was due on the air he was taken sick with congestion of the lungs and had to bow out. Cecil Linder had the unenviable job of learning a big and vital role in 72 hours and, much to everyone's relief, emerged with flying colors. It was a delicate and nervous portrayal, fully in keeping with the neurotic character of the skipper of the minesweeper who was relieved of power by his second in command.

The teleplay, apart from brief pre-filmed scenes which preceded the credit titles, kept largely to the limited confines of the stage version, with the bulk of the action taking place in the court-martial room. Although this treatment served dramatically, the tension could have been heightened if there had been greater mobility in presentation. Apart from the star, there were first rate performances by William Sylvester as the defending lawyer, Nigel Stock as the accused and Richard Leech as the judge advocate. Alvin Rakoff's adaptation ran some 12 minutes beyond the allotted 105 minutes but it was tense and moving all the way. *Myro.*

LATE LONDON
With William Lucas, Steve Race Four
Director: Bimbi Harris
Writer: Collie Knox
30 Mins., Tues. (10) 11 p.m.
AR/TV, from London

The conception of this new late night series, which is to introduce topliners in show biz and sport with acts and interviews, is quite okay. But something desperate will have to be done to rescue it. The show caught, second of the skein, was a mess.

It turned out to be an uneasy blend of live tv and film. The half-hour was scrappy and the interviewing, photography, editing and production all very makeshift. William Lucas is a pleasant young actor but he was out of his depth with the skillful art of emceeing. His announcements were coy and his interviewing banal.

Among the artists who cropped up were singers Alma Warren and Larry Paige, actor James Kenny singing a hit from "Expresso Bongo," Sarah Marshall and Conrad Janis plugging the play in which they appeared the night after the tv show, and Janet Munro and James MacArthur just in from Hollywood for filming. Sabrina and her manager also appeared briefly to inform a skeptical world that the busty star was intending to go in for politics.

Most of these artists did their best to infuse some life into the show but producer Bimbi Harris must face the fact that it fell flat on its face and she must do some pretty quick thinking before the next presentation. *Rich.*

THE TROUBLEMAKERS
With Lee Patterson, John Flexman, Gurston Rosenfeld, Keith Baxter, Jack Hedley, John Greenwood, Jane Jordan Rogers, John Longdon, Peter Madden, James Dyrenforth, Margaret Vines.
Writer: George Bellak.
Director: Silvio Narizzano.
75 mins., Wed., 8:45 p.m.
Granada-TV from Manchester

Brought to the tv screen by Granada-TV five years after it was staged at the Strand Theatre, George Bellak's play about brutality in an American college, "The Troublemakers," managed to convey in full the savagery which is the basis of the plot, but failed to bring home with sincerity the emotional effect on the families concerned. This resulted mainly because the offering was cut down to 75 minutes. It thus did not pay enough attention to establishing several characters, who never managed to become more than shadowy figures. In overemphasising the brutal aspects of the piece, director Silvio Narizzano had to keep a tight rein on the production to hold it within the bounds of credibility.

Lee Patterson as the young college man who sees a roommate murdered, acted well and with a lot of sincerity, but because of the drastic rewriting, which cut out several characters, the supporting cast was generally undistinguished and failed to come to grips with their roles. *Bary.*

THE PONYMAN
With Betsy Blair, Lee Paterson, Fred Johnson, Lee Montague, Charles Farrell, Jon Farrell, Hugh David, Anna Korwin, Alexander Archdale, Theresa Thorne, David Graham, Sheila Gallagher.
Writer: William Kendall Clarke
Director: Henry Kaplan
60 mins., Fri., 9 p.m.
Granada-TV from Manchester

Betsy Blair, who made her impact on British audiences with her picture "Marty," put in her first British tv performance in this new William Kendall Clarke piece, "The Ponyman," for indie tv. Her portrayal of a smalltown girl had similar qualities to her character in the picture and her aptitude to convey the impression of homely simplicity was also apparent. But this teleplay lacked the qualities and pace that might have stamped it as a personal success for her or the writer. Lee Patterson, who played opposite Miss Blair didn't quite get to grips with his character and the whole offering just failed to attain a mood of sincerity.

Storyline concerned a small American town troubled by a guilty conscience after wrongfully driving away Miss Blair's fiance when mob law took over. Citizens had been trying to live down the mistake for 10 years and the event had become little more than a bad dream. But the Ponyman, a travelling photographer from the big city, stepped in to revive memories with a personal report of the victim's plight. Plot, although not novel, had the basis of a fair drama, but the moody, broody atmosphere was overdone by director Henry Kaplan. *Bary.*

DIE STUNDE DER WAHRHEIT
(The Hour of Truth)
With Elisabeth Bergner, Heinz Klevenow, Albrecht Schoenhals, Hans Lothar, Manfred Steffen
Director: Gustav Burmester
Writer: Heinrich Boell
70 Mins.; Tues., 8:50 p.m.
West German TV, from Hamburg

Although not much happens in it, "Hour of Truth" can be regarded as one of this month's most impressive German tv offerings. This is the merit of an actress whose name still means plenty in Germany: Elisabeth Bergner. Her role of a dying woman who "recognizes" her husband in her very last hour is more than just an acting masterpiece, it's an actress' full identification with her role, the rare thing of perfection.

There's practically nothing but talk in this drama and without Miss Bergner it could easily have been just overly serious entertainment. She makes this an artistic treat. It's hard to say what's actually so fascinating about her; her somewhat hoarse but extremely appealing voice, her big asking eyes, her natural way to say big things without pathos or her whole (fragile) appearance. Yes, she has not stopped fascinating also physically. And believe it or not, she has still a lot of s.a. Despite her 60 years. It's amazing.

Her role in this will draw her compliments galore from local crix of whom many remember her when she still played lover's parts here 30 years ago. Also her German films ("Nju," "Ariane," "Dreaming Mouth," etc.) are unforgotten. In 1933, when Hitler took over the power in Germany, she left for England and became a British national in 1938. Two years later, she went to the U.S., where she stayed for nearly 10 years. She returned to London in 1949. She's still married to Dr. Paul Czinner.

Others in this drama's cast include Heinz Klevenow as her hus-

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SUNRISE SUMMER SEMESTER
With Dr. Lionel Casson
Producer: Warren Kraetzer
Director: Lee Polk
30 Mins., Mon. through Fri., 7 a.m.
WCBS-TV, from New York

The summer session of WCBS-TV's "Sunrise Semester" with Dr. Lionel Casson's savvy look-see into "Classical Civilization 43" is off to a fine Belmont start. Let it be said at the outset that teaching is emphatically not a science but an art, an elusive means of communicating, like painting or writing lyrical poetry. Both Dr. Floyd Zulli Jr., who taught "Comparative Lit 10" and "Comparative Lit 20" during the first and second terms of the deservedly successful "Sunrise Semester" and Dr. Casson, associate professor of classics, know their subject matter thoroughly. Both happen to be magnetic conveyors of knowledge to their pupils and both can readily stand on their own unique teaching methods.

Dr. Casson, in his opener on WCBS-TV (16) appeared slightly nervous but this, undoubtedly, will disappear as he moves through his instructive breakdown of the tragic dramas of Greece and Rome. There is no doubt that the rise-and-shine viewers who registered for this NYU (Washington Square College) course as well as video's free loaders, (there are many, you can be sure) will learn considerably of Aeschylus, Sophocles and Euripides and what their plays meant to the civilized world.

The NYU prof opened his three-point academic credit course with a deep bow to the Greeks who invented everything dealing with the stage. He described Athens as the Broadway of its day, and set the stage for his course by showing how the Greek theatre began. He used photographs and sketch maps to make his points, plus a schoolmaster's pointer and blackboard.

WCBS-TV is presenting the new series on video tape and the results are notably fresh. The camera work and Lee Polk's direction are straightforward and to the point. The irrelevancies have been removed and it is plain that Dr. Casson will almost immediately settle down to the task at hand, namely the reading of the plays and their significance in the theatre. Students will read five books, submit term papers and take final exams in order to earn their three degree credits.

Shakespear's Casca was certainly out in left field when he muttered: "For mine own part, it was all Greek to me." Dr. Casson's appraisal of the Greek theatre is indeed lively and luminous. *Rans.*

BOB CROSBY SHOW
With Gretchen Wyler, Everly Bros., Joey Bishop, Carl Hoff Orch, Clay Warnick Singer, Peter Gennaro Dancers
Producer: Louis DaPron
Director: Cort Steen
Writers: Hugh Wedlock, Howard Snyder
60 Mins.; Sat., 8 p.m.
PARTICIPATING
NBC-TV, from N.Y. (in color)

Filling in for the vacationing Perry Como, Bob Crosby is heading a nifty layout that doesn't compromise any entertainment values merely because it's a summer replacement. In fact, this series bodes well to maintain the reputation of this NBC-TV 8 to 9 slot for good music, light humor and production.

Crosby is a savvy trouper who knits the whole stanza together via his emceeing and singing. He has that casual and genial quality that belong with the Crosby monicker, and if his crooning sounds at times very much like his older brother, Bing that ain't bad either. Especially since Como is from the same school himself.

Kickoff stanza got away fast with a crackerjack song-and-dance production number around the tune, "S' Wonderful," after the clown, Emmett Kelly, was cleverly used to introduce the credits. Crosby followed with a rendition of "Return To Me," segueing into a laugh routine with musical comedy star Gretchen Wyler, who's to be a regular on this show, and comic Joey Bishop. Bishop later came back for a solid turn of gags, winding up with a spoof on Ted Lewis. Miss Wyler contributed "Rock Me With A Rock From Tiffany," a sock piece of special material to showcase her versatile talents. The Everly Bros., a couple of youngsters with several bestselling disks to their credits, are rock 'n' rollers who can happen to sing and they registered strongly on two of their clicks, "All I Have To Do Is Dream," and "Claudette."

Crosby came up with an interesting version of "Body and Soul" with "I Cover The Waterfront" used as counter-melody, and a sweet lullaby, "Sweet Kentucky Babe." He also fronted an instrumental combo in a couple of swinging numbers, "Big Noise from Winnetka" and "South Rampart Street Parade," which closed the hour.

Hugh Wedlock and Howard Snyder struck a pleasantly bantering note which fitted Crosby perfectly. Production dress for the stanza was topdrawer with the dance company, vocal ensembles and orch performing with sharp precision throughout. *Herm.*

MEMBER OF THE WEDDING
(Du Pont Show of the Month)
With Claudia McNeil, Collin Wilcox, Dennis Kohler, Graham Denton, Larry Hagman, Stonely Greene, Jo Hurt, Claire Griswold, Catherine Ayers
Producer: David Susskind
Director: Robert Mulligan
Adaptation: Jacqueline Babbin, Audrey Gellen
90 Mins., Thurs. (12) 9:30 p.m.
DU PONT
CBS-TV, from New York
(BBDO)

Du Pont's "Show of the Month" wound up its tv season last Thursday (12) in a blaze of glory. The David Susskind-helmed production of Carson McCullers' "Member of the Wedding" (initially done on the stage by Ethel Waters, Julie Harris and Brandon de Wilde), was a fine tv achievement, produced with all the niceties and perfection that trademark these Talent Associates specials and frequently matching in its poignancy the earlier season presentation of "Bridge of San Luis Rey."

The triumphs were many and equally deserving, and for this beautifully-controlled, deep, warm and affectionate transplantation director Robert Mulligan and the trio of leads, Claudia McNeil. Collin Wilcox and Dennis Kohler, earned themselves some shiny tv chevrons.

Telescoping of the play within the 90-minute (actually 75 minutes of playing time) tv framework necessarily invited pruning of the legit version, particularly in the final act, but overall adaptors Jacqueline Babbin and Audrey Gellen did remarkably well in retaining the mood and spirit of the McCullers play.

This simply told tale of the trials of adolescence and pains of growing up was tellingly captured and its projection on tv, thanks to Mulligan's fine directorial hand, was a complete entity. Miss Wilcox as the gangling hypersensitive 12-year-old Frankie captured that passionate immaturity with an intensity and control that was often spellbinding, unaware of camera or lights and completely in accord with her invisible audience.

Miss Wilcox was always the sad, funny misfit groping to know herself and longing to belong, to be part of a "we"—any "we" even if it was wedding. Claudia McNeil, the housekeeper who mothers Frankie and her little next door cousin, possessed the real understanding that motherhood should have, giving expansively of her great common sense, her wisdom and sensitively knowing and suffering for her emotion-racked charge. Both played exquisitely, pulling their tensions, like a bow across a violin in the hands of a virtuoso. The timbre of Miss McNeil's speaking voice provided the complement to the nervous tempo of the troubled girl and the lovely little boy as portrayed by Dennis Kohler. *Rose.*

REPORT ON SOVIET EDUCATION
With Lawrence G. Derthick, Helen K. Mackintosh, Harry C. Kelly, George Z. F. Bereday, George Herman
Producer: William Kobin
30 Mins., Sun., 5 p.m.
CBS-TV, from Washington

Four members of a 10-member group of educational experts who recently returned from a month's survey of Russian educational setups spoke soberly and with authority in this exclusive 30-minute roundtable, presided over by George Herman, CBS News Washington correspondent.

Program, which preempted "The Last Word" (15), was originally entitled "The Big Red Schoolhouse" but a correction was isued shortly before airtime. Participants were U.S. Commissioner of Education Lawrence G. Derthick; Helen K. Mackintosh, chief of elementary schools section of U.S. Office of Education; Harry C. Kelly, assistant director for scientific personnel and education of National Science Foundation, and George Z. F. Bereday, associate professor of comparative education, Teacher's College, Columbia U. Obviously this group of educators participating in the first U.S. Government-sponsored cultural exchange tour of the Soviet schools knew what to look for and what questions to ask. Dr. Bereday, in particular, who speaks Russian, was of inestimable help in quizzing the Russian teachers.

Viewers gleaned from the American delegation that Russia was totally committed to educating its masses and that the whole country appeared to be going to school and that the USSR's slogan was "Reach and over reach America." Miss Mackintosh observed that the emphasis was on developing an importance toward work among Russian children as well as an honorableness of labor. She said that

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Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan shilled for the Brussels Fair over his CBS-TV hour Sunday (15). It was a spotty Kodak tour but there was just enough scope to whet the appetites of Europe-bound visitors this summer.

In addition to the pavillion hopping, Sullivan lined up a flock of guesters to add glamour to the stanza. It wasn't really necessary and for the most part it didn't do the show any good. Granted you can't do too much with Brigitte Bardot for the home screen, but her interview was static and pointless. Also the William Holden plugs for his upcoming film "The Key" became a bit tiresome as the show moved along. The Holden clarinet lick with Benny Goodman and orch on "Colonel Bogey" was fun to watch and hear but it left the viewer wondering why more time wasn't spent with BG. Of the other guesters Sophia Loren did little else but smile, Maurice Chevalier made a brief pitch for "world understanding," Mitzi Gaynor smiled, Jacques Tati had a fair bit in a panto of a French fisherman and the Platters worked over their Mercury click, "Twilight Time."

On the plus side was the tour of the pavillions which included sequences of the famed Russian Bears at work, the London Philharmonic and the Ukranian Dance Group among others.

Sullivan's pontificating on the Soviets' sputnik and the soundtrack voices answering a roll call over the graves in Belgium were out of keeping with the rest of the Kodak tour. *Gros.*

Matinee Theatre

Daylight spending time is over at NBC. The network, which unselfishly served up at least one hour of tasteful fare, a weekday for the past three years, has finally reneged. For millions of setsiders, this may mean idle matinees instead of matinee idols, because "NBC Matinee Theatre" is no more, with the exception of two scant weeks of filmed last gaps to come.

But that's an awfully healthy skeleton in NBC's closet. It lived for 666 days, which is a lot of living for any television show, before throwing in the towel on Friday, the 13th, the day fittingly set aside for its demise.

As his final offering, producer Albert McCleery chose an original teleplay by Arthur Hailey titled "Course for Collision," and crowded 16 leading men into its cast as a swan song gesture, some of whom had little more to say than "yes sir," and little more to do than look noble, concerned, or scared. Epilogs were bandied about furiously, and highly technical data tossed off effortlessly as Hailey's script pictured, pessimistically, the possible state of things to come as early as 1966. For those viewers who prefer to crawl into a nice secure little hole and disregard such solemn matters, it must have been an unpleasant experience.

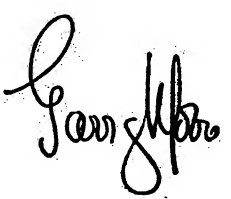
A Russian aircraft equipped with a destructive nuclear cargo is headed for the U.S.A. in 1966. At the same time, our President is Columbining for Moscow to avert just such an action. Since there's bad weather up around Thule, Greenland, only the President's plane can stop the enemy, and that by setting a course for collision. A last-minute change of heart on the part of the Russians averts the disaster, after a suspenseful sequence in which a decision must be made on whether to sacrifice the chief executive or New York City.

This is the kind of show that radio does so well, with its ability to stimulate the imagination. As television fare, it is not nearly as enthralling, because the little screen tells all. But NBC's "Matinee" told it well enough to provide a

(Continued on page 40)

MY THANKS
TO ALL CONCERNED
WITH
"I'VE GOT A SECRET"

INCLUDING, OF COURSE,
ALL OF YOU OUT THERE



Dear Garry
and Jayne
Betsy
Henry
Bill
et al

Congratulations

on the **SIXTH** *Anniversary of*

"I'VE GOT A SECRET"*

Mark and Bill

**selling:* Winston Cigarettes
via: William Esty Agency
on: CBS

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

LOS ANGELES

Stations: KABC, KTTV, KCOP, KHJ, KNXT, KRCA, KTLA. TV Homes: 1,980,100. Survey Dates: May 1-8, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "HIGH NOON"— Gary Cooper, Grace Kelly United Artists; 1952; NTA	Fabulous 52 Sat. May 3 10:00-11:45 p.m. KNXT	28.5	30.0	26.3	58	Town Hall Party	KTTV	7.8	13
						Your Hit Parade	KRCA	7.2	13
						Town Hall Party	KTTV	3.8	9
2. "BOY'S TOWN"— Spencer Tracy, Mickey Rooney, Gene Reynolds; MGM; 1938; MGM-TV	Colgate Theatre Fri. May 2 8:00-10:00 p.m. KTTV	14.4	15.8	13.0	22	Phil Silvers	KNXT	22.9	34
						Playhouse of Stars	KNXT	18.9	28
						Lineup	KNXT	20.7	30
						Person to Person	KNXT	21.7	35
3. "STRANGER ON HORSEBACK"— Joel McCrea, John McIntire, Kevin McCarthy; United Artists; 1955; UA-TV	Big Hit Movies Fri. May 2 10:30-12:00 mid. KNXT	11.1	13.3	8.5	32	Juke Box Jury	KRCA	12.3	27
						News—Jack Latham	KRCA	7.3	21
						First Show—"Dr. Kildare's Strange Case"	KTTV	5.2	20
4. "ENCORE"— Nigel Patrick, Kay Walsh, Glynis Johns; Paramount; 1952; NTA	Big Hit Movies Sat. May 3 11:45 p.m.-S.O. KNXT	11.0	11.0	11.0	54	Tom Duggan	KCOP	2.8	14
5. "THE OX-BOW INCIDENT"— Henry Fonda, Dana Andrews; 20th Century Fox; 1943; NTA	Movie 4 Sun. May 4 10:30 p.m.-S.O. KRCA	10.0	10.3	9.8	33	What's My Line	KNXT	26.2	56
						Sunday News Special	KNXT	13.8	46
						Big Hit Movies "Good Sam"	KNXT	7.4	38
6. "SKYSCRAPER WILDERNESS"— Luise Rainer, Spencer Tracy, Janet Beecher; MGM; 1937; MGM-TV	Premium Performance Sun. May 4 9:00-10:45 p.m. KTTV	8.2	8.8	7.5	14	G.E. Theatre	KNXT	24.2	35
						Alfred Hitchcock	KNXT	27.8	42
						$64,000 Challenge	KNXT	19.7	36
						What's My Line	KNXT	26.3	54
7. "GOOD SAM"— Gary Cooper, Ann Sheridan, Ray Collins; RKO; 1948; NTA	Big Hit Movies Sun. May 4 11:15 p.m.-S.O. KNXT	7.4	8.5	5.8	38	Movie 4 "The Ox-Bow Incident"	KRCA	10.0	51
8. "LADY IN THE IRON MASK"— Patricia Mejina, Louis Hayward, Alan Hale Jr.; 20th Century Fox; 1952; Alexander	Big Hit Movies Wed. May 7 10:30-12:00 mid. KNXT	6.3	7.3	5.0	24	Mike Hammer	KRCA	9.6	26
						News—Jack Latham	KRCA	6.8	26
						Jack Paar Show	KRCA	4.8	26
9. "THE SHINING HOUR"— Joan Crawford, Margaret Sullivan, Robert Young; MGM; 1938; MGM-TV	First Show Tues. May 6 10:40 p.m.-S.O. KTTV	6.1	7.0	5.5	25	Boots and Saddles	KRCA	7.5	21
						President Eisenhower Speech	KNXT	9.1	35
						Jack Paar Show	KRCA	4.4	25
10. "DR. KILDARE'S STRANGE CASE"— Lew Ayres, Lionel Barrymore, Laraine Day; MGM; 1940; MGM-TV	First Show Fri. May 2 10:40 p.m.-S.O. KTTV	5.7	6.8	4.8	18	Big Hit Movies "Stranger on Horseback"	KNXT	10.6	34

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,160,300. Survey Dates: May 1-8, 1958.

1. "NIGHT MONSTER"— Irene Hervey, Lionel Atwill, Bela Lugosi; Universal; 1942; Screen Gems	Shock Theatre Sat. May 3 11:20 p.m.-S.O. WCAU	16.0	17.7	14.7	43	Movie 3 "Trouble in the Glen"	WRCV	12.1	33
2. "SCARLET SPEAR"— John Bentley, Martin Hyer United Artists; 1954; UA-TV	Movie 3 Sun. May 4 10:30 p.m.-S.O. WRCV	15.9	18.3	14.0	43	What' My Line	WCAU	28.9	55
						News—Whitaker	WCAU	15.3	38
						Man About Town	WCAU	10.7	34
						20th Century Fox Hour "Stranger in the Night"	WCAU	5.9	24
3. "THE MUMMY'S TOMB"— Lon Chaney Jr., Turhan Bey, Dick Foran; Universal; 1942; Screen Gems	Shock Theatre Fri. May 2 11:25 p.m.-S.O. WCAU	14.0	14.3	13.7	42	Jack Paar Show	WRCV	10.5	31
4. "THE BIG SLEEP"— Humphrey Bogart, Lauren Bacall, Dorothy Malone; Warner Bros.; 1946; AAP	Stage "S" Tues. May 6 10:45 p.m.-S.O. WFIL	12.9	13.7	12.3	33	Boots and Saddles	WRCV	19.0	38
						News—Facenda	WCAU	15.3	35
						Sports Final	WCAU	12.3	33
						Jack Paar Show	WRCV	11.0	33
5. "IN OLD CHICAGO" Tyrone Power, Don Ameche, Alice Faye; 20th Century Fox; 1938; NTA	Command Theatre Sun. May 4 1:00-2:30 p.m. WCAU	12.7	13.3	12.0	45	Favorite Playhouse "Sworn Enemy"	WFIL	6.5	25
						World's Best Movies "Men of Boy's Town"	WFIL	9.5	32
6. "TROUBLE IN THE GLEN"— Orson Welles, Margaret Lockwood, Forrest Tucker; Republic; 1954; HTS	Movie 3 Sat. May 3 11:00 p.m.-S.O. WRCV	12.6	14.0	11.0	32	News—Facenda	WCAU	20.3	45
						Shock Theatre "Night Monster"	WCAU	16.0	43
7. "WYOMING"— Bill Elliott, Vera Ralston, John Carroll; Republic; 1940; HTS	Western Playhouse Sat. May 3 2:00-3:15 p.m. WCAU	12.1	13.0	11.3	41	Favorite Playhouse "The Devil Is a Sissy"	WFIL	7.8	26
						Favorite Playhouse "Meet the People"	WFIL	9.3	29
8. "CYRANO DE BERGERAC"— Jose Ferrer, Mala Powers, William Price; United Artists; 1950; NTA	Million $ Movie Mon. May 5 11:25 p.m.-S.O. WCAU	12.0	12.7	11.3	40	Jack Paar Show	WRCV	9.2	31
9. "EDGE OF DARKNESS"— Erroll Flynn, Ann Sheridan, Walter Hustor; Warner Bros.; 1943; AAP	World's Best Movies Wed May 7 11:15 p.m.-S.O. WFIL	11.9	12.7	11.3	38	Sports Final	WCAU	13.7	38
						Million $ Movie "Pied Piper"	WCAU	8.8	31
10. "SUSAN AND GOD"— Joan Crawford, Fredric March, Ruth Hussey; MGM; 1940; MGM-TV	World's Best Movies Thurs. May 1 10:45 p.m.-S.O. WFIL	11.5	12.3	10.3	28	Playhouse 90	WCAU	29.3	50
						News—Facenda	WCAU	20.7	44
						Sports Final	WCAU	15.7	39
						Jack Paar Show	WRCV	10.2	32
						Million $ Movie "When I Grow Up"	WCAU	10.2	32

MULTI-STRIPPED SALES

LOS ANGELES, MAY, 1958

TITLE AND OTHER DATA	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUDIENCE RATING	AVERAGE RATING PER TELECAST	HIGHEST SINGLE AVE. RATING
1. "MACAO"— Robert Mitchum, Jane Russell, William Bendix; RKO; 1952; RKO-TV	KHJ	Channel 9 Theatre Mon., Wed. 9:00-10:45 p.m.	3	22.1	7.2	Monday 9:00-10:45 p.m. 9.6
2. "MURDER MY SWEET"— Dick Powell, Claire Trevor, Anne Shirley; RKO; 1944; RKO-TV	KHJ	Channel 9 Theatre Thurs., Fri., 9:00-10:45 p.m. Sun. 1:00-2:30 p.m., 9:00-10:45 p.m.	4	9.2	2.3	Thursday 9:00-10:45 p.m. 2.8

'Gotta Know Your Time Slot, Bub'

Chicago, June 17.

It's the educated theory of a Chi adman that advertising gets its sell across better at certain times of day than at others. Alvin Eicoff, exec veep of Mohr & Eicoff, a New York-Chicago agency, bases his postulation on past studies he has made in direct mail and door-to-door sales techniques and results. In television, he says, the idea gets some credence from the fact that certain shows of high ratings fail to sell products as well as others that have smaller audiences.

Eicoff admits his research has not been thoroughgoing or its results conclusive, but should the theory be verified it could cue a wholesale revision of rate card structures and might play havoc wth afternoon editions of newspapers.

The theory holds that there are points in the human day of highest and lowest resistances, the apogee being at midday and the lowest points at either extreme. In the periods of least resistance, the blurb makes a deeper, more provocative impression than at the high resistance points. As Eicoff figures it, a person reaches a peak of efficiency in all respects in the afternoon. His mind is working well, his thinking is logical and broad, and he is going to be hardest to sell at that time, least likely to take an imaginative blurb seriously. A day of work, however, breaks those resistances down.

Eicoff says that in some of his television buys, where the shows were of similar kind but the timeslots different, there was no correlation between size of ratings and results. But where the timeslots were the same, he says, there was a clear correlation with results. "A cowboy show in the morning", he points out, "may deliver a lower rating than one in the afternoon, but the morning show might get better results per capita."

Eicoff says he has invited university studies of the theory.

Robt. Sarnoff's Industry Defense

Continued from page 21

ters from stations, in reports from field reps, in comments from competing networks and many broadcasters have asked themselves why they should not "perhaps use their own facilities to carry their story to the people."

On Three Counts

Three sections of the American daily were criticized by Sarnoff. First to come under his scrutiny and complaint was the main news section "which carries reports of alleged improper conduct in Washington."

"The broadcaster says he does not object in the slightest to Washington investigations of any aspect of broadcasting or government administration—for such is the essence of the democratic processes by which he lives," Sarnoff said. "But he has begun to ask whether any leaked story from Washington concerning tv is not a surer avenue to page one for a reporter than a trunk murder."

He cited the N.Y. Times' frontpage story of June 1 dealing with the Justice Dept.'s insistence that the FCC eliminate three basic elements of networking for anti-trust reasons. Apart from the fact that the government had sounded off on this aspect of network broadcasting two years ago, "the point the broadcaster questioned was the play given the story." Sarnoff noted that it was the lead domestic news story. "Only the agony of France overshadowed it," he said, "Not even the staggering fatalities of Memorial Day could equal it."

From the news section, Sarnoff turned to the tv reviewing dept. "The broadcaster says he understands the panning of an individual western or quiz show," NBC's prexy said. "The movies and the theatre get that too. But why, he asks, must the panning be coupled with a characterization of the entire television service as degraded and with the incorrect claim that we are losing millions of disenchanted viewers? Why must the fact that the tv channels carried this past season the greatest number of informational, cultural and educational special programs in television's history be submerged in the backwash of things wrong?"

His third and final beef at the "gentlemen-of-the-press" was directed toward the business section, notably the advertising news columns. "Here he reads that tv costs are soaring, that advertisers are switching from tv to the print media who contend they are more efficient, more economical buys," Sarnoff said. "Why should the annual meeting of newspaper advertising executives be covered like a summit conference? Why should one major paper, taken at random, give more than 1,500 agate lines to the last Newspaper Advertising Executives Convention, yet not one agate line to the annual TV Bureau of Advertising Convention?"

In the past, broadcasters tended to shrug off this treatment according to Sarnoff, because business was good. But this has changed as the economy has changed, he said.

There are boom times ahead, however, for both newspapers and broadcasting, if they follow the formula of selling their way out of the depression. "Nothing tightens a purse string like fear, nothing loosens it like hope," he said. Newspapers, magazines and broadcasting are doing an effective job fighting the depression, he said.

"At NBC we are donating more than a million dollars in spot announcements to the campaign this summer and we expect to register a billion different viewer impressions," he said.

Sarnoff praised Curly Vadeboncoeur and his staff at WSYR and WSYR-TV for their achievements in radio and tv. He said the Syracuse operation represented a fusion of broadcasting and newspaper interests as well as a powerful "testament to the vigor of a free, advertising-supported communications system."

Gabbers Strike WINS; Set Talks

American Federation of Television & Radio Artists ordered its announcers to strike against WINS on Monday (16) morning, after the Gotham radio outlet and the actors' union failed to agree on a new contract. A meeting with Federal Mediator J. R. Mandelbaum and the disputants was scheduled for yesterday (Tues.) afternoon, in an effort to reach a settlement of the disagreement over the new pact that was due to have begun last April 1.

Strike of the 10 gabbers began at 6 a.m. Monday, and station executives took over airtime announcing, with boss Jock Fernhead handling the regular five-minute newscasts. Fifteen engineers from Local 1212 of the International Brotherhood of Electrical workers refused to cross the AFTRA picket line, and management also took over technical duties in order to stay on the air.

AFTRA said there were four main areas of dispute in the dickers. They were job security (guaranteeing announcers severance pay, "adequate notice, etc."), station's attempts to lower commercial fees, the refusal of "standard" pension & welfare benefits and also the attempt to increase the amount of staff duties.

Station said it was willing to guarantee an income of $16,000 a year, thereby giving gabbers $3,000 increases.

At the time Mandelbaum was meeting with both sides, deejay Alan Freed was among those to join the AFTRA picket lines. Freed quit the station some weeks ago after alleging WINS failed to support him in a hassle he was having with Boston police. He has since signed with WABD, a Gotham tv'er.

MAJOR TALENTS BAND TOGETHER IN A BIG PUSH TO 'SAVE N.Y. TV'

An impressive array of tv talents has banded together in forming the Television Action Committee—New York, to fight on several fronts for a return of live television to New York. Longrange objective is to get adequate video production facilities for New York, and even though the networks have ignored or rejected blueprints for a local Television City, TAC aims to throw the problem right back in their laps.

"We are starting at a peculiarly appropriate time," said David Susskind, the producer of several Gotham tv shows and the apparent sparkplug of the new movement. He and his cohorts equate good tv with New York, and refer to the current state of tv as "mass productionitis" and "wes'ern flu."

Susskind declared that the tv medium is suffering financially, as well as in many other ways, from its present mediocrity, and he said that tv network executives are scared by sponsor disinterest, which he feels is not brought on entirely by a recession. He said that former network sponsors are throwing coin into print instead of tv.

TAC noted several factors which make the moment auspicious for a drive returning tv to New York." Susskind combined the recession, "general advertiser dissatisfaction" with current video fare, the nearness of local political elections, the advent of tape (permitting live television to earn residuals for the first time) and the "lacklustere, smaller and more predictable programming"—chiefly from Hollywood—which confronts the viewer.

Susskind warned that "tv, which has reached the absolute bottom, cannot interpret sheer numbers of viewers watching into purchasing power." He deplored the plethora of quizzes, westerns and unimaginative telefilm and said that New York's entertainment imagination can be video's salvation.

Multi-Point Program

Erwin Feldman joined Susskind in explaining the multi-point program. Feldman, a tv labor lawyer, warned that the Federal government (the "official front") would be notified of "the destruction of the talent they created" through the FCC. He said he was aware the FCC was principally interested in station allocations, but that the government might take an interest in programming that is "not in the public interest" just as Congress is now interested in an investigation of video ratings and their bearing on talent.

Susskind said that members of the organization were scheduled to approach the various state and local candidates, "as they announce themselves," and express the importance of a tv centre in New York. TAC noted that the loss of tv production has created a mass unemployment.

The tv networks, because of their alleged fright over present conditions, will also be ripe for a resh approach, according to Susskind, who also mentioned that ad agencies and sponsors would be approached. Concomitant part of the plan will be to get some measure of tax relief and improvement of production conditions from local officials.

Research and promotion plans to stress the economic losses to both the industry and New York at large are also underway.

The move was begun primarily within the ranks of the Academy of TV Arts & Sciences, an organization embracing Hollywood. Because "at least 50% of the membership was in the enemy camp" the proponents of the putsch went idle and are financing TAC with small donations of their own.

There was a notable lack of top network brass in TAC's ranks. Feldman put it on the line, saying "network officials on the (ATAS) board were on the spot" as the result of the movement; the nature of their corporate duties made it hard for them to become involved in an anti-Coast movement.

Listed as members of TAC were Steve Allen, Ralph Bellamy, Herbert Brodkin, Fred Coe, Paddy Chayefsky, John Crosby, Fred Friendly, Ken Groot, Elia Kazan, Sam Levinson, Sidney Lumet, Tex McCrary (one of the movement's other originators), Doretta Morrow, Chester Morris, Reginald Rose, N. Richard Nash, George Schaeffer, Peter Ustinov, Harriet Van Horne, Jo Mielziner, and at least 50 to 60 others, most of them workers prominent in tv.

A TAC statement read: "The continuing loss to tv of quality programs, traditionally presented from New York, constitutes a serious threat to the efficacy and prestige of the country's most important medium of communication and entertainment, and that it represents a breach of responsibility on the part of the tv industry and its leaders to the millions in the viewing audience who are hungry for quality . . . and to the millions more whose appetite for this kind of program might be whetted.

"The networks, acting as purveyors of filmed mediocrity, are committing suicide . . . eliminating their very reason for existence."

Susskind said that in 1954 there were 56 live New York emanations in prime time and only 31 this past season, and that of the 19 programs that have been formally announced for next season six are from New York, 13 from Hollywood and that the seven live shows they included for the most part promised to be "mediocre" entertainment.

Seidel Confident Of Quick Upturn On TV-Radio Set Sales

Hollywood, June 17.

Quick upturn in television and radio receiver sales was forecast here last week by Robert A. Seidel, RCA exec v.p. in charge of the consumer product division. Seidel, here for a meeting of 500 RCA distributors who saw the new RCA tv-radio-hi-fi line, said that "we look for some kind of turnaround real fast, at least in our line."

Pointing out that hi-fi and transistor radio sales are booming and that record sales are at an "alltime high," Seidel was optimistic about a business upturn. While b-w set sales are down, color set purchase are mounting and tint sales are becoming "an increasingly important part of our volume," he added.

Meeting, similar to those in New York and Chicago during the past couple of weeks, unveiled RCA's new seven-function remote control tuning unit, developed exclusively for the RCA color sets. Unit remote-controls all color tuning controls. RCA also demonstrated a second remote-control unit for monochrome sets.

Roosevelt's Beef: All Radio Indies Should Affiliate

Washington, June 17.

Radio networks got a genuine, but rather startling boost, as Rep. James Roosevelt (D., Calif.) all but demanded that the FCC force independent stations to affiliate. In a letter to FCC chairman John C. Doerfer, inserted in the Congressional Record by Roosevelt, the Californian wrote that "the FCC can and should point out that (radio stations) may make the same kind of arrangements as are made for independent newspapers for the use of topflight and expensive talent at minimum cost." The only purveyors of this sort of service in radio are networks.

Roosevelt based his letter on the Atlanta situation, where four network affiliated radio stations had their licenses renewed and six independent stations had their renewals held up pending an FCC probe into the "balance" of their programming. Roosevelt said a probe would probably show a like percentage of the nation's 3,000 radio stations remiss in providing the sort of balanced and public service programming they promised when they got their original licenses.

The California Democrat demanded that the FCC make such a probe, said perhaps it is more expensive to program stations properly than it is to provide 24 hours of records per day, "but the costs are not insurmountable for those who make economic use of the special services today available to broadcasters."

CBS-TV 'Lend-Leases' Dean From Connie Gay

CBS-TV pacted Jimmy Dean to a longterm contract. Until now Dean, who's on CBS-TV Saturdays with the "Jimmy Dean Show," was under contract to Connie B. Gay.

"Jimmy Dean Show," however, remains Gay's property and hasn't been sold to CBS. With Dean now pacted by CBS-TV, Hubbell Robinson Jr., executive veepee in charge of network programs, plans to make greater use of Dean's talents. It's understood that Dean will get a midafternoon 30-minute cross-the-board show within the near future.

Dean will leave Saturday daytime show before Sept. 1 and the new emcee will most likely be George Hamilton IV who understudied Dean on numerous occasions.

NTA ON PROWL FOR STUDIO SPACE IN N. Y.

National Telefilm Associates has been shopping around Manhattan for a studio site. It's understood that the principal reason the company, which owns a small chain of stations (including WNTA-and-tv in Newark) and runs a film network and syndication biz, is searching to make room for the production of programs on tape for use on the NTA Network and for syndication.

Another factor involved in the so-far unsuccessful search for live production studio space is that the outfit can utilize it for some of WNTA's local programs. However, in this instance, a station spokesman said, it will be some time before the station does shows in New York instead of Newark. At best, if a studio is obtained on the Manhattan side of the river, only "occasional" station emanations will be produced from within it. NTA has nearly two years to run on a contract with the Newark station's former owners for use of studio space in Jersey.

Where Does Storz Buy Leave Mutual in Philly?

Philadelphia, June 17.

Major conjecture on the sale of Benedict Gimbel Jr.'s WIP to Todd Storz for $2,500,000 (subject, of course, to FCC approval), centers on the station's future status as one of the mainstays in the Mutual affiliate family. Gimbel, of course, has been one of the MBS directorate sparks for years with a track record of allegiance to Mutual networking.

The Stroz razzmatazz type of operation is something else again, completely divorced from the Mutual concept. It's regarded as inevitable that WIP will shift 100% to the Stroz programming pattern. Incidentally, the typesetting gremlins had themselves a field day last week when VARIETY errotuned that "reported purchaser is Todd chain of discount stores."

Art Ford's Jazz Legiter

Art Ford, host on WNTA's Newark-N.Y., "Jazz Party," has concluded negotiations with David Roffman, prez of the American Theatre Society, for a legit playdate of his jazz show in September.

Theatrical offering is slated to draw on roster of guests appearing on Ford's tv show, including Don Elliot, Billie Holiday, Anita O'Day, Stan Rubin and Cy Coleman.

Regarding his tv show, Eleanor Graf, formerly assistant director on Donald O'Connor's tv shows, has been named associate producer of Ford's "Jazz Party."

Fund For Republic

Continued from page 21

Niebuhr and with Dr. Erich Fromm, and in those cases Daly said nothing.

Daly retaliated by saying that the web had a written clause in its fund contract allowing it to delete or demand revision on material that was considered libelous. The web veepee added that both the producer and the sponsor knew this, and then he contested the allegation that he had allowed revisions or deletions in the Niebuhr or Fromm programs. He said no change in content as relating to libel and sensitivities was involved when those two programs were shot over, claiming that the decision to reshoot portions of the Fromm show and all of the Niebuhr half-hour were carried off by Newsmaker because the shows the first time around did not achieve a proper level of professionalism.

Newsmaker and the fund said, for their part, they consider one revision is like another. And both objected to the last-minute entry of Daly into the matter, particularly after, they say, network representatives from legal and news departments, had cleared the deletions asked by Lodge.

The Fund spokesman said that as it was explained to him by Lodge's office Daly told the ambassador he was willing to okay one of the two changes asked for, but disagreed when the latter said the second change was essential to national welfare. Hutchins explained earlier that the ambassador should not have been forced to say things he did not want to say and that the tv guest received the assurance from him that all remarks would be "off the record" until Lodge okayed them.

Newsmaker made this statement: "We have absolutely no desire to violate ABC network policy, but in this instance we were unable to determine that policy until too late. And, particularly, the policy on the Lodge program is evidently inconsistent with the policy on preceding programs."

Contrary to the Weaver case in which potential libel versus the web and Newsmaker (both insured by Lloyds), the Lodge show was a case, as the network puts it, of trying to keep the ambassador from unnecessarily deleting newsworthy and important statements.

How Soon The Tape?

Continued from page 24

cials shouldn't also be on tape." He added tape would not replace film "for a long time."

Tape vs. Film

Unger said that for the moment producers cannot achieve the same effects on tape as on film. However, he held forth the hope that in from "six months to two years" matters will improve for tape.

Lowendahl, head of FPA's labor committee, was quizzed on the jurisdictional problems. He saw little trouble remaining for FPA now that a "completely competetive and flexible" agreement has been worked out with the International Alliance of Theatrical & Stage Employees.

Chris Valentine, McCann's commercial chief, said 15 to 25% in savings accrued to one account, Westinghouse, by producing certain commercials on tape. He added that the "excellent sound and picture quality . . . should have a tremendous effect" on advancing the use of tape.

FPA, in presenting the commercials themselves, carefully omitted the names of the producers on the program sheets that were handed around. Nonetheless, who made what was fairly common knowledge to the pewsters. For one, Peter Elgar, a new FPA member, got across two superb blurbs for Zest. Either Elgar or some director in his employ managed to get abundant Transfilm presented a new Chemstrand teleblurb which was a neat display of design and color. There were other good blurbs out of the some 40 in all.

Elliott opened the meeting by indicating a "new note of sophistication in the overall concepts of commercials . . . observe the magnificent integration of music, sound and picture."

Mgt. William Morris Agency

C & C Library

Continued from page 25

Justice Department action against alleged block-booking, pending in the Federal courts.

Contract in dispute was a traditional one in the C&C operation, with the station buying the 740 RKO pix under a 10-year licensing arrangement, paying C&C in spot time to be utilized by International Latex. Additionally, the station under the terms of its April 26, 1956 contract, agreed to pay C&C about $45,000 in cash for prints and other services.

Following a switch in ownership of the Asheville station, new management declined to make the required cash payments and arbitration proceedings were started by C&C in April of this year. Skyway, combatting arbitration, moved in the N.Y. Supreme Court to challenge the entire contract, charging block-booking. The dismissal of Skyway's motion will now return the dispute to arbitration, as called for in the contract.

Ownership of the station was acquired by motion picture theatre operator Mitchell Wolfson of Florida, who also operates WTVJ, Miami.

Tele Followups

Continued from page 35

satisfactorily suspenseful 60 minutes.

The array of 16 principal players was uniformly convincing. In the major characterization, Kent Smith gave his role as the chief executive the proper presidential dignity, and as assorted military and political men, Addison Richards, Peter Hansen, Les Tremayne, Richard Long, Dayton Lummis, Lyle Talbot and Lawrence Dobkin came across well, as did all others involved, many of whom, however, had little to do. Walter Grauman, who has done his bit in making this series a milestone in video history, did his customary fine work as director of this last live episode.

It's to be hoped that television finds time for more such noble experiments as "NBC Matinee Theatre." *Tube.*

Climax

How to handle a documentary type of teleplay is still a problem that television's best writers haven't been able to solve. David Swift, one of the best, ran head-on into it in "The Volcano Seat," which he adapted from a Saturday Evepost article about the crews that fly the Air Force's jet tankers.

Basic yarn itself was interesting and suspenseful, story of a tanker that sprouts a leak of its highly explosive jet fuel which it can't stop. Crew bails out, but the pilot and copilot, flying the plane in with tons of the loose fuel sloshing around the plane's belly, attempt to bring it in with the aid of an improvised levelling indicator, some coffee in a small plastic container.

But Swift's attempt to personalize his drama ran into trouble. He set up a conflict between the crew and the pilot, an RAF exchange flyer, with the copilot resentful because he felt he should have gotten the command and the crew disdainful because they have to go through their basic tanker training again. It all comes out when the pilot proves his mettle, and everybody is one big happy family. Trouble is, this personal element of conflict was handled obviously and tritely in typical Grade B movie fashion.

Because of the rather routine personal elements, the cast had to take second fiddle to some excellent flight footage and fine action staging by Swift, who directed his own teleplay. Michael Rennie and Albert Salmi were satisfactory as the pilot and copilot, Patricia Cutts attractive as Rennie's wife and Bernard Hamilton good as a sympathetic crew member. But Swift's teleplay and direction were effective only in those well-integrated film and live action-suspense sequences. *Chan.*

Off-Network

Continued from page 25

network variety. Pitted against some of these in many cases are the fresh made-for-syndication series. New syndicated entries already set for fall or prior airing include: "Rescue 8" second year production of "26 Men," third year production of "State Trooper," "Dial 999," "Danger Is My Business" and another entry from Ziv, "New York Confidential," probable second year production on "Gray Ghost," plus an additional one from CBS Film Sales and possibly two from CNP.

In terms of numbers, there are more off-network rerun properties slated than first-runners. But the tough vieing mainly stems from the "hot" net property taken into the syndication mart for the first time. Such net vidpix offers a "battle of equals," with the preference of local stations and advertisers possibly going either way.

Foreign TV Reviews

Continued from page 35

band; Albrecht Schoenhals, an old pal of her husband with whom she had an affair; Hans Lothar, her son, who spent years in prison, and Manfred Steffen, another son of hers, who's seen only briefly. All turn in good performances, but this is Miss Bergner's play. And it'll be remembered because of her. *Hans.*

Foreign TV Followup

Sunday Night at The Palladium

Two big American vocal names headlined the layout of this Associated-TeleVision program (8), and both won warm receptions. This was one of the first shows in ATV's series that did not boast a comedian, but the bill did not suffer as a result of this.

First Yank singer was Vic Damone, currently featured in Britain's Top 10 disk hits, who made a subdued, but nevertheless impressive showing. He opened with a solid arrangement of "Night And Day," and worked through a good selection to close with "On The Street Where You Live." Honors to producer Brian Tesler for capturing a good intimate mood.

Juanita Hall, making her Britain indie tv bow, opened slowly with a couple of songs from "South Pacific," but warmed up quickly when she switched to Duke Ellington numbers. Miss Hall showed great jazz style in "Mood Indigo," "In My Solitude," and "Don't Mean A Thing." In the absence of a comic, apart from emcee Dickie Henderson, laughs were supplied by a noval puppet act, Pinky and Perky & Co. Routine has cute animals jigging to rock 'n' roll. The Three Monarchs, harmonica act, now featured in the London Prince of Wales revue, blew through a couple of ashy numbers and fooled a little for a good reception.

Henderson handled the emcee job neatly and steered contestants through the now very dull "Beat The Clock." Jackpot, still not won on this show, stands at $5,040. Resident support from the George Carden Dancers and Cyril Ornadel orch was good. *Bary.*

Val Parnell's Startime

During her recent visit to Britain, Sarah Vaughan appeared on Associated TeleVision's "Sunday Night At The Palladium." She was a great success. To ensure a further hit, the programmers got the songstress to film another show for a future airing. Along about that time Florian Zabach was here too, and he was also roped in for an appearance. Final result when the program was aired (12) was a good 60-minute offering, with a nicely balanced bill, marred only by occasionally poor film quality.

Miss Vaughan pitched in with some great jazz singing and looked good too. Perfectly relaxed, she gave out with several topnotch numbers in her particular style, including "If This Isn't Love," "Tenderly," "Not For Me," and "Strangers Can Be Lovers Again." She was particularly good on the last ballad and rated high praise.

Fiddler Zabach came over favorably with some fancy playing on the fast "Runaway Romance," and changed his style for a good version of "I've Grown Accustomed To Her Face," to earn warm mitts. Singer Edmund Hockridge, always a popular addition to a British tv bill, vocalized pleasantly on three numbers, while the King Bros., a rhythmical vocal-instrumental trio with a neat routine, added weight to the layout. Emcees Mike and Bernie Winters, popular British comedy duo, fooled around to rate solid yocks and handled the intros well, while more comedy was supplied by an acro duo Les Mallini.

Support from the George Carden Dancers, the Barney Gilbraith Singers, and the Jack Parnell orch was praiseworthy. *Bary.*

John Daly's Two-Way New Spread, but One Is Optional With Affiliates

Since ABC-TV got affiliates to accept the idea of a 10:30-10:45 p.m. newsstrip by John Daly under the American Home-P. Lorillard banner, the web has been trying to decide whether to continue Daly's unsponsored 7:15 p.m. news show. After several weeks of soul searching, the web has decided to continue with the early evening news show next fall, but on the basis that affiliates don't have to take it if they don't want.

The 7:15 sustainer, according to the network, was demanded by some of the affiliates, who have long used it for local consumption in tandem with a local news round-up beginning at 7 p.m. Web concedes that a great portion of ABC stations will not carry the sustainer.

Question of whether Daly will front the sustainer has not been answered. There is a good chance that some other newscaster may handle the chore. One of the names prominently mentioned at this point is Don Goddard, a vet ABC newscaster.

Greensboro, N. C.—Myrt Power, the baseball-minded grandmother who won fame with the "$64,000 Question" and "$64,000 Challenge" television shows, has joined the office staff and sales personnel of Lesco Homes district sales office and Power Construction Co. in Greensboro. The former New Yorker now lives here.

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Television Reviews

Continued from page 35

the children seemed to have an independence in school and that cultural subjects were not neglected. She spoke with respect of Russia's schools of ballet, music, art and physical education, citing the particularly rigorous training in ballet. Parents go to school in spirit every day, and are held accountable for their children's scholastic behavior, she noted.

Prof. Bereday, a realistic, forthright speaker, observed that the Russians were like a driven herd, all working for the same goal and with a sense of proprietorship of the changes they have effected. In our country, though we are a free group, we have no visible direction. Kelly declared that Moscow U students were enthusiastic in their work and their equipment excellent. Furthermore, there was a chance for individual initiative at the university.

The American teachers felt there were no barriers between Russian teachers and their pupils. After viewing the educational programs of the USSR, they returned to this country with their faith renewed in our system of education. The speakers thought they should now concern themselves among other things with the elimination of our own poor and neglected schools. The tour of the Soviet schools convinced them that our nation could not afford to neglect the race for knowledge. *Rans.*

JAZZ IN THE ROUND
With Ken Nordine, Herbie Fields Quartet, Lurlene Hunter, Mike Simpson Sextet, others
Exec Producer: Frank Atlass
Producer: George Ramsby
Director: Barry McKinley
30 Mins., Wed., 6:30 p.m.
WBBM-TV, Chicago

"Jazz In the Round" ain't for the squares. No attempt, for a change, to sweeten the pill for the uninitiated. This is strictly from the beat generation, with a cast of unbilled characters, looking straight out of a Kerouac novel, giving credence in the group role of studio audience seated in rounded bleachers that gird the performers and making with the head and shoulder tics that show they're in orbit with the beat. This is a decided plus. Not only is there camera interest in the incidental studies of the devout onlookers, they fill out, more importantly, what seems to be ideal environs for the showcasing of modern jazz on tv. This is jazz played on the home grounds, with atmosphere.

Though musically it may appeal to a limited number, artistically it is a big video click. To frame the music deliberately in a circle of humanity is to spot the cameras a challenging handicap, and director Barry McKinley comes through with colors. Apart from the show's achievement as the neatest executed and most ambitious localer in town, it is also perhaps the freshest stylistic contribution to video the Windy City has made since the low-pressure effects, that were once known as "Chicago-style television," passed from the bud to the bloom.

First offering in the WBBM-TV series, which incidentally preempts "Sing Along" on the CBS-TV feed, had a combo of "all stars" from the Duke Ellington orch and singer Lucy Reed, both acts delivering in pulse-rousing fashion. Herbie Fields' quartet, on the second show (11), was more a matter of personal taste, and Lurlene Hunter, a fine singer, sang a milkwater un-jazzy rep and paid herself non flattery in a sack dress and tight ponytail coif.

Ken Nordine, as interlocutor, flexes the muscles of his voice per usual, and though he has little to say in many words he contributes somehow to the atmosphere.

Except for too much surveying by the zoomar lenses, which gets to be distracting, the show's in fine shape. From here on, it depends entirely on the talent bookings. *Les.*

THE BIG GAME
With Tom Kennedy, emcee; others
Creator-Producer: Jackson Stanley
Director: Bill Bennington
30 Mins., Fri., 7:30 p.m.
NBC-TV, from Hollywood

With the advent of summer, a number of fresh web quiz game shows are being aired for a tryout. Among the initial entries is "The Big Game," which preemed on NBC-TV Friday (13) evening at 7:30. The half-hour show, judging from the opener, doesn't appear to have the muscle for the long pull.

Jackson Stanley, for 13 years head writer on "People Are Funny," packager and creator of "Big Game," has fashioned a rather complicated game that just doesn't seem to spark sufficient interest. In terms of money handed out to contestants, the few thousand dollars won won't stand up in competition to other quiz shows, if money is considered the prime pulling factor.

Emcee Tom Kennedy handled his chores ably on the initialer. But he was bogged down by the nature of the game. Show could be doctored to better effect if more attention was paid to the contestants, human interest stuff which might lend some character to the outing.

Essentials of the game boil down to this: Two contestants are pitted against one another answering questions of "average" caliber. The questions at times have a funny twist and require multiple responses. Each win on the part of a contestant allows him a "shot" at pegged transluscent animals of his opponent. The "shots" are done via peg boards and are a hit-or-miss proposition, with the "hunter" unable to see his targets. Bagging the translusent animal of his opponent, wins the contestant dough.

The explanation indicates the complications of the game which, by itself, hardly makes for fun viewing. The contestants could be interesting, but they are kept so busy "shooting" that they become mere mannequins in the show. Telecast is in color from the net's Coast studios. *Horo.*

NO MAN WALKS ALONE
With Fredric March, Eli Wallach, Tom Scott music, others
Producer: Carl Lerner
Director: Julius Tannenbaum
Writer: Harriet Herbst
30 Mins., Sun. (15), 8:30 p.m.
WNTA-TV, New York

A public service venture by WNTA on Sunday (15) showed a first rate film on the training of a paraplegic in aiding him return to a near-normal life. The film traces the plight of a patient from the time he starts treatment for a broken back through training in living with himself, adjustment to his physical handicaps and finally through job training.

The film shows the teaming of staff and patient in helping compensate for the handicap. The upper part of the body has to be strengthened considerably to do the work of the crippled members, the remainder of the body has to become more supple, and above all, the mind has a multitude of adjustments to make.

All this is shown in an expressive half hour, with Eli Wallach narrating the feelings of the patient, and Fredric March narrating the staff's side of the picture.

All departments, writing, acting, production, are topnotch. The venture, put out by the National Paraplegia Foundation, does much to give a laymen an understanding of the plight of the paraplegic, and should be useful in building a broader base for support in campaigns to provide funds for research to aid these victims. *Jose.*

ANNOUNCEMENT: COMEDIANS!
Orders now being taken for Art Paul's Punch Line no. 11 containing over 200 of the newest most original gags by the top creative comedy mind. Sample gags: He would've left his wife long ago if it weren't for the fact that she drives him to drink . . . behind every successful man is a woman. He couldn't afford one if he weren't . . . Dracula fell in love but had to give her up . . . wasn't his blood type.
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166 W. 45th St., New York City

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Local Live Television Programming

Teenage — Variety — Miscellaneous

[CONCLUDING A FOUR-PART SURVEY]

By LEONARD TRAUBE

After news and public service programs and kid shows, those segments which are addressed to teenagers, shows with variety appeal, and miscellaneous women's, audience participation and quiz fare are the chief components in live television presented by local stations. Previous studies in a cross-country survey of local programming conducted by VARIETY appeared on Jan. 22, March 5 and April 2. This is the concluding phase of a poll embracing "local live" without direct regard to sponsorship or audience measurement and concerned only with qualitative aspects, as per the stations' own selections.

Following are the highlights of teenage programming:

In Portland, Ore., KPTV presents "High Time" cross-the-board at 4:30 p.m., consisting of teenagers participating in and dancing to the top songs of the day, with prizes awarded.

In Houston, KTRK-TV slots "Disk Jockey Derby" at 3 p.m. Saturday, with latest pop records played by three Houston deejays and teenagers invited to dance in studio. (Same station has "Kitirik's Party," undescribed 3 p.m. cross-boarder running since November, 1954.)

In Columbia, S. C., WNOK-TV's "Jump Town" is a 6:30 p.m. Saturday dance session with a different highschool spotlighted each week. Students dance to pop platters played by disk jockey.

In Madison, Wis., WMTV presents "Dance Party" four-a-week at 4:30 to 5:15 p.m., described as: "Top 10 music for dancing with young people from a 50-mile radius participating in studio show featuring dance steps, interviews, record surveys and premieres, film and records stars in guest appearances, fashion previews of teen styles, posting of information concerning events of interest to teen brackets and families in radius."

Disks & Dancing

In Mobile, Ala., WALA-TV offers "Dixon on Disk," hour show at 11:30 a.m. Saturday that's nearly four years old. John Dixon programs the top records with teenagers dancing to them. There are guestars.

In Springfield-Holyoke, Mass., WHYN-TV puts on "Hires Dance Party" at 1 p.m. Saturday. It's a teenage record hop with the latest platters, prizes for best dancers and winners of games. Participants gathered from local schools.

In Montgomery, Ala., WCOV-TV's "Teen Party" is a 60-minute show Wednesday at 9 p.m. with the youths dancing and performing before an adult audience.

In Shreveport, La., KTBS-TV's "Refreshment Time" at 4 p.m. Saturday is a teenage talent showcaser using pro and semipro talent — "aimed at the mature teenager."

In Baltimore, WJZ-TV's "Buddy Dean Show" is that station's No. 1 local live contribution. Slotted cross-the-board at 2:30 to 5 p.m. and Saturday from 1:30 to 4:30, it is a disk jockey presentation with dancing teenagers, visiting stars, and contests. It's staged in a "soda parlor."

As "Romper Room" leads the roost in its children's sphere, "Top Ten Dance Party" is the largest syndicated live teenage series in the tv field. Packaged by the New York firm of Victor & Richards and produced by Alan Sands, the show was created in September, 1955, starting with three stations. It is now in 15 markets. Sponsors in all markets are local soft drink bottlers; Coca-Cola bottlers underwrite "Dance Party" in eight of the 15 and Pepsi-Cola, Dr. Pepper and Royal Crown take it in the remaining cities. The packagers observe that "although the programs are slanted for teenagers, it has been found that housewives comprise about 40% of the viewing audience."

Format: Audience participation with teenagers as studio guests who participate in various dance contests and in many of the audience games and stunts. All receive prizes. Most segments are on Saturday for 60 minutes; some are half-hour and 90-minute shows. One runs across-the-board, another is twice weekly. Markets: WSLS, Roanoke-Lynchburg, Va.; WFIE, Evansville, Ind.; WTEN, in the Albany, Schenectady, Troy, N. Y., and Pittsfield, Mass. area; WDEF, Chattanooga, Tenn.; WHEN, Syracuse, Utica, Rome, N.Y.; KOTV, Tulsa, Okla.; WFGA, Jacksonville, Fla.; WHBQ, Memphis; WFAA, Dallas, Fort Worth; WXEX, Richmond, Petersburg, Newport News, Va.; KKTV, Colorado Springs, Pueblo; WJBF, Augusta, Ga.; WTVD, Durham, Raleigh, Greensboro, N.C.; WDXI, Jackson, Tenn.; WDAM, Hattiesburg, Miss.

Parade of the Varieties

Variety is the keynote at a number of stations. This mixed fare crosses over into other categories, necessarily, but as as nearly as can be determined the following are the cream of musical variety-type slottings among the stations responding to the survey:

In Charlestown, W.Va., WCHS-TV presents "The Morning Show" five times weekly from 9 to 9:45 a.m., featuring Eddy Seacrist & Rollin' Rockets, with Dick Reid as emcee.

In Louisville, WHAS-TV has been running "Hayloft Hoedown" since June, 1951, spotted 8 p.m. Friday.

In Mason City, Ia., KGLO-TV's "Super Valu Show" has been a fixture since August, 1954. Cross-boarder at 4:30 p.m. devotes first half-hour to film, second half to live. Consists of staff music with guest tooters sitting in; hobby corner on Monday, tv showcase on Friday.

In St. Louis, KSD-TV's "Charlotte Peters Show" is 12:30 p.m. cross-the-board.

In Huntington, W.Va., WSAZ-TV has "Saturday Night Jamboree" at 7 o'clock Saturday; running since 1952 with cast of 22 and m.c., it's a country music segment with studio audience, two bands, four soloists, 10 dances and caller.

In Portland, Ore., KGW-TV slots "Circle 8 Hoedown" from 6 to 7 p.m. Saturday, with local and national names.

In San Francisco, KPIX's "Del Courtney Showcase" is a Saturday 5 to 6 entry presenting top names alongside new talent on a limited budget. Among recent guests have been Ella Fitzgerald, Johnny Mathis, Harlem Globetrotters, Carol Channing, Mort Sahl, Stan Getz, Dave Brubeck, Alvino Rey, Woody Herman, King Sisters.

In Cleveland, KYW-TV's "Through the Hooping Glass" at 4 o'clock Saturday is hosted by Linn Sheldon and fills the gap between NBC sports, using pantomime skits, music, song, dancing, etc. At 5:30 that day it's "TV Auction," with Al Wish as auctioneer, Paul Nakel m.c.; dancing and singing to Johnny Pecon & Polka Band.

In Columbus, Miss., WCBI-TV crossboards "Mac Miller Show" at 3:30 with music, guests, "spin the wheel" prizes.

Miscellaneous Menus

Following are among the hausfrau-quizzola-audience participation and miscellaneous shows indicated by stations as among their prime efforts (cross-the-board daytime unless otherwise mentioned):

Mobile Ala., WKRG-TV: "Woman's World."

Atlanta, WAGA-TV: "Dean's Partyline."

Columbus, Ga. WRBL-TV: "At Home With Rozell," since November, 1953.

Birmingham, WBRC-TV: "Petticoat Partyline," since 1955.

St. Paul, KSTP-TV: "Treasure Chest," since 1955.

Columbus, Miss., WCBI-TV: "Arm Chair Shopper," Thursday at 4 p.m.

Charlestown, W. Va.: "Katie's Kitchen," since 1955.

Asheville, N. C., WLOS-TV: "Carl Story Show," Thursday at 8:30 p.m.

Wilkes Barre, Pa., WIL-TV: "Hal 'n Nancy Show," music, quiz, chat, pantomime; emceed by Hal & Nancy Berg.

Baltimore, WJZ-TV: "Sunday at the Zoo"; "Your Romance," oldie film with live personality as interlude.

Cincinnati, WCPO-TV: "Chasin' With Chase," with Bud Chase.

Milwaukee, WISN-TV: "Homemakers' Holiday," housewives quiz-comedy based on travel.

Salem, N.C., WFMY-TV: "What's Cooking Today," since 1953.

Lansing, Mich., WJIM-TV: "Lee Murray's Coffee Break."

Fresno, Calif., KMJ-TV: "Nancy Allan's Garden Clinic," Friday at 10:30 a.m.

Cleveland, KYW-TV: "Cash on the Line," feature film broken up by historical contest segments, with Tom Haley; "Window," interviews by Gloria Brown; "Lights, Camera, Questions," Saturday 6:30 p.m. quiz emceed by Phil McClean and featuring managers of four top Cleveland theatres answering questions about "movies and Hollywood," with audience prizes.

San Francisco, KPIX: "The Money Tree," remote quiz via Montgomery Ward.

AGAIN! FABULOUS FIRST RATINGS!
TARGET
ADOLPHE MENJOU
SCORES BULL'S-EYES IN FIRST SHOWING!
LAS VEGAS
KLAS-TV Fri. 9:30 P.M.
23.5
Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.
ARB Apr. '58
ZIV TELEVISION PROGRAMS INC.

Pitt's Parlay

Continued from page 22

case (although locally they'll tell you Art Pallan is no slouch either). Cordic, of course, has had it made for years, even unto recording practically everybody's commercials in town, bu now he's spreading his wings, with his initial RCA Victor kidisk "Omicron and the Sputnik" widening his groove of operations. True, KQV, with its Storz-like format, has been letting off sparks of late, but KDKA can still flaunt that "Main Entrance" tag on Pitt's overall AM tent.

However, it's perhaps in the FM area where KDKA is today making its most unique contribution, and a sizeable segment of the Pitt metropolis is rooting for program chieftain Guy Harris' ambitions to create a new kind of excitement with provocative talk and music (60% of which is longhair). Exactly 37 years after KDKA went on the air as America's first radio station, Harris on Nov. 2, '57 officially inaugurated the "FM era" with a three-hour stereo show and the pattern of non-duplicating programming, with the FM adjunct on the air from 4 p.m. to midnight (only baseball gets a simulcast, but eventually this too will be dropped from FM). The results have been so heartening that the KDKA FM concept is now being applied to the WBC stations in Portland, Boston and Cleveland, all utilizing identical libraries as blueprinted by Harris.

The WBC management is playing it slow but sure on FM. Unlike N.Y. or L.A., it's something new for Pitt (an FM-only band geared for taste) and Harris is confident that the future will be rosy. The concept is "great music and great talk" and the news segments, including an in-depth 10-minute daily probing, has already excited community interest. There's even a restriction on advertisers ("we won't peddle tomatoes") and the Penn-Sheraton, Time mag, Westinghouse Co. (for cash, not bookkeeping) billings reflect the institutional ype pitches the FM band is going after.

Mexico TV

Continued from page 23

a visit to the New York World's Fair where he saw the infant medium demonstrated. Upon his return to Mexico City, he bought 12,000 metres of land in one of the poorer sections of town. He figured, at that time, that he would need live audiences for many of his shows in order to maintain a theatrical atmosphere. The poor, he felt, would be glad to come in and be amused by some of the top theatrical figures at no cost to them, and at the same time would not cut into his film revenues. This figuring has paid off handsomely. The audiences that come in are responsive and cooperative, and appear at all hours, even for the shows around midnight.

Another factor that worked to the advantage of the Mexican film, radio and television industry was the end of the Spanish Civil War in 1936 when scores of Spanish actors, writers, technicians, artists, composers, etc., sought refuge from Spain in Mexico. The local industry's artistic levels were raised tremendously. These emigres, in turn, helped develop the roster of native artists. Luis de Llano, the network's program manager, was one of the exiles from Spain. The radio industry, particularly, was given a tremendous cultural lift at that time, which it has been able to transmit to video and some sections of the film field as well.

The XEW-TV network is in the process of expansion. Within a year, it is hoped to have 12 stations, with new transmitters to be spotted in Guadalajara, Yucatan, Acapulco and Vera Cruz into what will be billed as the Telesistema Mexicana.

Station Reps

Continued from page 27

cause there are only a few stations willing to accept their deals.

The Trade Practices Committee of the Station Representatives Assn., is behind the movement for a single rate. "The problem," says SRA prexy Larry Webb, "is that national advertisers are seeking to pay the local tariff and in some instances business which is normally placed out of New York is being placed by the local distributors of national accounts. While we may not be entirely successful in setting up the one rate policy we are making an all out attempt to bring the practice of some operators to the attention of the local station and we are also trying to define which accounts are entitled to which rates."

Frank Pellegrin, veepee and a partner of H-R Representatives, stated that when he was a member of the National Assn., of Broadcasters many stations had as many as four different rate cards. Pellegrin says the local rate policy is an outgrowth of newspapers and is outdated.

Don McNeill

Continued from page 22

cachets of Hollywood-New York show biz or the grand airs of a celebrity. In Chicago, whence the show originates, McNeill is seldom seen publicly, rarely makes the gossip columns, and has never been involved in anything scandalous or exciting. For a celebrity in a name-conscious city, he is not unsung but practically is anonymous. And apparently he prefers it that way.

Long ago he ruled out any suggestion of a move to the bigger broadcast centres of L. A. or Gotham, basically because he functions best in environs that are not so cosmopolitan or blase. Besides, he finds Chi to be a hub of the greater grassroots sector of the nation.

For McNeill, "Breakfast Club" has become an annuity. In 1950 he signed the first of the staggering longterm pacts in modern broadcasting annals, under which ABC has him committed to an active role through 1960 at least and in an optionally inactive one considerably beyond that. His contract also grants him complete autonomy in the administration of "Breakfast Club," the right of refusal on products, and eight weeks vacation a year. (McNeill is leaving "BC" directly after the anni broadcast for a four week respite in the country.)

Possibly the most significant thing that never happened to the show, with regard to its longevity, is that it never enjoyed a big vogue at any single period of time. "BC" took slow root on radio and flourished unspectacularly ever since. People don't talk about it as much as they do the topdog shows of the day, but there's no question that they listen. The show has an average radio audience of around 8,500,000 per week, in addition to a studio audience of between 250-300 that files into the Porterhouse Room of Chi's Sherman Hotel to watch it every dawning.

Y&R-ABC

Continued from page 23

the story. An agency source said that Y&R and ABC settled on 90 minutes of airtime a day for sale to the agency's own clients. Time will be in a solid block. But so far, the actual inking has not taken place.

Adjacent time periods on ABC-TV, the network reports, are open for sale to other agencies. There are advantages to the deal as the result of major concessions reported on both sides of the negotiations. The network will be getting into time periods that have never been sold by it before and the Y&R business will be on a firm basis; the exact length of the proposed cycle is unkown but the belief is that Y&R has guaranteed solid business for several weeks running—at least.

In turn, Y&R, with its large client list, will be getting substantive reductions in time charges and speculation is that, through buying large blocks of talent at once, it will also effect reductions in talent costs. In this way, Y&R can offer to its clients programming during the day which, bought by individual clients, would cost considerably more.

The lowering of the cost factor by buying this bundle, which was expected to exceed three hours of ABC-TV a day, will enable the agency's bankrollers to continue their sponsorships for long periods because of a well guaranteed cost-per-1,000 saving.

General Foods, it is understood, has already agreed to participate in the deal.

Tape Rate Card

Continued from page 27

program field, so that Screen Actors Guild intervention is not likely. As for commercials, advertisers are paying actors for each reuse as with a live commercial. Technician-wise, station already has an agreement granting videotape jurisdiction to the IBEW, and this will extend to editing of tape, even though the station has an IATSE film unit.

Thus far, BBD&O has used the service for a local client on an experimental basis, but since announcing the service Don Lee has received extensive inquiries from indie producers, syndicators and other ad agencies.

NBC-UHF

Continued from page 22

mated setback of about $1,000,000. Facilities of the station will be offered for sale.

"We just couldn't get a foothold in the Buffalo market," said one official. "Although conversions were up, total share of audiences were down. WBUF had less than 20% of viewers in spite of high ratings elsewhere through the country. UHF can't compete in a VHF market." NBC also announced that a five-year projected survey indicated that with the bow-in of a third VHF station (Channel 7) here shortly, successful competition for UHF is impossible in Western New York.

KMTV 'Mayco Plan' In 10-Station Come-On For Dept. Store Biz

Omaha, June 17.

Ten tv outlets throughout the country have purchased the "Mayco Plan" syndicated package created by Dick Charles of KMTV for the J. L. Brandeis Co., this city's biggest department store.

The "Mayco Plan" is an advertising-merchandising plan the station fashioned to induce department stores to advertise on tv on a long-term basis rather than the usual spot campaign. When first introduced here, the plan not only increased sale of specific items televised but upped customer traffic in the store.

Plan calls for advertisers to purchase minimum of 35 one-minute live spots per week on long-term contract. During peak daily viewing times several numbered items are shown for viewers. KMTV merchandising dept. sends out specially designed self-mailing tv mail order books to its viewing audience. Books have instructions for ordering items for sale during commercials. For audience incentive, each book contains a "Home Viewer Award" number and during commercials Home Viewer Award numbers are flashed on the screen and holders of those books receive the items being displayed at the time.

Stations that bought KMTV's "Mayco Plan" include WVET, Rochester; KYW-TV, Cleveland; KFMB-TV, San Diego; KBTV, Denver; KVAR, Phoenix; CHCT, Cal-Cedar Rapids; WHO-TV, Des gary; KVTV, Sioux City; WMT-TV, Moines, and WSB-TV, Atlanta.

Dick Clark Finally Gets Pitt Exposure

Pittsburgh, June 17.

Dick Clark's weekly networker out of New York is finally going to get a local outlet for the summer. Philadelphia deejay's program is on ABC and that web won't have an affiliate in Pittsburgh until Ch. 4, WTAE-TV, gets going next September.

However, Ch. 2, CBS, and Ch. 11, NBC, have been picking up occasional ABC shows through the year and 11 has inked the Clark half-hour for Saturday evenings at 6 on kine on a week's delay. That time slot had been filled all season by another ABCer, Sid Caesar, which was on a 13-day delay.

Adams on NAB TV Board

Washington, June 17.

David C. Adams, NBC exec v.p. for corporate relations, has been named to represent NBC on the NAB tv board of directors. He replaces Frank M. Russell, who has resigned as NBC Washington veepee.

P. A. (Buddy) Sugg, NBC v.p. in charge of owned stations and spot sales, succeeds Adams as NBC representative on the NAB radio board of directors.

Dallas—Barney L. Kemendo has been named central division manager for Interstate Television Corp., and will make his headquarters here.

BBC's 'Me, Too' In TV Wage Dispute

London, June 17.

The withdrawal of labor by producers and directors employed by all commercial tv companies, threatened unless a settlement is reached on a new wages agreement, has spread to their BBC-TV colleagues. The state web employees are to seek a similar pay increase as soon as the indie tv dispute is settled.

George Elvin, general secretary of the Association of Cine and Television Technicians, said: "Our aim is to get all tv producers and directors on a minimum of $4,480 whenever they begin to take charge of programs on a studio floor. We think it is ridiculous that these men who hold tv together should be paid less."

After a recent meeting of commercial tv producers and directors, the ACTT notified the Television Program Contractors Association that unless an amicable settlement was negotiated within six weeks from Monday, June 2, the union could no longer be responsible for the action of its members.

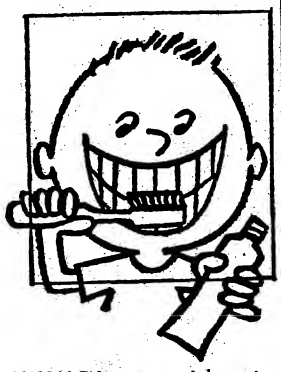
CBS Ups Riggio

Louis J. Riggio goes into the newly-created post of director of sales administration for CBS Radio. He started with the network as a sales consultant last spring. Previously he was a partner in the ad agency of Hilton and Riggio, Inc.

In his new job he'll work in network sales planning, including the fashioning of new program sales and packages. He'll report to Ben Lochridge, national sales manager.

GEE!

THIS TOOTHPASTE TASTES GOOD



WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

PUT GEE!

in your Chicago sales with

WGN-TV

Channel 9

Chicago

A REAL "DUTCH TREAT"

IMPORTED

Heineken's

HOLLAND BEER

Gen. U.S. Importers: VAN MUNCHING & CO., INC.

New York, Chicago, Beverly Hills, Miami

Novelty Song Material

For TV and Radio Artists Programs

Buy Me A Limburger Sandwich

(If You Love Me)

Don't Shoot The Bartender

(He's Half Shot Now)

I Rattle My Bottles

(In Alice's Garden)

The Singing Lesson

(ah ah ah ah ah a h ah)

Take Your Finger Out Of Your Mouth

(I Wanna Kiss From You)

The Geezinta Song

The Make Like Song

Joe Schuster Music Publisher

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dick noel

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STEREO: PROCEED CAUTIOUSLY

Storz Radio Chain Bans Col Disks In 'Answer' to Miller's R&R Rap

The controversy over radio's "Top 40" format and the programming accent on rock 'n' roll, which was kicked off by Columbia Records' artists & repertoire chief Mitch Miller last March at the disk jockey convention in Kansas City, is still echoing through the music biz.

Miller, who made a vigorous and sharply worded attack on those "Top 40" broadcasters for "abdicating" their responsibilities to the tastes of 12-year-old listeners, received a delayed repercussion when the Todd Storz midwest radio chain recently moved to ban all Columbia Records from its programming schedule for a two-week period in retaliation for Miller's continuing crusade against the so-called juve-angled programming.

Miller's attack, which was widely reported in the press, has reportedly caused numerous ad agencies to inquire into the programming policies of the stations they bought time on. Heretofore, a rating index was sufficient. After Miller's blast, however, it seems as if advertisers became interested not only in how many persons were dialing in, but what kind.

Miller's argument that the audiences of the "Top 40" stations are made up predominantly of kids has, of course, been challenged by broadcasters using that music formula. It's been pointed out by the pro-Top 40 outlets that top audience ratings have been obtained before 3 p. m., when the kids presumably are in school, as well as after 3 p. m. Many "Top 40" stations, are first in ratings all day long, but only when the kids come home.

One "Top 40" proponent pointed out that the musical tastes of teenagers extend beyond their school days and carry into early adulthood. These people, the "young marrieds," are in the market for goods and therefore do constitute an attractive audience for advertisers.

Pic Tooters to Choose Between AFM, New Union In NLRB Vote July 9-10

Hollywood, June 17.

The National Labor Relations Board has set July 9 and 10 as the dates for the striking film musicians to vote so as to determine whether the American Federation of Musicians or the newly formed Musicians Guild of America shall represent them as its bargaining agent with the major studios. Both guilds compromised their differences on procedure and consented to the ground rules set by the NLRB following two days of legal skirmishing. Compromise means that approximately 1,200 tooters who have had at least two days of employment in the studios during the last 15 months will be eligible to vote.

Until the election determines which org shall rep the tooters, the strike, now 18 weeks old, will continue. The producers also have agreed on the election dates and will wait for the outcome prior to resuming negotiations.

H. C. Bumgarner was the hearing officer for the NLRB.

Solons Rise Again To Foster's Defense

Washington, June 17.

Lyrics of Stephen Foster are censored and changed for consumption of Washington moppets, according to Rep. D. R. Matthews, Florida legislator, who last year charged that radio-tv stations were tampering with the works of the folk tunesmith. He said song books used in schools here delete such words as "darkies."

Rep. Frank Chelf (D., Ky), who has also accused the webs of censoring folk lyrics, joined in calling for investigation.

Up From Vaude Pit

Omaha, June 17.

Emanuel Wishnow of Lincoln, onetime vaude musician at the Stuart Theatre there and now professor of music at the U. of Nebraska, will be guest conductor of the first two concerts at the Omaha Symphony Pops Concert season.

He will sub for Richard Duncan, who recently resigned the Omaha post. The summer series will begin June 24 and will again be held at Peony Park here.

AFM Strike Move To Cue Pic Indies' Foreign Scoring

Hollywood, June 17.

The American Federation of Musicians has been accused of violating an interim agreement with the Society of Independent Motion Picture Producers by Marvin Faris, exec secretary of the organization.

Faris said that the union is now demanding an additional clause barring recording on films to be released by the majors—thus is repudiating its original agreement with the SIMPP.

"I assume independent producers will follow the majors in going abroad for scoring," Faris said. "Such a development will further reduce employment of musicians to a new low since the major contract musicians are already on strike."

A spokesman for the AFM said that the union had "no alternative since it has to make its strike against the majors as effective as possible," and shut off as much product flow to the majors as it could.

When the majors were struck, SIMPP signed a deal under which its members would pay for services of musicians at the rates stated in the expired contracts, with a further understanding that any improvements later negotiated would be paid retroactively.

Unaffected, however, is Samuel Goldwyn's "Porgy and Bess," recording for which has been underway since April. Goldwyn is not a member of either AMPP or SIMPP, and has signed an interim agreement.

COL, RCA'S 'TAKE IT EASY' STANCE

Top execs of both Columbia Records and RCA Victor are being very careful not to oversell the new stereo disk development. Their conservative approach to stereo is designed to counteract a growing fear among retailers that monaural LP stocks will be obsoleted even before the public is fully converted to stereo.

It's believed that all the hoopla about stereo may cue disk buyers to hold back from buying monaural LP's until they get a stereo rig. Such a purchase, however, may be some time in the future and, in the interim, sales will fall off.

Both George R. Marek, RCA Victor disk v.p. and general manager, and Goddard Lieberson, Columbia Records prexy, have emphasized at different times that there are from 23,000,000 to 27,000,000 monaural phones now in existence, of which 5,000,000 can be considered to be hi-fi units. Such a distribution of machines means a long future for monaural records. That is doubly true since monaural disks have an improved sound when played over a stereo setup.

Lieberson's Statement

Lieberson, in introducing Columbia's stereo phono line, last week, stated that an "educational program" is needed to clear up the issues and problems that have cropped up since the stereo splurge began several months ago. "Stereo," he says, "is the greatest obfuscation since the Civil War."

The confusion, he points out, is primarily on the consumer level but even the manufacturers are hard-pressed to predict the net results of a stereo market since it has not yet been exposed to the public. However, Lieberson asserts, it's the manufacturer's job to "educate" the consumer. And the first lesson, according to the Col prez, should be that all records can be played on stereo phonographs.

Although he made an analogy to the Civil War, Lieberson doesn't foresee any battle between stereo and the 10-year-old monaural LP. "Stereo," he points out, "is not so revolutionary a step as the introduction of the LP to supercede the 78's." He stressed that stereo is just a refinement of the LP.

On 'Gimmicked Stereophony'

On the sound values of stereo, Lieberson pointed out that it is a special kind of listening. "The only kind of stereophony that is easily recognizable," he adds, "is gimmicked stereophony." In the "gimmick" category, he put such stereo disks which showcase sounds from bowling alleys, railroad stations,

(Continued on page 50)

Mixed Views on AGAC's 'Let's Talk' Bid to Pubberies, But MPHC Nods It

Hound Dog (Tags)

Elvis Presley may do for dog tags what Davy Crockett did for coonskin hats. The Bellavance Jewelry Co., North Attleboro, Mass., will launch a line of dog tag jewelry July 3 with a claimed 1,500,000 advance order.

Included in the line of dog tags will be bracelets, anklets and key chains all bearing Presley's U. S. Army serial number, blood type, autograph and etched picture. They'll sell for $1 each in either silver or gold plated finish. Idea was sparked by Boston deejay Norm Prescott and sportscaster Joe Egan. They'll be peddled in chain and department stores, record shops, supermarkets and theatres.

Rondo-Bout Way Back to Pop Mkt. For Eli Oberstein

After 10 years in the low-price LP field, veteran disker Eli Oberstein is returning to the pop market via his own label, Rondo Records. The low-price LP lines will continue to operate as before although Oberstein plans to devote full time to Rondo.

Oberstein already has set 35 national distributors for Rondo and will peddle four separate album lines. They are Rondo-Gold at $4.98, Rondo at $3.98, Rondolette at $1.98, and a Rondo Stereophonic at a price still to be determined. There are, as yet, no plans for the singles market.

In the first release Oberstein has included four of the Rondo-Gold series, including albums by Giovanni Martinelli, Josef Hofmann, and Serge Prokofieff playing his own compositions. The Rondo line is being launched with 12 LP's featuring packages by pianist Kurt Maier, English maestro Johnny Gregory, tenor Miklos Gafni, Willie Farmer's orch and thrush Sarah Vaughan. Included in the kickoff release of 20 Rondo-lettes are LP's by Dizzy Gillespie, Jack Teagarden, Jaye P. Morgan, Erroll Garner and the Three Suns.

Herb Joseph comes into the Rondo picture as Oberstein's exec assistant and Dick Gersh will handle national publicity.

Recent bid by Burton Lane, prexy of the American Guild of Authors & Composers, for publishers to sit down and hammer out a new basic agreement with the songwriters in "the American way" has drawn mixed reactions from the top publishers. While the bulk of the major firms still don't intend to sit down with AGAC until they get proposals for a new pact in advance, Lane's invitation got an okay from the biggest company in the field, the Music Publishers Holding Corp., the Warner Bros. group.

While accepting Lane's invite to discuss a new agreement, MPHC chief Herman Starr voiced some sharp criticisms of the songwriter's organization. Starr pointed out that 18 months ago he attempted to work out a new agreement with AGAC, then known as the Songwriters Protective Assn., but was told then that the songwriters had decided to extend their agreement for another year. That, Starr declared, was unacceptable to him and he has been operating without an AGAC contract since that time. Starr complained about the "arbitrary attitude" of AGAC and their failure to contact him for new discussions. Starr stated that he read a lot of stuff in the trade papers about negotiations for a new pact, but he never received a call directly.

Starr's 'Glad to Talk'

Starr, who has always operated independently of the rest of the industry, declared that he would be glad to talk over a new deal in direct negotiations with AGAC. He said that he signed the original SPA deal apart from the rest of the industry and had no intention of being part of a general bargaining session.

Although Starr's acceptance of Lane's invite really adds up to an indictment of AGAC's strategy for the past year. AGAC execs were

(Continued on page 50)

Michaelis to Quiz Kaye, Chevalier for MGM Label's Interview-in-Depth LPs

MGM Records is extending its interviews-in-depth, under Arnold Michaelis' quizzing, to Danny Kaye and Maurice Chevalier, both of which will be done on the Coast. While "prestige" items, these LPs are getting attention, as illustrated by the initial Eleanor Roosevelt and Rodgers & Hammerstein platters.

For reasons of the archives MGM would like Winston Churchill, President Truman, David Ben-Gurion, the Pope, Nehru, President Eisenhower and Frank Sinatra on wax. Last would would come under the heading of "sensational" items, which would probably mean bigger sales than the prestige sets.

There is a uniform $500 advance against a 10% royalty on the $4.98 albums. This is what Mrs. Roosevelt got and, in the case of Oscar Hammerstein 2d and Richard Rodgers, each received a $500 advance since each made a two-side LP although packaged as one unit.

RCA Tape Cartridges Get 'Custom' Treatment

RCA Victor is making available its new stereophonic tape cartridge to other labels and industrial users via its custom record sales department. It'll be part of the company's complete tape service, including recording, editing, high speed duplicating, labeling, packing and shipping. Duplicating equipment developed by RCA engineers now makes it possible to turn out the cartridge tapes faster than conventional reel tapes.

Machines for playing the cartridges are not yet on the market, but will be available in the fall in a broad span of prices.

The Snowballing Stereo Field; RCA, Decca, Col on the March

RCA's Int'l. Kick

Stereo is going international as RCA kicks off its new tape-disk program at a meeting of top company officials from New York associated companies in Europe at meetings today (Wed.) and tomorrow. In addition to discussing plans for RCA activities under the new European common market, the company will introduce its stereo line to RCA reps from England, France, Belgium, Holland, Norway, Sweden, Denmark, Finland, Switzerland, Germany, Austria, Portugal, Greece and South Africa. The meeting is the first international conference of such scope to be held by RCA.

RCA delegation from the U. S. will be headed by prexy John L. Burns and Frank M. Folsom, chairman of the exec committee of the board of directors. Charles M. Odorizzi, exec v.p., will preside at the meetings. George R. Marek, v.p. and general manager of the Victor disk division, is also attending the meeting.

Col's 25 New Models

Columbia Records will hit the phonograph market this season with 25 new models. The line will encompass four major categories: monaural-only phonos, stereo-adaptable models, stereo units with optional additional speakers, and full stereo two-unit sets.

The stereo-adaptation units (including cartridge, amplifier and speaker) will be available at $39.95. Utilizing adapter units, a stereo

(Continued on page 50)

Decca's Phono Line

Decca Records has come into the stereo market with a new complete line of phonographs ranging up to $330 in price. Decca's higher-priced equipment features dual channel amplifiers and speakers while the lower-priced units have provisions for plugging in another speaker through a radio or television set for the stereo effect.

Decca is spotlighting a portable machine selling for $140, as one of the lowest-price full stereo units on the market. Also in the Decca phono line is a 45 rpm portable going for $40. Last year's model of this machine was a top seller for Decca.

Decca is using a demonstration disk, "Adventures in Stereo," for its phonograph campaign. It is also being made available to other machine manufacturers for their exploitation. Decca introduced its stereo line at the Barbizon Plaza Hotel, N. Y., last Thursday (12).

Decca's first stereo disks are due out next month.

Carlton, Seeco's 'Me Too'

Latest indie diskeries to get in on the swing to stereo are Carlton Records and Seeco Records.

Carlton will launch its stereo line in July and Seeco will hit the market at June's end with four stereo albums. Seeco's price for the stereo LP's will be $4.98. Carlton has not yet announced its stereo scale.

Jocks, Jukes and Disks

By MIKE GROSS

Elvis Presley (RCA Victor): "HARD HEADED WOMAN" (Gladys*) puts Presley back in the shook-up groove and he seems better at it than ever before. Due for a big playoff. "DON'T ASK ME WHY" (Gladys*) switches to the ballad mood and Presley makes that work, too.

Tennessee Ernie Ford (Capitol): "LOVE MAKES THE WORLD GO ROUND" (Winneton†) has Tennessee Ernie Ford working over a clicko beat that's sure to go right to the top of the spinning heap. "SUNDAY BARBECUE" (Snyder*) has the right kind of lilt that feeds juke appetites.

Tommy Leonetti (Vik): "ON A BLANKET ON THE BEACH" (Geo. Pincus & Sons*) captures the summertime lilt and Tommy Leonetti whips it up into an attractive, sunny dish that has a fine takeoff chance. "I AM A MELODY" (Saunders*) has a fair ballad form and Leonetti works it into a pleasant listening piece.

Joe Sherman Orch (Epic): "BUTTERMILK" (Sequence*) uses a whacky wack-a-doo theme and builds its contagious beat into a hot spinning item. "PLEASE DON'T SAY GOODNIGHT" (Sequence*) works up a shuffle beat into an okay juke bet.

Vera Lynn (London): "EV'RY HOUR, EV'RY DAY OF MY LIFE" (Kahl†) showcases Vera Lynn's rich piping style but the ballad's a bit too cumbersome for a pop pickup. "SAY" (Wemar†) is another sampling of thrush's rich ballad approach and the adult deejay programmers ought to give it a chance.

Austin Cromer (Roulette): "ON ONE FINGER OF YOUR HAND" (Planetary*) holds up as a substantial ballad entry and makes Austin Cromer worth watching. "I THINK OF YOU" (Chandler*) places Cromer in a big ballad mood which he handles well but the side remains a tough sell in today's market.

Buddy Holly (Decca): "TING-A-LING" (Cedarwood†) has Buddy Holly shaking it up for the shook-up crowd but it's a tossup as to whether his message will get across this time. "GIRL ON MY MIND" (Cedarwood†) has a lot of rocking schmaltz peppered with broken notes to fill teener demands.

Julie London (Liberty): "IT'S EASY" (Bourne*) has Julie London sexing it up in a chile groove that will pepper deejay programming slots. "VOICE IN THE MIRROR" (Northern*) is a quiet, wistful ballad that comes over with a definite ear-appeal.

Pony-Tails (ABC - Paramount): "BORN TOO LATE" (Evergreen†) works a teener's lament into something that will pull occasional juke spins. "COME ON JOEY DANCE WITH ME" (Sheldon†) features a happy lilt that's okay for juke terping.

Fats Domino (Imperial): "LITTLE MARY" (Travis†) should get along fine on the spinning route because of the way Fats Domino rocks it with a strong sell. "PRISONER'S SONG" (Shapiro, Bernstein*) doesn't get much help in Domino's offbeat delivery.

Ray Martin Orch (United Artists): "ARGENTINA BALLERINA" (B. F. Wood*) has the happy melodic lilt that usually adds up to strong programming time. "SPRING IN SPAIN" (Criterion*) will have a moderate spinning play although Martin's orch and chorus give it a romantic touch.

Jim Backus & Friend (Jubilee). "DELICIOUS" (Vernon*) is a standout novelty item loaded with laughs inside and out. "I NEED A VACATION" (Leonia*) is another good novelty piece enhanced by Jim Backus' humorous style.

Frank Castro (20th-Fox): "I LAUGH SO HARD I CRIED" (Sudbury†) swings at an easy beat but the choral laughs get in the way. "SOMEBODY ELSE IS TAXING MY PLACE" (Shapiro, Bernstein*) gets a new and [illegible] ing that may get the oldie on the spinning circuit again.

Bobby Hamilton (APT): "CRAZY EYES FOR YOU" (Sidney†) moves in the rocking groove that could win plenty of juke attention. "WHILE WALKING TOGETHER" (Sidney†) features that teenage wailing style that occasionally goes over in the juke market.

Don Cogan (MGM): "THE FOUNTAIN OF YOUTH" (Oxford*) spills over in the rocking groove for fair results with those who dig that genre. "SINGING HILLS" (Joy*) is a pleasing vocal cover of a tune that Billy Vaughan (Dot) already has working in the hit brackets.

Bob Miller (Jubilee): "BABY, JE VOUS AIME" (Hecht, Lancaster & Buzzell*) brings the rocking beat into the Paris scene and it should work well in the U.S. jukes. "CRAZY DREAMER" (Hecht, Lancaster & Buzzell*) has Bob Miller going at a good rocking pace that should win attention.

Charlie Holden Orch (Felsted): "THEY'RE PLAYING OUR SONG" (Miller*) has a fair moderate beat but it's Alma Knight a vocal that makes it all worth while. "PAGAN LOVE SONG" (Robbins*) gets a swinging workover in Charlie Holden's hands which may be good for some juke action.

Glenn Glenn (Era): "LAURIE ANN" (Hillary†) is a sweet melodic ballad that Glenn Glenn could pull out of leftfield for a profitable play. "ONE CUP OF COFFEE" (Warman†) has a folksy blues beat that doesn't come off too well.

The Preludes (Cub): "KINGDOM OF LOVE" (Cranford†) follows a rocking pattern that the kids may find too familiar to dig again. "VANISHING ANGEL" (Cranford†) hovers over familiar rock 'n' roll ground.

Bobby Bristol (Paris): "SCHOOL'S OUT" (Greta-Atlantic†) hits a teener peg with a hard beat that ought to keep the jeaned-vacationers around the jukes. "MARILYN" (Great-Atlantic†) follows the "name-title" formula but it won't get too far.

Muir Mathieson Orch (Mercury): "LOVE MUSIC" (Famous*) is pic theme music that gets best results from late-hour deejay programmers. It's from Paramount's "Vertigo." "VERTIGO PRELUDE" (Famous*) is another sampling of Bernard Herrmann's score for "Vertigo" but it's not as effective.

Gordon Jennings (Arcade): "IS IT YES OR IS IT NO" (Arcade†) is an average alfalfa tune that some hillbilly spinners may go for. "I WONDER IF YOU MISS ME, TOO" (Arcade†) has an okay cornfed beat that could do well in the sticks.

The Vectors (Standard): "SLOW BUT SURE" (Limited†) has nothing new to offer in the rock 'n' roll field either in material or delivery. "ONE DAY" (Limited†) sounds like the same old rocker with a different title.

Bill Doggett (King) "BLIP BLOP" (Islip†) could be considered the instrumental sequel to "Splish Splash," and will appeal to the dancing kids. "TANYA" (Liggins†) is grooved along similar rocking lines.
tempo for so-so impact.

*ASCAP. †BMI.

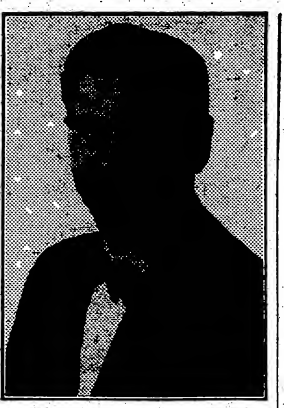
Best Bets

ELVIS PRESLEY (RCA Victor) ..... HARD HEADED WOMAN / Don't Ask Me Why

TENN. ERNIE FORD (Capitol) ..... LOVE MAKES WORLD GO ROUND / Sunday Barbecue

TOMMY LEONETTI (Vik) ..... ON A BLANKET ON THE BEACH / I Am A Melody

JOE SHERMAN ORCH (Epic) ..... BUTTERMILK / Please Don't Say Goodnight



LAWRENCE WELK
Presents
His Interpretation of a Selection of the "WORLD'S FINEST MUSIC"
(Coral Album No. 57113)

AGMA Elects 21 Members To Nat'l Governing Board

Nationwide balloting held by the American Guild of Musical Artists has resulted in election of 21 members to the national board of governors. This amounts to one-third of the total members on the board.

Elected from New York were Ralph Herbert, Frances Bible, Mara Yavne, John Trehy, Joseph Hancock, Robert Ackert, Rosa Rolland, Harry Jones, Hubert Farrington and Alec Templeton; from Los Angeles, Richard Robinson, Serge Oukrainsky, Robert Oliver, John Redic; from San Francisco, Winter Anderson, Galliano Daneluz, Paul Guenter, John E. Taylor; Chicago, Orrin Kayan; Philadelphia, Walter Fredericks; New Orleans, Arthur Cisenza and Arthur Winteler.

Officers of AGMA, an affiliate of the Associated Actors and Artistes of America, are John Brownlee, president; Jascha Heifetz and Regina Resnik, vicepresidents, and Abba Bogin, treasurer. Hy Faine is executive secretary.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Sound Track	Around World 80 Days	Decca
5.	Moiseyev Folk Ballet	Russian Folk Dances	Epic
6.	Mantovani	Gems Forever	London
7.	Eydie Gorme	Vamps The Roaring 20's	ABC-Par
8.	Lester Lanin	At the Tiffany Ball	Epic
9.	Mantovani	Concert Encores	London
10.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
11.	Original Cast	South Pacific	Columbia
12.	Frank Sinatra	Come Fly With Me	Capitol
13.	Original Cast	Oh Captain!	Columbia
14.	The Weavers	On Tour	Vanguard
15.	Ella Fitzgerald	Sings Duke Ellington	Verve
16.	Edmundo Ros	Rhythms of the South	London
17.	Terry & Seeger	Pete & Sonny	Folkways
18.	Xavier Cugat	Cugat's Cavalcade	Columbia
19.	Johnny Mathis	Goodnight Dear Lord	Columbia
20.	Coney Island Carousel	Catch the Brass Ring	Mirrosonic

Album Reviews

Julie Andrews: "Julie Andrews Sings" (RCA Victor). Already popular with the showtune crowd via her showcasing on the original cast album of "My Fair Lady" (Columbia), Julie Andrews digs a little deeper into the heart of Tin Pan Alley with this roundup of tunes from the pens of such as Harold Arlen, Irving Berlin, Hoagy Carmichael, the Gershwins, Jerome Kern, Cole Porter, Rodgers & Hart, Kurt Weill and, of course Alan Jay Lerner & Frederick Loewe who gave her "My Fair Lady." All are presented with rare taste and charm. And although they've all been heard before, she makes them all worth hearing again.

Michel Legrand Orch: "Legrand In Rio" (Columbia). Although Gallic in approach, Michel Legrand's French touch blends well with the Latino beat. Once again he works a Symphonic-jazz compote into exciting listening. The repertoire includes such faves as "Brazil," "Adios," "Frenosi," "Vaya Con Dios" and the like.

Merle Evans Orch: "Circus In Town!" (Decca). Merle Evans' long-time association with the Ringling Bros. serves him in good stead in this colorful package of circus melodies. He runs the gamut from "Midway Scene" to "Grand Entry" all the way down to the "Grand Finale" with all the spirit and gaiety that goes with a day at the circus. The packaging design makes it a topnotch gift item.

Jeff Chandler: "Warm and Easy" (Liberty). Screen thesp Jeff Hunter is a passable crooner but he does know how to set up a comfortable mood in a relaxed way that holds the listener. His big asset in this passage are the arrangements by Herbert Spencer and Earle Hagen and a stickout repertoire of a flock of oldies. He also includes two of his own cleffing tires, "Please Make a Pass at My Heart" and "Coincidentally." They're just par for the tunesmithing course.

Jimmie Rodgers: "The Number One Ballads" (Roulette). Jimmie Rodgers has done all right for himself in the ballad field since he came into the disking picture a little over a year ago. Now he's taking a crack at some ballads that others turned into hits before he was around and he does all right by them, too. In the package, for example, are "Unchained Melody," "Hey There," "I Believe," "Too Young" and "Secret Love," to name some. He gives them a new ear-appealing dressing.

Nat Brandywynne: "Cole Porter Dance Book" (Vik). The terp-at-home cult seems to be growing every day and Nat Brandywynne's latest package fits the bill for sociable rug-cutting. Even though he's limited his repertoire to a dozen Cole Porter melodies, there's enough melodic change of pace to keep the listener and/or dancer happy through both sides.

Tony Perkins: "From My Heart" (RCA Victor). Tony Perkins is an effortless singer and extremely easy to take. He's got a fine rhythmic sense and an understanding of lyric values that help him put over such varied items as "The Kentuckian Song," "Too Marvelous for Words" and "Swinging on a Star." The tasty arrangements are by Al Cohn and the tiptop orch backing is by Urbie Green.

Caney Orch: "Flying Down to Rio" (Tico). The stress here is on a Latino beat but it's handled in such a simple and straightforward manner that even those not addicted to hip-swinging are bound to take to it. In addition to the run-of-the-mill chile entries, he has two nifties that are worth special attention. They are "Lullaby of Birdland Cha Cha Cha" and "Blue Danube Cha Cha Cha."

Pearl Bailey: "St. Louis Blues" (Roulette). There have been a lot of wax tributes out to the late W. C. Handy since the release of the Paramount picture, "St. Louis Blues," but Pearl Bailey's bow to the composer will hold up in the competition. The tunes from the pic are given an effective Bailey treatment and help demonstrate the scope of Handy's talent. The familiars like "St. Louis Blues" and "Beale Street Blues" are included, of course, but the big boot comes from such as "Aunt Hagar's Blues," "Shine Like a Mornin' Star" and "I've Heard of a City Called Heaven."

Mary O'Hara: "Sings of Ireland" (Tradition). The indie Tradition label, with headquarters in New York's Greenwich Village, continues its fine record of folk LP's with this presentation by Mary O'Hara. She sings the traditional Irish songs in a style that smacks of authenticity. Her self-accompaniment on the Irish harp helps round out the pleasurable musical picture.

Eugene Conley: "Eugene Conley Sings in Church" (Request). Here's a fine package for the religioso racks. With Eugene Conley leading the way through 14 secular songs, the LP shines brightly as an inspirational entry. The LP was recorded at New York's Christ Church and includes "Blessed Assurance, Jesus Is Mine," "Faith of Our Fathers," "Lead Kindly Light" and "The Church's One Foundation," among others.

Tommy Sands, Capitol Records singer, elected to writer membership in the American Society of Composers, Authors & Publishers.

VARIETY 10 Best Sellers on Coin Machines

1.	PURPLE PEOPLE EATER (2)	*Sheb Wooley*	*MGM*
2.	ALL I HAVE TO DO IS DREAM (3)	*Everly Bros.*	*Cadence*
3.	DO YOU WANNA DANCE (1)	*Bobby Freeman*	*Josie*
4.	TWILIGHT TIME (6)	*Platters*	*Mercury*
5.	SUGAR MOON (6)	*Pat Boone*	*Dot*
6.	YAKETY YAK (1)	*Coasters*	*Atco*
7.	BIG MAN (1)	*4 Preps*	*Capitol*
8.	JENNIE LEE (1)	*Jan & Arnie*	*Arwin*
9.	RETURN TO ME (9)	*Dean Martin*	*Capitol*
10.	WITCH DOCTOR (9)	*David Seville*	*Liberty*

Second Group

WEAR MY RING	*Elvis Presley*	*Victor*
OH LONESOME ME	*Don Gibson*	*Victor*
SECRETLY	*Jimmie Rodgers*	*Roulette*
CHANSON D'AMOUR	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
KEWPIE DOLL	*Perry Como*	*Victor*
WHAT AM I LIVING FOR	*Chuck Willis*	*Atlantic*
FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
FOR YOUR LOVE	*E. Townsend*	*Capitol*
WHOLE WORLD IN HIS HANDS	*Laurie London*	*Capitol*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Inside Stuff—Music

Two jazz-fan readers of the London Daily Express will have the chance of attending the Newport Jazz Festival which opens in the Rhode Island city July 3. Four days at the festival, plus three days of sightseeing in New York, with first-class hotels and travel for two, is the prize in a contest which the sheet is running. Entrants have to list the three big bands and the three small combinations that they would feature at the festival if they had their choice.

Montreal-born Maynard Ferguson's 13-piece orch will replace the Erroll Garner Trio in Aug. 2 jazz concert at Stratford's (Ont.) Music Festival. With Toronto's Moe Koffman Quartet it'll be an all-Canadian show. Ferguson plans to record a Roulette album, "Maynard Ferguson At the Stratford Festival." A top trumpeter, he played with Boyd Raeburn, Jimmy Dorsey, Charlie Barnet and Stan Kenton before forming his present band.

Songwriter Gerald Marks will get a bipartisan plug this fall when both the Republicans and Democrats will promote his tune, "Come To The Side of Your Party." The Marks tune was written specially for the American Heritage Foundation to stimulate voters to contribute to the parties of their choice. Marks has been associated with a couple of other civic-minded songs, including such get-out-the-vote tunes as "Is Your Name In The Book," and "When You Reach The Age of 21." With Irving Caesar, he wrote a collection of songs to teach safety to children.

Trumpeter Red Rodney was arrested as both a user and possessor of narcotics, in Philadelphia's recent dope clampdowns. Police raided the avant garde jazzman's West Philly home, where he lives with wife and daughter, and found hypodermic needle, eye-dropper, spoon and a quantity of narcotics. He denied being a user. Rodney, 30, was arrested on a similar charge in 1954, after being released from a hospital in Lexington, Ky., where he had undergone treatment for addiction.

London Daily Herald disk columnist Mike Nevard had some strong things to say about a record which Capitol is to release in Britain. Platter made in America by hillbilly singer Ferlin Husky is titled "The Drunken Driver." After hearing the ditty, Nevard informed his readers that he had sent his copy to the BBC with the message: "Refuse to touch this nauseating record. Do not play it." The writer went on to impart the song's lyrics which tell of a drunken driver who kills his kids by running them down. Nevard wound his piece with these comments: "If ever the Lord Chamberlain (the censor) ought to step into the record field—the time is now. Forestall him, Capitol, by withdrawing the record immediately."

British Disk Bestsellers

Who's Sorry Now . . . Francis (MGM)
Tom Hark . . . . . Jive Flutes (Columbia)
Too Soon to Know . . . . . Boone (London)
Street You Live . . . . . Damone (Philips)
Witch Doctor . . . . . Lang (HMV)
Stairway of Love . . . . Holliday (Columbia)
You Need Hands . . . . Bygraves (Decca)
Wear My Ring . . . . . Presley (RCA)
To Do Is Dream . . Everly Bros. (London)
Grand Coolie Dam . Donegan (Pye-Nixa)

COLE PORTER JOIN-UP LIFTS STOCK OF AGAC

American Guild of Authors & Composers (formerly Songwriters Protective Assn.) recruited Cole Porter to its membership roster last week. Porter stated there was no particular reason why he did not join before this. Joining of the songwriter, who ranks second to Irving Berlin in the ASCAP writer distribution classification, is a morale-booster to the AGAC which is now in the process of setting up a new basic agreement with the publishers.

Other recent newcomers to AGAC's fold include Bing Crosby, Mantovani, Ray Noble, Stephen Sondheim ("West Side Story"), Maxwell Anderson, Cornel Wilde and Lew Ayres.

MGM Wrapping Xmas LP Around 'Tom Thumb' Pic

MGM Records is prepping the soundtrack album of "Tom Thumb" as its Christmas push LP this year. Jesse Kaye, diskery's veepee in charge of Coast operations, already has huddled with pic's producer-director George Pal on promotion plans.

The "Tom Thumb" score includes four songs written by thrush Peggy Lee. They are "Tom Thumb's Tune," "Are You A Dream," and in collaboration with Dave Barbour, "Con-Fu-Shon Says" and "Take A Little Time To Smile." Other songs are "The Talented Shoes" and "After All These Years" by Fred Spielman and Janice Torre; and "The Yawning Song" by Spielman and Kermit Goell.

Jan Label Adds Offices

The newly organized Jan Records is on an expansion kick, establishing offices in Beverly Hills, Dallas and New York. The diskery, headed by Tom Fleggler and Dan Weisfeld, is a subsidiary of Fleggler Drilling Inc., Texas oil equipment firm.

Weisfeld, veepee in charge of national sales and promotion, currently is prepping an LP program for the fall. Jan kicked off its pop singles push with Gene Summers' "Straight Skirts."

'Fair Lady' Says Yes to GI's

Wiesbaden, June 10.

"Bootlegging" by American servicemen stationed in Europe of copies of the Columbia LP of the original Broadway cast of "My Fair Lady" has come to a halt here with recent legalization of the record to go on sale at the military exchanges, PXs for the soldiers and AFEX outlets for the airmen.

Due to a strange and highly criticized agreement with the British producers, the original cast records from "MFL" could not be sold in the American military exchanges overseas or even played over American Forces Network, the American radio station for soldiers in Germany which headquarters near here. Even though AFN is primarily aimed at providing entertainment for servicemen abroad, the British producers had felt that if it aired the music from the hit musical, British listeners who constitute a "secondary" AFN audience might become tired of the tunes before they had a chance to see the play in their own land.

So AFN had the "MFL" original cast music on its banned list, and the exchanges in Europe were forbidden to sell the music—and annoyed servicemen, hearing about the terrific success of the play in the States, asked their parents to send it to them through the mails, or had friends journeying to the States bring it back. Hence it became a popular bootlegged item abroad.

Through a peculiar twist, though, the exchanges were allowed to sell "My Fair Lady" music other than the original cast platter, and another Columbia label, Percy Faith's orchestration of the showtunes, did a rousing business.

Servicemen were annoyed at this apparent discrimination, pointing out that Americans, civilian and military, in the States could buy whatever "MFL" music they choose. Those who wanted the music either got copies from the States or bought records of it by other artists.

With the April 30 opening of the play at Theatre Royal in London, May 1 was set as the start for the record sale at the exchanges. Bouyed by the publicity of the play in London, the Philips platter did a rousing business there, but moved just fairly along in other European exchanges.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Kansas City—(Katz Drug Co.)	Portland—(6th Ave. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1032)	9	6	4	3	3	2	7	2	3	4	1	2	..	2	10	4	1	10	2	4	2	139
2	1	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	3	8	..	2	1	1	5	1	2	5	3	6	..	1	4	3	..	9	1	5	5	133
3	3	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)	1	1	5	..	2	5	2	7	5	2	..	3	4	4	5	5	..	5	3	1	..	127
4	4	**MANTOVANI** (London) Gem's Forever (LL 3032)	4	5	..	1	..	..	..	..	1	..	..	..	9	8	6	1	..	..	4	3	..	68
5	7	**TENNESSEE ERNIE** (Capitol) Nearer The Cross (T 1005)	..	..	..	..	..	4	9	8	8	..	..	1	3	3	2	6	6	..	7	..	..	64
6	10	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	6	..	..	7	..	9	..	4	..	..	4	5	..	7	7	..	..	..	5	..	8	48
7	6	**SOUTH PACIFIC** (Columbia) Original Cast (B 2579-80)	2	2	1	..	..	..	8	..	..	..	..	..	..	5	3	..	..	..	..	..	..	45
8	15	**DAKOTA STATON** (Capitol) Late, Late Show (T 876)	8	..	6	..	5	..	..	..	1	..	10	2	..	..	..	..	3	..	..	..	..	42
9	5	**FRANK SINATRA** (Capitol) Come Fly With Me (W 920)	..	..	3	..	9	..	..	..	6	..	..	..	1	9	..	..	..	..	6	9	6	39
10	16	**LAWRENCE WELK** (Coral) Peter Fountain (CRL 57200)	..	..	..	..	..	..	..	9	..	..	..	..	..	6	..	2	2	8	..	..	..	28
11	17	**FRANK SINATRA** (Capitol) This Is Sinatra Vol. II (W 982)	..	..	..	..	8	..	..	3	..	..	..	7	..	..	..	8	7	..	..	8	..	25
12	20	**ARTHUR LYMAN** (Hi-Fi) Taboo (R 806)	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	..	..	2	..	7	..	24
13A	8	**JONAH JONES** (Capitol) Swinging on Broadway (T 963)	..	..	..	4	..	1	..	..	..	..	..	6	..	..	..	..	10	..	..	..	..	23
13B	18	**LOUIS PRIMA** (Capitol) Las Vegas Prima Style (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	2	..	23
15	9	**ELVIS PRESLEY** (Victor) Golden Records (LPM 1707)	5	7	..	..	7	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	..	22
16	12	**FOUR ACES** (Decca) Hits From Hollywood (DL 8693)	..	4	..	..	..	..	6	..	..	..	4	..	..	..	..	..	..	..	..	..	..	19
17A	14	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	..	..	..	..	8	..	..	1	..	8	..	..	..	..	..	..	9	18
17B	21	**SHEARING & STATON** (Capitol) In The Night (T 1003)	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	9	9	..	..	..	..	18
19	11	**ROGER WILLIAMS** (Kapp) Till (KL 1081)	..	..	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	..	..	9	..	1	17
20	..	**GIGI** (MGM) Soundtrack (E 3641)	3	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	16
21	22	**PLATTERS** (Mercury) Around The World (MG 20366)	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	3	..	..	..	15
22	..	**PERRY COMO** (Victor) Sat. Night With Mr. C (LOP 1004)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	6	..	..	..	14
23	23	**MITCH MILLER** (Columbia) Sing Along With Mitch (CL 1160)	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	11
24A	..	**EYDIE GORME** (ABC-Par) Vamps the Roaring 20's (218)	..	..	7	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	..	**RICKY NELSON** (Imperial) Ricky Nelson (IMP 9048)	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10	8

3 Suns' Artie Dunn Files For Bankruptcy; $61,111 Owed Gov't and Others

Artie Dunn, longtime member of the trio known as the Three Suns, filed a voluntary petition of bankruptcy last week in N. Y. Federal Court, listing liabilities of $61,111 and no assets. At the same time his wife, Betty, filed a similar petition with liabilities of $24,201 and no assets.

Dunn's major creditor, according to the papers, is the Government which he owes withholding taxes of $3,583 for 1957 and deficiency taxes of $2,404 for 1953, 1954 and 1956. Some $54,000 in other debts were distributed among 80 unsecured creditors. These items included such things as loans, services rendered, hotel lodgings, car rentals, etc.

His largest individual creditor is listed as attorney Joe Diamond whom he owes $6,865 for services rendered. Other creditors range from General Artists Corp., $2,970; MCA, $4,229, and the N. Y. State Tax Commission, $135, down to a $15 tab at Chicago's Palmer House.

Mrs. Dunn's petition lists her top creditor as the Manufacturers Trust Co. of N. Y. which she owes $4,498 on a loan. W. & J. Sloane, N. Y. furniture store, has a $3,689 judgment against her and various other debts cover department store bills plus maid, telephone and laundry service, etc.

A top trio for years, the Three Suns was formed back in the mid '30s by accordionist Morty Nevins, his brother Al and their cousin, Artie Dunn. Several years ago Morty withdraw to open a music store in Roanoke, Va., and Al stepped out due to illness. But the threesome were reactivated from time to time for RCA Victor recording sessions under the Three Suns banner.

Al Nevins held the Victor wax pact rights while Dunn toured on the road as the Three Suns.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	Lou Dennis—WBRY—Waterbury	Eddie Gallagher—WTOP—Washington	Ken Garland—WPOR—Portland, Me.	Buddy Deane—WJZ-TV—Baltimore	Alan Dary—WBZ—Boston	Ed Gray—WKNE—Keene	Ronn Allard—WFEA—Manchester	Lucky Pierre—WBNY—Buffalo	Tom Hopkins—WDLC—Port Jervis	Mort Nusbaum—WBBF—Rochester	Lou Barlie—WIBX—Utica	Dave Scott—KQV—Pittsburgh	SOUTH: John Harris—WDIG—Dothan, Ala.	Tom Gillies—WTRL—Bradenton	Jerry Wichner—WQAM—Miami	Dick Pike—WNOP—Newport	Bob Stevens—KILT—Houston	Beauregard-Davis—WLOW—Norfolk	Joe Murray—WLEE—Richmond	D. Thompson—WKAZ—Charleston, W.V.	MIDWEST: Jim Mills—WMAQ—Chicago	Jim O'Neill—KFBI—Wichita	Bill Bennett—WDGY—Minneapolis	Henry Busse—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Dick Drury—WJW—Cleveland	Bill Dawson—WLMJ—Jackson	Larry Deneau—WTOL—Toledo	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	B. Mitchell Reed—KFWB—Hollywood	Andy Wilson—KREO—Indio	Mark Dunhill—KPOL—Los Angeles	Bill Rase—KCRA—Sacramento	Len Ross—KDB—Santa Barbara	Jim Cathcart—KMYR—Denver	Jim Blaine—KLAS—Las Vegas	Paul Coburn—KLUB—Salt Lake City	Viv Mayfield—KRKO—Everett	TOTAL POINTS
1	2	5	Sheb Wooley	MGM	†Purple People Eater	3	1	1	..	1	5	1	3	..	2	1	4	1	..	1	1	5	1	1	1	1	..	1	2	1	1	2	..	1	1	1	..	1	..	..	2	1	1	2	290
2	1	9	Everly Bros.	Cadence	†All I Have to Do Is D'rm	1	2	4	7	6	1	4	7	4	..	4	..	2	6	2	2	3	3	2	2	3	..	2	..	8	6	1	..	3	3	7	..	5	..	2	..	3	2	5	..	229
3	5	6	Jimmie Rodgers	Roulette	*Secretly	4	6	5	1	4	..	..	8	..	..	..	2	9	5	3	6	..	..	..	7	10	5	8	..	3	9	4	..	2	..	..	..	3	5	..	..	4	6	..	9	136
4	4	12	Dean Martin	Capitol	*Return to Me	2	5	2	..	..	..	..	..	..	..	..	..	..	..	7	8	..	..	5	5	..	..	3	9	..	2	..	..	..	7	3	7	7	..	8	4	1	..	..	..	102
5	36	3	Coasters	Atco	†Yakety Yak	..	..	7	..	3	..	3	..	..	5	..	..	4	..	..	..	1	2	4	10	2	..	5	6	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	88
6	3	6	Four Preps	Capitol	†Big Man	..	..	..	6	..	..	10	..	6	10	..	..	5	..	..	5	9	..	..	..	6	8	..	..	..	5	..	7	5	5	..	..	..	6	8	9	..	5	5	2	..	87
7A	10	10	David Seville	Liberty	*Witch Doctor	5	..	3	..	..	..	8	..	..	..	..	..	6	..	8	4	..	..	3	3	7	..	4	..	..	4	..	..	4	10	10	..	10	..	..	..	..	4	..	..	83
7B	12	6	Bobby Freeman	Josie	†Do You Wanna Dance	..	..	10	..	2	..	..	1	3	..	7	..	5	..	..	..	2	..	7	4	9	..	..	5	6	5	..	..	9	..	..	..	..	..	..	..	..	..	..	7	83
9	33	6	Jody Reynolds	Demon	†Endless Sleep	..	..	..	..	..	..	5	5	8	..	2	6	..	..	..	3	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	5	5	..	..	..	8	..	..	..	69
10	6	10	Art & Dotty Todd	Era	*Chanson D'Amour	6	..	9	..	..	10	..	..	5	..	..	..	..	3	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	1	3	..	7	3	..	60
11	17	5	Jan & Arnie	Arwin	†Jennie Lee	..	..	..	..	7	..	7	4	..	..	..	..	..	..	..	5	..	..	..	..	5	..	..	7	4	..	..	..	7	..	..	..	..	..	..	..	10	..	..	10	44
12	7	11	Platters	Mercury	†Twilight Time	7	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	10	..	..	5	..	..	3	..	..	36
13	13	7	Toni Arden	Decca	*Padre	..	3	8	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	..	8	9	..	..	..	..	..	..	..	..	35
14	11	9	Nat King Cole	Capitol	†Looking Back	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	1	..	..	..	3	..	10	..	..	..	..	8	..	33
15	20	5	Chordettes	Cadence	†Zorro	..	..	..	..	..	2	..	..	..	..	..	9	..	..	6	7	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	..	..	9	..	8	6	..	32
16	44	3	Kalin Twins	Decca	*When	..	..	..	..	8	..	..	6	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..	31
17	38	7	Link Wray	Cadence	†Rumble	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10	..	..	..	..	2	..	..	..	..	..	..	6	..	..	4	29
18A	22	4	George Hamilton IV	ABC-Par	†I Know Where I'm Going	..	..	..	..	..	..	..	10	..	7	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	1	..	..	..	..	..	..	28
18B	15	9	Perry Como	Victor	*Kewpie Doll	8	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	..	..	..	28
20A	14	10	Ed Townsend	Capitol	†For Your Love	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	9	7	6	..	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	25
20B	45	2	McGuire Sisters	Coral	*Ding Dong	..	..	..	8	..	..	..	..	..	6	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	9	..	25
22	25	3	Four Lads	Columbia	*Enchanted Island	10	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	..	..	..	1	..	..	..	..	..	24
23A	8	6	Pat Boone	Dot	†Sugar Moon	..	..	..	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	7	..	..	9	..	..	8	..	..	..	..	..	..	..	9	..	5	22
23B	9	10	Elvis Presley	Victor	†Wear My Ring	..	..	..	..	..	..	..	9	9	8	..	..	..	..	..	..	..	..	10	9	..	..	..	..	..	..	..	..	4	..	..	..	..	6	..	..	..	..	..	..	22
23C	..	1	Johnny Cash	Sun	†I Guess Things Happen	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	3	22
23D	21	4	Playmates	Roulette	†Don't Go Home	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	6	..	..	..	..	..	..	..	..	..	..	22
27A	27	2	Frankie Vaughn	Epic	†Judy	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
27B	18	7	Eydie Gorme	ABC-Par	*You Need Hands	..	..	..	2	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	20
29	35	2	Jerry Vale	Columbia	†With You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	3	..	..	..	..	..	..	18
30	..	1	Billy Ward	Liberty	†Jennie Lee	..	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	17
31	..	13	Ames Bros.	Victor	*A Very Precious Love	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32	..	1	Danleers	Mercury	†One Summer Night	..	..	..	..	..	6	..	..	..	..	..	8	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33A	32	15	Laurie London	Capitol	*Wh'le W'ld in His Hands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	13
33B	..	1	Ricky Nelson	Imperial	†Poor Little Fool	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	13
35	..	1	Jack Scott	Carlton	†My True Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
36A	30	7	Chuck Berry	Chess	†Johnny B. Goode	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	6	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	11
36B	37	2	Tony Bennett	Columbia	*Young, Warm & W'd'rful	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38A	..	1	Kathy Linden	Felsted	*You'd Be Surprised	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	10
38B	42	6	Renato Carosone	Capitol	*Torero	..	..	..	10	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38C	..	5	Connie Francis	MGM	*I'm S'rry I M'de You Cry	9	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38D	..	1	Joni James	MGM	*Junior Prom	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	4	..	..	..	..	..	..	10
42	..	4	Pat Boone	Dot	*Cherie, I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	9
43	..	1	Elvis Presley	Victor	†Doncha Think It's Time	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44A	..	1	Percy Faith	Columbia	*Same Old Moon	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	6
44B	..	4	Dion & Belmonts	Laurie	*I Wonder Why	..	..	..	..	..	..	..	..	7	..	..	10	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6

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More on Pye in Stereo Sky

By BARRY BARNETT

London, June 17.

Pye Group Records has neatly placed its foot in the door of the stereophonic platter age. While other diskeries have tried to hush up their activities in the directional sound disk field over the past couple of years, Pye, without the least warning, boldly announced that it was coming right out into the open with stereo platters for the disk-buying public. And this it has done.

While other disk companies have been forced to reveal that they will be marketing these types of records inside the next few months, Pye now has them in the stores. Further, with the Pye Group electrical outfit resources behind it, playback equipment is hitting the market at the same time and at reasonably popular prices.

From $84 to $323 is the price range of the stereo playing gear, and the disks vary between $2.14 for an EP to $6.70 for a 12-inch LP.

Hearing the platters is a revelation in sound. The effect of depth is immediately apparent and for musical enthusiasts it must prove an immediate click. Switching from pop to classics clearly demonstrated that both forms of music were greatly enhanced by the process. The Halle Orchestra, conducted by Sir John Barbirolli playing Beethoven's Symphony No. 1, had the depth and mobility only associated with the concert hall, while the cross lyrics of "You're Just In Love" from "Call Me Madam," as rendered by the Beryl Stott Chorus, backed by Bill Shepherd's orch, gave the number the kind of sound it achieves only on a stage.

Gimmick disks so far have been out, apart from the usual spiel on the demonstration platter, but a Pye spokesman said the company will be marketing a sound effects EP in the near future, because it was felt that there was a potential audience for this type of record.

Playback gear is, at the moment, still limited and demand has outnumbered supply, but although there is this scarcity, stereo disks are being bought by folk intending to get the equipment. For this reason, it is not yet possible to get a clear picture of the way in which the platters have been received on the market. Sales are still very limited, but the company feels certain that it has a winner on its hands, and intends to carry on pressing to meet future demand.

For the past year Pye's Nixa, Vanguard and Mercury labels have been dually recorded, but a diskery spokesman said the outfit was not expecting its first releases (seven classical and two pop platters) to sweep the business. He was confident, however, that stereo would become a major stream in the same way as LP's and EP's had been in edging out 78's.

E. B. MARKS' TIE WITH FERMATA OF BRAZIL

E. B. Marks has broadened the spread of its global coverage via a tieup with Fermata Do Basil Ltd., publishing house with offices in Sao Paulo and Rio de Janeiro. The deal was dickered a few months ago when Marks' prexy, Herbert E. Marks, was in South America and sealed when Enrique Lebendiger, head of Fermata, visited New York.

Fermata already publishes such Marks copyrights as Lecuona's "Malaguena" and "Andalucia," Rodgers & Hart's "Manhattan," Xavier Cugat's "My Shawl" and the recent pop click "Wonderful Wonderful." Under the terms of the agreement Fermata will publish much of Marks' music and will be entitled to collect performing, mechanical and other royalties on the entire available Marks catalog except those compositions previously given to other Brazilian publishers.

Marks is now represented exclusively by Albert in Australia, Basart in Holland, Curci in Italy, Grever in Mexico, Reuter & Reuter in Scandinavia and Siegel in Germany and Austria. Negotiations for a renewal of pact are new being conducted with Quiroga of Spain and for a new exclusive agreement with an Argentinian publisher for Argentina, Uruguay and Chile. In Canada, Marks is usually handled by Gordon Thompson of Toronto. Several different publishers handle the Marks tunes in England, France and Belgium.

Records for Parlor Thespians

Roulette's CoStar Label Comes Up With a Name Fronted Gimmick for a Game of Legit

Roulette Records is launching a record-acting game for a new line to be known as CoStar Records. Albums will feature name performers who will act out scenes from legit, films, novels as well as original material. There will be open blank spaces provided on the records so that the disk buyer can act out his or her part opposite the star from a script that will be supplied with the album. Line is set to retail at $3.98.

CoStar's first release will include 15 albums. Among the stars featured will be Basil Rathbone in scenes from "The Brothers Karamazov," Paulette Goddard in scenes from "Peyton Place," Tallulah Bankhead in scenes from "Hedda Gabler" and "Lady Windemere's Fan." Sir Cedric Hardwicke, Vincent Price, Arlene Dahl, Fernando Lamas, George Raft, Don Ameche and Maxie Rosenbloom also have been tapped for the CoStar kickoff. In addition, Roulette has taken from its roster Jimmie Rodgers and Pearl Bailey for a crack at the CoStar game.

Plans are in the works to set the CoStar game on tv shows and in September the label will direct its push at college dramatic organizations as well as amateur theatrical groups.

In addition to the regular disk retail outlets, CoStar will be slotted in game and toy stores. The game and toy avenues of retail sales will be handled by special sales representatives appointed by Roulette. Negotiations currently are underway to have the line sell as a premium item with a number of large manufacturers.

Hugo Peretti and Luigi Creatore, who produced the CoStar albums,

(Continued on page 50)

NTA's British Diskery

London, June 17.

Vernon Burns, U.K. managing director of National Telefilm Associates, confirmed that the U. S. company is to launch a record label in Britain.

He said that at present he could not make any comment other than that NTA was definitely going into the disk business here. Meanwhile, Ely Landau, NTA prexy, is scheduled to come to England on July 6.

BMI's Ulysses Kay Part Of U.S.-USSR Swap Group

Ulysses Kay, editorial adviser for Broadcast Music Inc., will join Norman Dello Joio, Howard Hanson, Peter Mennin and Roger Sessions as a group of American composers who are due to visit Russia this fall as part of the recently established U. S.-Soviet exchange agreement. Purpose of the tour is to permit the group to establish contacts and exchange experiences with Soviet composers.

Arrangements for the exchange were made by the international educational exchange service of the Dept. of State. BMI has cooperated in the project. Another composer, to be selected later, will make up the six-man group to go abroad.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**SHEB WOOLEY** (MGM) **Purple People Eater**	1	1	2	1	1	3	3	1	1	1	1	1	1	4	1	4	2	1	1	..	1	188
2	2	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	3	3	9	2	5	6	4	6	2	3	9	..	8	1	4	..	1	2	2	1	3	135
3A	5	**DEAN MARTIN** (Capitol) **Return To Me**	2	6	..	5	2	2	5	..	..	..	..	2	6	..	..	..	..	6	9	3	..	73
3B	4	**JIMMIE RODGERS** (Roulette) **Secretly**	5	2	..	7	4	8	..	..	6	8	..	..	..	2	7	6	3	8	4	..	..	73
5	3	**DAVID SEVILLE** (Liberty) **Witch Doctor**	8	..	8	..	..	1	6	..	3	..	10	..	4	5	5	..	..	..	..	2	2	67
6	7	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	4	..	3	..	7	..	..	..	..	..	3	..	2	6	..	5	4	..	7	..	..	58
7	11	**COASTERS** (Atco) **Yakety Yak**	7	5	..	10	3	..	..	..	8	5	2	7	10	9	6	..	..	..	3	..	..	57
8	6	**FOUR PREPS** (Capitol) **Big Man**	9	..	..	..	..	..	..	7	9	2	..	..	7	3	2	..	..	..	10	5	5	51
9	12	**JAN & ARNIE** (Arwin) **Jennie Lee**	..	..	6	..	..	..	..	3	..	..	8	..	3	..	3	3	..	9	..	..	..	42
10	10	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	..	6	..	4	..	..	..	..	..	..	..	10	..	..	5	3	..	..	..	27
11	8	**PLATTERS** (Mercury) **Twilight Time**	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	7	5	4	..	23
12	9	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	..	..	..	..	9	10	..	..	..	..	..	..	8	2	6	..	..	..	..	20
13A	13	**NAT KING COLE** (Capitol) **Looking Back**	10	..	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	5	..	2	..	18
13B	18	**TONI ARDEN** (Decca) **Padre**	..	4	..	..	..	..	..	..	..	..	..	8	..	..	..	7	7	..	..	..	..	18
13C	14	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	6	..	6	18
13D	20	**JACK SCOTT** (Carlton) **My True Love**	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	18
17	22	**KALIN TWINS** (Decca) **When**	10	1	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
18	17	**CHUCK WILLIS** (Atlantic) **What Am I Living For**	..	..	..	..	..	..	..	..	..	..	4	3	..	..	..	..	..	..	..	..	..	..	15
19	..	**JERRY GRANAHAN** (Sunbeam) **No Chemise, Please**	6	..	..	..	..	..	..	4	..	..	..	..	9	..	..	..	..	..	..	..	..	..	14
20	..	**JOHNNY OTIS** (Capital) **Willie & The Hand Jive**	..	..	..	4	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	13
21A	..	**FOUR LADS** (Columbia) **Enchanted Island**	..	9	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
21B	..	**JOHNNY CASH** (Sun) **I Guess Things Happen That Way**	..	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	12
23A	..	**PEREZ PRADO** (Victor) **Patricia**	..	8	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	11
23B	16	**ELVIS PRESLEY** (Victor) **Wear My Ring**	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	11
25	..	**DON GIBSON** (Victor) **Oh Lonesome Me**	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	10	9	9

AFM's $2,000,000 MCA-Tele Deal; Reduce Fund %

Hollywood, June 17.

A five-year-deal involving $2,000,000 in salaries for musicians has been closed between the American Federation of Musicians and Revue Productions, tv subsid of Music Corp. of America.

Pact, a precedent-setting move, is the first crack in the wall built up by the vidpix industry for the use of live musicians in scoring telefilms. Until now, all of the vidfilm companies have used imported canned music in tuning their product.

In return for the Revue deal, the AFM will reduce the heretofore-demanded 5% Music Performance Trust Fund payments to 1% of its gross.

Herman D. Kenin, newly elected AFM prexy, in disclosing the deal, said that the pact will guarantee 40,000 jobs for musicians. A wage hike of 10% is included in the past two years of the contract.

"Under the terms of the agreement," Kenin said, "approximately $1,000,000 committed to the Trust Fund will, instead, be applied solely to new employment of musicians. Revue has agreed to match that figure with a like one, so that a total of $2,000,000 will be paid to live musicians in the making of its new tv films within a period of three to five years.

"The agreement calls for immediate live work on film that already had been made with canned music and sold as such. The first show to be converted from canned music to live is the General Electric Theatre show. Several other shows already made with canned music will be rescored with live musicians."

The AFM is currently negotiating with several other tv outfits for a similar deal. Kenin also said that an additional $150,000 is being allocated from the union which will be applied to the strike fund for unemployed Local 47 studio tooters. The coin will allow those musicians to draw strike benefits for another six weeks.

On The Upbeat

New York

Publisher **Paul Siegel** hitting the road west to plug his current "Take Me Dreaming" . . . **Buddy Knox** and **Jimmy Bowen** planed into town last week for Roulette recording sessions . . . **Frankie Vaughan** set for the "Royal Command Variety Show," in Glasgow July 3 . . . **Sol Yaged Quintet** began a weekly Tuesday night gig at Harold's, West Orange, N. J., last night . . . Society bandleader **Lester Lanin** will marry his former secretary **Marilyn Weiss** June 30 . . . **Sam Goody** opening an eastside branch in the Chrysler Bldg. It's slated for occupancy Dec. 1.

Dave Greenman, formerly with Columbia Records has opened his own promotions office handling the National Recording Corp. and singles for Seeco and Dawn . . . **John Redmond**, ASCAP cleffer, has launched the Religious Music Guild. Company starts out with material from the Religious Song Guild . . . **Bob Anthony** sold two of his masters to Tender Records, a Coast diskery . . . **Miles Davis Sextet** makes its eastside debut at the Black Pearl tomorrow (Thurs.).

RCA Victor thrush **Terri Stevens** opens at the Chez Paree, Chicago, tonight (Wed.) . . . **Thelonious Monk** digs in at the Five Spot for the rest of the summer. His combo will include **Johnny Griffin** on tenor sax, **Roy Haynes** on drums and **Ahmed Abdul-Malik** on bass.

Hollywood

Bobby Freeman, whose latest Josie platter is "Do You Want To Dance," headlines a week's show at N. Y.'s Apollo Theatre starting June 24 . . . **Peggy Lee** will wax another album of love songs for Capitol this month, "Songs For A Girl To Get Diamonds." . . . MGM Records is reissuing the soundtrack albums of "Kiss Me Kate" and "Annie Get Your Gun" for the European market . . . **Carol Channing** pacted by Rich Vaughn, prexy of Hi-Fi Records, and will cut her entire nitery act for an album during her upcoming stand at the Tropicana Hotel, Las Vegas. . . . Video director **Roger Kay's** album, "Fantasy For Clarinet and Strings," which he arranged and **Barney Bigard** waxed in 1945 for the defunct Rex label, will be reissued by Atlantic . . . Capitol's **Billy May** might do the arrangements for **Count Basie's** next Roulette session to be cut during his Crescendo stand beginning Friday (20).

London

Singer **Dickie Valentine** likely to do a tour of Australia starting some time in the fall . . . **Edmundo Ros** orch lined up for a 13-week Radio Luxembourg series beginning in September . . . Songstress **Alma Cogan** dickering a three-week cabaret season in South Africa later this year . . . Italian songster **Toni Dalli** back in town after a four-month visit to the States.

Chicago

Oscar Peterson Trio current at the London House here . . . **Vic Spencer** is at the 88 in the Frenchy new Plane Pigalle . . . **Buddy Laine** orch set for a summer tour launching June 21 at the Columbus, O., Country Club . . . Oldtime cleffer **Will Harris** ("Sweet Sue") made a grandpa for third time via his daughter . . . **Max Cooper** flackery set to bally the **Erroll Garner** concerts July 2 and 4 at the suburban Ravinia Festival.

Pittsburgh

Consuelo Flowerton replaced **Martha Masters** in the New Arena cocktailery . . . **Janet Noel** is back at the piano in the Ankara Lounge for the summer . . . **Steve Seventy** orch had option picked up again at Chez Dee . . . **Carl Wilhelm**, new trombonist just signed by Pittsburg Symphony for next season, leaving end of this month to play at Brussel World's Fair with Juilliard Orchestra . . . **Bob Kress 4** into the Cove for two weeks . . . **Tommy Dorsey** band, under direction of **Warren Covington**, launched West View Park's series of summer one-nighters last week . . . **Dave Tamburri** combo will stay at the Beverly Hills for the outdoor season . . . **Louis Armstrong** opened week's stand at Twin Coaches Monday (16) . . . Penn-Sheraton Hotel's Continental Room, featuring **Joe Negri Trio**, shutters end of June for two months to be overhauled . . . Students of **Bobby Cardillo**, pianist with **Allen Shine** orch at Copa, giving a recital this week.

Kansas City

Terrace Grill of Hotel Muehlebach is bringing in pianist **Danny Ferguson** and his orch to open June 20, instead of **Ted Weems** orch as earlier announced. String of bookings has Weems tied up and he could not clear for a four-week run as desired by the room. Ferguson will replace **Buddy Wapples**, now holding forth . . . **Ann Leonardo** has been set for her first on the Ed Sullivan show Aug. 17. After her current spell at Eddys' she goes home to the Coast, then to the International Hotel, San Juan, in July . . . Hildegarde may do a night club date or two this summer, now that her Broadway show, "Packaged in Paris," has been set back to a fall opening. MCA has set her to play the new Queen Elizabeth Hotel in Montreal, opening a two-week stand there July 21. While here at the Terrace Grill she also said she will do a concert in New York at the Coliseum Aug. 15.

Reactivate Azalea Label

Houston, June 17.

After a lapse of 16 months Azalea Records here is back in biz. The lapse was due to the death of Al Newton, former head of the company. Label is a country & western outfit.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Have to Do Is Dream (A-Rose)	2	..	1	..	2	1	7	1	2	1	2	2	89
2	3	*Return To Me (Southern)	1	..	6	1	7	5	2	4	5	3	1	7	79
3	7	†Purple People Eater (Cordial)	5	1	..	..	1	2	..	..	10	2	4	1	62
4	4	†Twilight Time (Porgie)	4	3	2	2	9	4	..	2	9	6	..	..	58
5	2	*World In Hands (Chappell)	6	..	3	..	5	6	5	3	1	4	9	..	57
6	5	*Witch Doctor (Monarch)	9	..	10	4	10	3	..	9	4	8	3	5	45
7	8	†Sugar Moon (Gallatin)	8	..	..	10	8	..	1	..	8	5	8	3	37
8	12	*Padre (R-Jungnickel)	10	5	4	..	6	..	..	..	..	..	6	4	31
9	6	*Chanson D'Amour (M-Lark)	..	..	..	..	3	8	..	7	7	7	5	..	29
10	10	†Big Man (Beechwood)	7	..	..	7	4	10	..	5	..	10	..	..	23
11A	9	*Kewpie Doll (Leeds)	..	..	..	..	..	..	8	..	3	9	7	..	17
11B	..	*Secretly (Planetary)	3	..	7	..	..	..	..	..	..	..	..	6	17
13A	11	†Wear My Ring (R-Presley)	..	..	..	3	..	7	..	8	..	..	..	..	15
13B	..	*76 Trombones (Frank)	..	4	..	..	..	..	3	..	..	..	..	..	15
15	14	*Catch A Falling Star (Marvin)	..	6	..	..	..	..	10	6	..	..	..	..	11

Jan Garber Relighting Fire-Kayoed Chi Aragon

Chicago, June 17.

Fire-damaged Aragon Ballroom, Chi's flagship dancery, is set to reopen Friday (20) with Jan Garber orch. Terpery has been extensively remodelled. Most of the damage was from smoke when flames broke out March 31-in an adjacent saloon.

Following Garber, owner William Karzas has pacted Bill Williams, Dukes of Dixieland, Chuck Foster, Les and Larry Elgart, Andy Powell and Les Brown. Both the Dukes and Les Brown stands will be one-nighters.

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AT RECORD STORES
FROM COAST TO COAST

HI-HO, Steverino, you're playing our song!

. . . and we love it. Musically, it's superb. What's more, we're really sent by Steve Allen's three original tunes . . . "You're So Influential," "I'll Tell the World" and "Telling the Others." Of the album, Steve writes:

"We made this album for INFLUENTIALS, and about INFLUENTIALS. The selections — including three I've written especially for this album — sum up, in a musical sense, my feelings about these important people. I'm sure you'll enjoy our tribute to millions of important, active, gregarious guys and gals we call INFLUENTIALS!"

The album includes exciting performances of all-time great hits such as "On the Sunny Side of the Street," "When You're Smiling," and ten other wonderful tunes. A top combo accompanies Steve, with arrangements by one of the country's top orchestrators — Neil Hefti.

INFLUENTIALS, by the way, are available through The Saturday Evening Post. POST-INFLUENTIALS set the tune by talking about, recommending things they read in the Post to millions of others — sweet music to any advertiser's ear. Their influence works fastest because it moves sideways on every spending level — teen-ager tells teen-ager, hi-fier tells hi-fier.

RECORD SALES OPPORTUNITIES—your ad page and POST-INFLUENTIALS make beautiful music together, with more than 29,000,000 *proved* reader contacts per issue. *(Based on the Ad Page Exposure Study by Alfred Politz.)*

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Sell the POST INFLUENTIALS – they tell the others!

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George Feyer's

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record debut-

"SOUTH PACIFIC"

and "OKLAHOMA!"

LPM-1731

A NATURAL

by a piano sensation!

GEORGE FEYER TAKES YOU TO RODGERS & HAMMERSTEIN'S SOUTH PACIFIC & OKLAHOMA!

RCA VICTOR

RECORDED IN NEW ORTHOPHONIC SOUND

WATCH FOR THESE NBC-TV SHOWS, IN COLOR AND BLACK-AND-WHITE: THE BOB CROSBY SHOW, THE INVESTIGATOR, TIC TAC DOUGH, AND THE PRICE IS RIGHT. THEY'RE ALL SPONSORED BY...

RCA VICTOR

Cue Arrangers As Co-Composers Via Change in Statute

Eddy Manson, recently reelected prexy of the American Society of Music Arrangers, is pushing for a change in the Copyright Act which would give the arranger a co-composer's share in a song.

Under present Copyright Act, arrangements are not recognized as independent works. Manson stated that an arranger "receives neither recognition nor compensation, let alone royalties, for his creativeness, being paid merely for his labor and time, as any workman would. We hope to change this."

Manson pointed out that there was a need for more writing in the educational field. He pointed out that 80% of all sheet music now being sold is educational material and the field is growing each year. "Since rock 'n' roll has eliminated the need for creative writing in the pop field (you can't give a good song, or arrangement of one, away), arrangers are turning an interested eye toward the educational market which professionals had ignored for so long," Manson said.

MILLS
HAS THE HITS!
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Arlene Fontana — Paris
SCARLET RIBBONS
The Kingston Trio — Capitol
THE SHEIK OF ARABY
Lou Monte — RCA-Victor
"WHEN YOU'RE SMILING"
(THE WHOLE WORLD SMILES WITH YOU)
STEVE ALLEN BARRY MARTIN
Coral Liberty
LOUIS ARMSTRONG
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MILLS MUSIC, INC.

HEY!
EULA

Accordionist Dance and Diner Music
at N. Y. vacation resort for summer. Solo and community songs. Room and meals furnished. State qualifications. Write JIM Maplecrest, N. Y.

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	SHEB WOOLEY (MGM)	Purple People Eater†
2	1	EVERLY BROS. (Cadence)	All I Have To Do Is Dream†
3	9	BOBBY FREEMAN (Josie)	Do You Wanna Dance†
4	4	DEAN MARTIN (Capitol)	Return To Me*
5	5	JIMMIE RODGERS (Roulette)	Secretly*
6	10	COASTERS (ATCO)	Yakety Yak†
7	3	DAVID SEVILLE (Liberty)	Witch Doctor*
8	7	FOUR PREPS (Capitol)	Big Man†
9	6	PLATTERS (Mercury)	Twilight Time†
10		JAN & ARNIE (Arwin)	Jennie Lee†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†PURPLE PEOPLE EATER	Cordial
2	1	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
3	4	*RETURN TO ME	Southern
4	3	*WITCH DOCTOR	Monarch
5	5	†TWILIGHT TIME	Porgie
6		†DO YOU WANNA DANCE	Clockus
7	8	*SECRETLY	Planetary
8	9	†BIG MAN	Beechwood
9		†YAKETY YAK	Tiger
10	10	†SUGAR MOON	Gallatin

(*ASCAP †BMI F-Films)

Proceed Cautiously

Continued from page 43

auto races, etc. On straight musical disks, Lieberson wondered if the "separation of sound," which stereo offers, is the most pleasant way of listening. "We're now in an area of taste," he says, "and we won't know its effect until it's exposed to the public."

Although Columbia is introducing a stereophonic phono line this month (see separate story) and has geared itself for stereo disk releases, he doesn't foresee the obsolescence of the monaural LP and he can't predict the sales potential of the stereo disk in its first year.

"Stereo will probably account for a small percentage of the total disk industry sales volume this year," he says. He bases this figuring on the fact that there are now an estimated 27,000,000 phonographs in the U. S. which bring in a $375,000,000 disk sales volume. If phono-purchasing remains at 5,000,000 new units a year, and the new units bought are all stereo, it still will only make a small dent in the total disk sale picture.

Lieberson's linking of stereo and the Civil War didn't surprise tradesters since he's done okay by the CW on disks. His platter productions of "The Confederacy" and "The Union" attracted lots of attention.

Record Game

Continued from page 47

stated, "Ever since the introduction of the LP, the record manufacturers have been improving records from a scientific aspect only. The big interest has been in getting a better and better sound. We believe that CoStar provides a development in the material itself. It advances the use of the phonograph to a new stage of home entertainment." Joe Kolsky, Roulette's exec veepee, stated, "For the first time a record buyer becomes not just a listener, but is able to participate on the record and be part of it all."

The line was introduced at a cocktailery at the Roundtable, jazzery on New York's eastside. Basil Rathbone demonstrated the game acting opposite himself on "The Brothers Karamazov" package and Jack E. Leonard played opposite the Tallulah Bankhead set.

CONNECTICUT CURTAILS SUMMER POP PAIRS

Bridgeport, June 17.

Connecticut Symphony's summer pops series, this year reduced to three dates, preems July 11 with Elizabeth Schwarzkopf-Wilfrid Pelletier combo, followed by Herb Shriner - Gustave Haenschen July 25 and Rise Stevens-Evan Whallon Aug. 8.

Walter Kiernan, the NBC interlocutor, will be emcee for the three concerts.

AGAC

Continued from page 43

heartened by the fact that the key publisher in the music biz had agreed to negotiate. Herbert Marks, head of E. B. Marks Music, a major Broadcast Music Inc. affiliate, also has indicated that he's willing to discuss a new pact with AGAC, although his firm had not been using the old agreement.

A spokesman for the bulk of the major firms, however, stated that he still had no intention of sitting down with the songwriters without something concrete to discuss. He said, "We'd have looked like saps if we had gone to the last meeting when only a handful of small companies showed up." The attitude of this segment of the publishing industry is that it doesn't need the AGAC contract to operate since few of the current hits are written by AGAC writers anyway.

AGAC execs, meantime, headed for the Coast this week for a membership meeting in Hollywood to be followed by powwows with the Coast publishers. A second round of talks with the publishers in N. Y. are slated for next week.

Col's Phonos

Continued from page 43

phono can be retailed for $125. The full sterео sets begin at $299.95.

According to Goddard Lieberson, Col prexy, "adaptability" will keynote the phono push. He stated that no new Col phonograph need ever be obsolete and that with slight adjustments, the 1957 models are immediately adaptable to stereo. Lieberson also pointed out that even Col's "360" model is adaptable to stereo with the conversion kit. He also stressed that no record need be obsolete either because the monaural records will only be enhanced by stereo reproduction.

Among the features in the stereo line is the company-designed "CD" (Constant Displacement) Stereophonic Cartridge and Balanced Listening Control. The cartridge allows a minimum of record groove-to-needle stress and permits truer tracking of the needle in the grooves of the record. The Balanced Listening Control permits stereo listening from any point in a room. The two speaker-amplifier systems of the set are balanced with a single control which can change the direction of the stereo sound.

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HARPER
LAZY TRAIN
AND
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IT'S MORE POWER TO AGVA

AGVA On A Mex Hayride?

Whatever the end result of the internecine strife within AGVA, there was a never-never land perspective on the selection of Mexico City as the site of this year's convention. The holiday spirit that allegedly pervaded the American Guild of Variety Artists on the one hand, and the charge that the union is a "one-man rule" operation, placed a curious spotlight on one unassailable viewpoint—the remoteness of the 1958 convention city.

Lush environs and exotic or seasonably appealing locales are not foreign to labor conventions. But, usually, these frills attend rich unions. The variety talent business is one of the least prosperous segments of show business and any geographically remote site perforce must invite captiousness, from the economic viewpoint, of the rank-and-filers. In like manner, any extensive expenditure from the union exchequer for the incumbent officers, directors and delegates is subject to the same sharp review.

It lays AGVA open to more of the same charges which have keynoted the present union administration. The right of ballot, thereafter, is the AGVA membership's best insurance for correcting any "manana" or other manifestations of so-called "one-man rule."

No Self-Insurance for AGVA; Vote In Mexico to Accept Outside Bid

Mexico City, June 16.

The American Guild of Variety Artists' Welfare Trust Fund has postponed the step of going self-insured. The AGVA convention held at ANDA headquarters here voted to accept sealed bids for continuation of the accident insurance policy now being underwritten by Lloyds of London.

This move is a reversal of the stance previously taken when the union felt that it could create a greater reserve if the union carried its own insurance and took out disaster insurance with an outside carrier, so that in the event of multiple deaths, the Welfare Trust Fund wouldn't be exhausted.

It is known that the majority of the employer trustees didn't favor this plan and had sought to continue with Lloyds of London. Some of the trustees had been in favor of renewing with the British concern last year when the company was willing to accept a lower premium. One of the employer trustees had stated that the savings with continuation of the policy with Lloyds might have amounted to approximately $60,000 annually. It had been charged that AGVA hurt the Trust Fund Treasury to that extent by failure to renew. An actuarial study that had been ordered by AGVA had turned in a report that the union, with disaster insurance carried on the side, might be able to go it alone on the insurance. However, the union decided that the Fund should retain the insurance, but will look for a better deal than the one now carried.

Originally, the Fund paid 40c for the one-night insurance, and $2.40 for the weekly insurance. The price to employers had been standardized to $1 for one-night accident insurance, which paid the actor $7,500 in the event of accidental death while going to and from a job, or upon accidental death during an engagement. Weekly price to employers is $2.50.

George A. Hamid, one of the mid-June show at this spot.

trustees for employers, who is now chairman of the Fund, made a report to the convention on the status of the Fund and submitted to a question and answer period afterward. Much of the questioning hinged on reasons for the failure of the board of trustees to replace attorneys Silverstone & Rosenthal with AGVA attorney Harold Berg. Jackie Bright, AGVA's national administrator, following a lengthy session of questioning, finally gave what is said to be the definitive reason for the desire to shift attorneys. He explained that he has nothing but admiration for Silverstone & Rosenthal, but it would be better to have an attorney sit in who knows the affairs of AGVA. Hamid then told the gathering that in that case, they would welcome Berg if he wanted to sit in at Fund meetings.

TEL AVIV ROAD CO. OF PARIS' OLYMPIA

Tel Aviv, June 9.

Bruno Coquatrix, operator of the Olympia Theatre, Paris, has branched out as an Israeli impresario with his takeover of the summer garden of the Zionist Organization of America Centre, which has been relabeled Le Nouvel Olympia. He's partnered in this venture with local showman Giora Godik. Peters Sisters head the bill, having the entire second act to themselves.

Initial bill comprises acrobats Warren, Devine & Sparks, singer Jocelyne Joyce, posing act Les Olympiads, singer Jacques Pils, dances Madeleine & Geza Rakoff, and the Theatre Club Quartet who do parodies. Shoshana Shani femmcee.

The Peters, making their first visit to Israel, will head the new

AGVA Buys Site Upstate for Home

Mexico City, June 17.

The American Guild of Variety Artists may hold its 1959 confab in its own home next year, with Washington as an alternate site. The union in its convention at the AGVA headquarters in Mexico City told the delegates that it had purchased a property in Sullivan County, N. Y., which will be renamed the AGVA Country Club and Recreation Centre where members and executives and families will be able to spend vacations. Purchase price of the property was reported as $55,000. National Board member Irving Grossman is slated to be paid head of this home.

Union has long been talking of establishing a home for the aged and this may be an initial step.

The Washington site may be selected as an alternate one if the AGVA property isn't ready, or should the union feel a need for fraternizing with political and labor figures who abound in the nation's capital.

The property is said to have been purchased at a tax sale. Although the purchase price is $55,000, a union spokesman declared that about $100,000 insurance was carried on the buildings.

Jackie Cooper's Cafe Bow

The Roundtable, N. Y., is continuing on a name kick when offbeat jazzsters become available. Latest to be booked into the eastside room is Jackie Cooper who goes into that spot for one week starting June 23. Long a drummer, this will be his first nitery engagement. Spot recently ran a one-weeker with Steve Allen.

While at the Roundtable, Cooper will record an album for Roulette.

ADMINISTRATION WINS IN MEXICO

By JOE COHEN

Mexico City, June 17.

The national convention of the American Guild of Variety Artists, held at the headquarters of the Asociacion Nacional de Actores here, ended Thursday (12) night, a day later than originally scheduled, with the administration forces ahead of its opposition by miles. Not only were resolutions seeking to decentralize the power of the national office in New York voted down or held to be unconstitutional, but the administration got itself a few more powers in the process.

Taking the viewpoint not to permit unqualified employees to remain on the payroll, national administrative secretary Jackie Bright was given a carte blanche to fire any branch employee for a three-month period after the convention just completed.

The breach between the administration and the membership was further widened when every effort to eliminate national voting was downed, with little comment, on the ground that is was unconstitutional. Further efforts to provide local determination by giving branches some degree of power in formulating national policy were voted down. For example, one of the important motions designed at least to give branches delegates who are attuned to local situations was voted down.

One of the resolutions that came in from Cincinnati asked adoption of a measure forbidding a member to be elected as a delegate to the convention unless he had attended at least two branch meetings during the year. The measure was decreed as unconstitutional, but it was pointed out that such a bylaw could be adopted. However, the resolution was voted down. This measure had several purposes, one of which was to insure that the branch needs would get a fair shake in national councils. The other was to prevent completely absentee representation. Some delegates are nominated by petition from the national office, and because of the national voting involved, whereby any AGVAite can vote for delegates from all cities, there can be members who haven't been near their home base for

(Continued on page 52)

Scrap AGVA Rule On Presidency; No 1-Year 'Audition'

Mexico City, June 17.

The American Guild of Variety Artists at its convention here last week rescinded a rule made last year which forbade members to be nominated for president unless an apprenticeship of one year on the national board had been served. Repeal of this rule opened the way for nominations of George Jessel and Leo Carrillo. Others who were nominated include a board member from New York, Cy Reeves, and Penny Singleton, acting president.

The resolution to repeal the one-year rule was introduced by N.Y. delegate Bob Marshall who had opposed the administration on many matters. He took the stance that the rule was unconstitutional. Motion was passed unanimously.

The repeal of this rule had been a focal point in enlarging the list of nominees to include "celebs." This recalls the era when the union elected non-functioning presidents, with Bob Hope and Joe E. Lewis among them.

The convention was right before the point when nominations for that office were to be closed when one of the New York delegates threw Miss Singleton's name into

(Continued on page 52)

AGVA Board's Brickbats & Bouquets: Charges Vs. Valentine; Clip Wings Of Jones; Slam 'Variety'; 20G in Pay Rises

Mexico City, June 17.

The national board of the American Guild of Variety Artists, which met at the ANDA quarters here following the annual convention last week, took steps to reward friends and punish enemies of the administration.

The administration preferred charges against delegate Paul Valentine, put machinery in motion against former eastern regional director Dick Jones holding an elective office for at least two years, and set up about $20,000 in pay raises, mostly to members of the national office.

The most dramatic presentation featured the charges against Valentine. National administrative secretary Jackie Bright, in preferring charges of "conduct unbecoming a member," cited articles in VARIETY issues of May 21, Feb. 7 and June 11. He then went into a tirade against this publication and asked the board to boycott it. Counsel Harold Berg asked that the attack be stricken from the record although declaring that the use of the word "boycott" was in itself legal.

The Jones matter was taken up at the outset of the meeting. He has been fighting the present administration on the ground that he was never given a fair hearing by them. He received $20,000 in a libel award settlement against Bright personally, but union picked up the tab. A general motion passed two years ago would apply to Jones and keep him out of office for at least two years after reinstatement.

Raises included a $25 hike for Sick & Relief Fund director Margie Coate, who will now get $250 per week. It was argued that with the increase of money in that fund, the raise doesn't cost the union anything. Other financial matters included hiking the national board's per diem while in session from $15 to $25.

Reports also showed that the national office expenses for the last quarter ran to more than $67,000, an increase of some $15,000 over last year. Several attacks were made on the figures presented in a report delivered by comptroller Rex Weber. One representative accused him of being off by $6,000 on one item, and another delegate charged him with trying to get information on him illegally.

The board also voted to classify cruises in two groups, one of which would be $125 for "A" junkets and $75 for "B" classifications. Tips, room, board and passage would be included in both.

Who's a 'Liar'?

Mexico City, June 17.

Just what kind of information was being fed to members and delegates of the American Guild of Variety Artists at its convention here last week can be determined by the dramatic announcement on the floor last Wednesday (11) stating that a VARIETY rep from New York was in town, and as usual, "writing lies" about AGVA.

VARIETY, it was claimed, had written a "pack of lies" which had appeared allegedly in DAILY VARIETY.

Assertedly, a near-riot took place at the meeting and that police had to be called in to restore order. The delegates were asked if they had seen any riots or any police other than those directing traffic. This, they concluded, was typical of the "lies" VARIETY was printing about AGVA.

Of course, no such story was transmitted from Mexico City inasmuch as nothing like this happened at this unusually quiet convention.

Rockwell's Death Cues GAC Shifts

General Artists Corp. has undergone a minor reshuffling of executives. Death of the agency's founder, Thomas G. Rockwell, two weeks ago, brought about the change which was designed to streamline the setup and to provide more consultation power at the top.

The major move was the elevation of Milton Krasny, in charge of GAC-TV, to executive veepee of the agency, directly under president Larry Kanaga. Art Weems moved over to GAC-TV prexy, and Harry Anger was made manager of GAC-TV.

Buddy Howe was promoted to the presidency of the General Artists Bureau, which is the act division of the agency. He had been a v.p. in that department under the old setup. Pat Lombard was named in charge of the Chicago office; Henry Miller will head the Coast office and Leonard Romm is in charge of the Florida office. GAC-International is headed by Tom Martin with Eddie Elkort on the veepee slate. There is no change in GAC-Hamid, still topped by George A. Hamid.

$50,000 Fire Closes El Morocco, Montreal

Montreal, June 17.

A fire and explosion in the kitchen of El Morocco at 3 A.M. yesterday (Mon.) gutted the main room, forcing the club to close for at least a month. Damage was estimated at nearly $50,000. Fire followed the closing of Johnny Mathis, biggest for the spot in months, and nixed plans for an Oriental girl show which had been slated for the summer starting next Monday.

Boniface Peter Van De North may open the front lounge shortly, but remainder will need complete refurnishng.

Shirley Bassey in Hosp

London, June 17.

Shirley Bassey, dynamic colored singer, has had to quit the summer show at Blackpool for which she was due to start rehearsals yesterday (Mon.).

Miss Bassey is hospitalized in Birmingham after a recent operation for peritonitis.

RED BUTTONS BOOKED AT STEEL PIER JULY 4

Atlantic City, June 17.

Red Buttons will star in a show at George A. Hamid's Steel Pier over the July 4 weekend. This will be Buttons' first appearance in the resort. On the pier that weekend also will be the Tommy Dorsey orch under Warren Covington's direction.

Pier started daily operation last Friday (13) and this week is offering Dicky Doo & The Don'ts and singer Alan Copeland in vaudeville with Danny & The Juniors costarring with Connie Francis coming in June 21. Ray Eberle's orch is playing in the Marine Ballroom with Johnny Long due in June 20.

Swan Room Drops Acts

New Orleans, June 17.

Swan Room, swank night spot of the Hotel Monteleone, has dropped its floorshows for the summer and will operate as a dine and dance rendezvous until September.

House band of seven men also has been dropped for a four-piece Latin combo fronted by Ada Cavallo.

Kuda Bux will do a one-man show at Town Hall, N.Y., June 28.

More Power to AGVA

Continued from page 51

years since performing in variety field frequently calls for a lot of travel.

Nil Opposition

Another interesting facet of the Mexico City convention was the complete separation of some delegates from the wishes of their constituents. There was very little opposition on any issue. Even delegates from branches which presented certain resolutions as desired by members back home, failed to put up any opposition. One of the motions turned down with little registered opposition was one in which it was complained that many members found it difficult to pay dues semi-annually, and there would be less hardship if annual $36 dues were paid quarterly. However, the administration pointed out that such a change would cost a lot of money.

There was one resolution from Chicago which called for a membership committee to study hotels in that town to determine the number of AGVA acts that can be used on club dates. The plan was patterned along the lines of the musicians local of that city, which has a schedule of the number of tooters any hotel room or catering hall must employ. Necessity of this measure is said to have come about because some organizations which would normally buy one-man or small shows find it impractical to do so because they would have to hire a stipulated number of musicians.

One member of the Chi delegation, Anne O'Connor, put up an impassioned plea for its adoption, but the measure was voted down after Bright pointed out that such a regulation would imperil relations with the American Federation of Musicians and particularly James C. Petrillo, who still heads the Chi local despite his recent resignation from the national presidency. Bright, however, promised that he would discuss the matter with Petrillo some time in the future.

Vote Down Higher Benefits

All resolutions to liberalize death benefits were voted down because, according to Margie Coate, director of the sick and relief and death benefit funds, increased payments would jeopardize the status of the treasury. There were pitches to increase the death benefit from $500 to $1,000. Efforts to liberalize the union's hospital plan making members eligible for free hospitalization in less than five years also were turned down for the same reason.

Miss Coate reported that the fund, which now stands at nearly $250,000, had since its inception dispensed $254,000 for sick and relief and $170,000 in death benefits. An effort to permit distribution of sick and relief money by branch offices was turned down upon the plea of Miss Coate that the national office is better qualified and equipped to handle such matters.

One of the actions of the convention demonstrated the complete hold by Bright on the entire confab. One resolution recommended that the per-diem pay of branch board members attending local meets be increased from $2 to $5. Bright, upon presentation of the motion, made a plea for the increase, citing the sacrifices of the board members in devoting so much time to the union and that even the $5 would not provide sufficient compensation for their efforts. However, later in the meeting, Bright, who gets $26,000 annually, told the convention that the treasury couldn't stand such a drain on its resources and urged that the per-diem be kept at its present level. As a result, the previous motion was rescinded.

The convention also had to listen to some unpleasant reading. As part of its deal with Dick Jones, former eastern regional director who settled a libel suit against Jackie Bright for $20,000 for which the union paid, a five-page letter was read by acting chairman Joe Campo, union's first vice-president. It comprised an attack upon some aspects of union operation, particularly Bright, and asked for the return of his life membership which had been rescinded by the union. The petition was denied.

AGVA Assets: $1,250,000

Bright reported that the union now has assets of about $1,250,000, having grown during his administration from a near bankrupt status.

One of the actions of the convention was the creation of a committee to study employment and means of creating more work for actors. In this respect there was one minor squabble, on the effectiveness of the monthly AGVA auditions for acts. Bright said these were instrumental in creating 75 jobs. N. Y. delegate Sid DeMay questioned this, stating these acts would have gotten work anyway.

This year's convention was comparatively quiet. Bulk of the delegates just handed the administration anything it wanted. The opposition was confined mainly to N. Y. delegates Russell Swann and Bob Marshall, along with Miss O'Connor of Chicago.

There was one outsider at the convention, a representative of the Variety Artists Federation, the British counterpart of AGVA. A reciprocal deal permitting members of each union to work in each others' jurisdiction is likely to be set up. Such an agreement now exists with the Mexican ANDA.

The powwow, which adjourned Thursday night, was followed by the meeting of the AGVA national board, which went into sessions on Friday for a three-day confab which wound up Sunday (15).

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'Ice Follies' 138G in Heat

Seattle, June 17.

Shipstads & Johnson's "Ice Follies" did slightly better than last year, with $138,000 during 11-day engagement at Civic Auditorium at $3.50 top. This was swell b.o., but hot weather hurt, especially on two Sundays.

Frank Hixon, impresario, thought the take would be about $40,000 better if show were here during April.

Vaude, Cafe Dates

New York

Will Mastin Trio starring **Sammy Davis Jr.** going into the Copcabana Nov. 19 . . . **Sophie Tucker** to do a one-nighter at the Concord Hotel, Kiamesha Lake, N. Y., July 5, and also to work the Latin Casino, Philly, in October . . . **Edith Solomons** has resigned from the Cass Franklin Agency . . . **Marge Cameron** tapped for the Glen Casino, Williamsville, N. Y., Aug. 4 . . . **Ray Bolger** going into Cal Neva Lodge, Lake Tahoe, July 28 . . . **Lilo** planed in from Paris and left N. Y. immediately for a preem at the Sands Hotel, Las Vegas, tomorrow (Thurs.) . . . **Dean Sheldon** started at In Boboli, last night (Tues.) as did **Mary Tremain** at the Viennese Lantern.

Hollywood

Dave Danolds, manager of the New Mission Inn in Riverside, is launching an entertainment policy for the hotel beginning Friday (20). Danolds has signed **Los Sinpaticos**, a Latin-American quintet which features violinist **Alfonso Arias** and singer **Ben Cruz** . . . **Barbary Coast Boys** are making their sixth return engagement as co-headliners of the Silver Slipper Show in Las Vegas . . . **George Moro**, director of Moro-Landis Productions, will choreograph and stage the shows for Bimbo's 365 Club in Frisco . . . **Tommy Sands** will play the Mesker Memorial Amphitheatre in Evansville, Ind., June 28-29 . . . **George Englund** staged **Eddie Fisher's** act which bows in today (Wed.) at the Tropicana in Las Vegas.

Chicago

Tim Kirby set for the Mpls. Radisson starting June 19 and **Roger Williams** booked for the same city's "Music Under the Stars" show Aug. 15 . . . **Franz Benteler & Jan Norris**, current at the Blackstone here, move to the Duluth Hotel June 30 and return to Chi Sept. 14 . . . Comic **Paul Gray** has a two-weeker kicking off Sept. 12 at Cincy's Beverly Country Club . . . **Axidentals** open June 23 at Mister Kelly's.

Allen & De Wood into Eddy's in K. C. Oct. 3. **Harvey Stone** and **Jerry Vale** are due there Oct. 31 for a pair . . . Black Orchid has **Billy Daniels** coming June 24. **Miyoshi Umeki**, the "Sayonara" girl, pacted for an Aug. 21 opening, and **Jonathan Winters** returns Sept. 27 . . . **Norton & Patricia** set for the Dallas Adolphus Sept. 8. **Billy Albert & Audrey Sisters**, plus **Lou Nelson**, arrive Oct. 11 . . . Houston Shamrock has **Johnny Puleo's Harmonica Gang** starting Oct. 16, **Myron Cohen** Oct. 30, and **Roberta Sherwood** Nov. 27 . . . **Billy De Wolfe** into the Empire Room here Sept. 4.

Dallas

Statler-Hilton's Empire Room lineup includes **Wally Brown, Johnny Conrad Dancers** and **Paul Neighbors** orch, June 26-July 9; **Vicki Benet**, July 10-23; **Betty O'Neill**, July 24-Aug. 6; **Bobby Van**, Aug. 7-20; **Nino Nanni**, Aug. 21-Sept. 3; **Dolores Hawkins**, Sept. 18-Oct. 1, and **Myron Cohen**, Oct. 16-29 . . . **Abbey Albert** trio, with singer **Jill Allen**, into the private Cipango Club for the summer . . . **Don Neely**, 88'er, teamed with singer **Carol Farr** and the new duo opened Monday (16) at the Variety Club . . . **Leo Ross**, singing pianist, moves into the Village Club this week after six months at Pastory's. . . . Colony Club's new bill includes exotic dancers **Dixie Evans, Cindy Embers, Kim August**, comic emcee **Tiny Grant** and **Joe Garcia's** trio . . . **Bill Hart**, comic emcee and ventro, returns June 20 for another long stay at suburban Theatre Lounge, where **Freddie Cohen's** trio starts its eighth consecutive year this week . . . Singing 88'er **Mark Carroll** into Luigi's . . . Adolphus Hotel's Century Room has **Judy Scott** and **Bud & Cece Robinson** due June 19-28, then shutters for refurbishing. **Don Cornell** reopens the pinshery Aug. 22 with **Joe Reichman's** orch holding over.

Inside Stuff—Vaude

The Stardust Hotel, Las Vegas, is going all out to give the inn's opening on July 2 a bigtime aura. Press will be flown out from New York and the Coast on July 1. There will be press parties in New York and in Chicago in addition. Hotel, opening with the show from Le Lido, Paris, will fly in the cast, landing in N.Y. June 20. There will be a luncheon and press reception that day at Sky Gardens of the St. Moritz Hotel, and troupe will then plane out to Chi for a press luncheon there. Leo Pillot will handle exploitation from New York with Dave Workman doing photos, while Gene Murphy, Desert Inn pressagent, will head the overall press detail.

Carol Channing proved a b. o. windfall in her nine-night Empire Room stand at the Statler-Hilton, Dallas June 2-11. Though the covers, 3,052, fell short of record-holder Jose Greco's 3,276 for the comparative nine nights, Miss Channing drew the food and wine spenders and the total take shaded Greco's nine-night comparison. Still, Miss Channing wound up as runner-up attendance record-holder in her short stand (due to illness), with Greco, in full two-frame stints, setting the pace yearly since the plush room opened in January, 1956.

There's been a rash of cafe, etc., cancellations of late. In addition to Jerry Lee Lewis from Cafe de Paris, N. Y. (see separate story), Marie McDonald, slated to open at the Statler Hilton, Dallas, last Thursday (12), checked out to work on a film with Jerry Lewis. Al Hibbler, who was inked for a fortnighter at the Cave, Vancouver, June 30, similarly begged off. Vancouver got another cancellation when Maurice Chevalier cancelled a June 20 one-nighter.

Demand of the AGVA in Hollywood that Judy Garland put up an appearance bond recalls that three years ago J. J. Isaacson, Majordomo of Ak-Sar-Ben in Omaha, told the Auditorium Arena Managers Assn. they should insist on such bonds from all name performers, Isaacson pointed out that several artists had cancelled out on arenas, forcing considerable loss in advertising as well as disappointing prospective customers. Earlier this year Isaacson was submitted Miss Garland for a show and he insisted upon an appearance bond. Agency scoffed at such an idea and said they even refused to query Miss Garland about it.

Nitery comedian Bert Stone changed his name but not his act, according to a N.Y. Daily Mirror story, and when his 27-year-old blonde wife Cecelia "read a rave in VARIETY about a new comic named Peter Wood, who had opened at the Sherman Hotel, Chicago, there was something about the act that rang a bell." Both turned out to be one and the same. Stone (Wood) was brought back to New York jurisdiction for alimony-jumping.

Since the Hotel Sherman's College Inn hasn't played acts for eight years, separate and apart from this paper's disinclination toward any "rave" reviews, the Chicago office of VARIETY was enlisted to report: "The 'rave review' (or any other kind) on Bert Stone-Peter Wood existed only in the mind of the N.Y. dailies. Stone and Wood are one and the same. His agent, Eddie Baetzel (Associated Booking Corp.), brought him in from San Francisco and he's done only club dates here. He has played no Chi nitery, hence there was no review. Perhaps Stone (Wood) played club dates at the Sherman, but these are never reviewed. Baetzel said the comic's wife showed up with two cops, pinched him on the non-support rap, and hustled him back to N.Y."

Bernie Lang, personal manager of Johnnie Ray for many years, has signed his second client, Julius LaRosa. Latter has been without a personal manager since his split with Frank Barone. It's Lang's first new client in many years, Ray having been Lang's only performer since they made the association before Ray hit the big money. General Artists Corp. will continue to book both singers.

Scrap 1-Yr. Rule

Continued from page 51

nomination. For a while it looked like there would be no second, until another New York member took that step. None from the Los Angeles delegation, with whom she had been popular until this confab started, nominated or seconded her.

Miss Singleton became a controversial figure at this convention at the outset when she sent a letter to the delegates saying that she would not take the chair of this powwow until her status was clarified in a constitutional manner. Miss Singleton stated that the executive committee which accepted the resignation of her predecessor did not constitute a quorum. She castigated national administrative secretary Jackie Bright for not ordering a referendum of the national board to make her ascension to the office valid, and told the meeting that she could not stand by while the dignity of the office of president is "clouded and confused by maneuvers and evasions."

The delegates immediately denounced Miss Singleton for her stand and passed a resolution rebuking her. Miss Singleton and Georgie Price, incidentally, were the only names to serve in that office who took the duties of the office seriously and attended sessions. Bob Hope, for example, never attended a meeting, but it nevertheless didn't prevent him from becoming a defendant when AGVA was sued on several occasions.

The list of candidates that will ultimately run for the office is expected to be smaller than the present list. All nominees will have to be polled as to whether they will accept.

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Social Director - Piano Player

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For Summer Resort

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The Amazing Stars of "WHAT'S ON YOUR MIND"

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AGVA Convention Sidelights

Mexico City, June 17.

Asociacion Nacional de Actores, the Mexican Actors union, hosted the powwow of the American Guild of Variety Artists which was held in the Jorge Negrete Theatre located in the ANDA headquarters. Not only did the officers of the Mexican union provide an honor guard for the visiting performers but sent around a native show and provided a buffet for them on Wednesday (11). AGVA reciprocated with a show at the Plaza Vista Hermosa Hotel, where the delegates were domiciled.

One of the most passionately fought subjects of the convention was the issue of elimination of national voting. Although the bulk of the members and delegates seem to be fighting for direct branch voting, the battle had to be postponed because of the method of attack, which the administration claimed was unconstitutional. It was the only major issue that caused the presiding chairman of the convention, Joe Campo, to relinquish the chair and deliver a speech urging a return to selection of delegates and officers on a local level.

One of the resolutions hitting the floor would have made it legal for an act to engage in booking. The resolution pointed out that inasmuch as musicians, with proper qualifications, may get a club date producers' certificate, this right is denied performers who would want to augment their income by turning producer or booker. Action was said by the administration to be illegal.

Of course, such action might help the cause of Harry Baker, who had been elected as a delegate but was unseated on charges that he had illegally engaged in booking practices. Diana Goldberg went in his stead. Her seating had been protested, but was voted down.

The Mexico City confab was distinguished by the unusually high number of family groups. Man and wife teams at the confab included Sid DeMay & Sally Moore, a comedy dance pair, and Monica Boyar and Lee Tully. There were also the Duncan Sisters, the famed Topsy & Eva twain. Delegate Diana Goldberg was accompanied by her husband, Irving Grossman, who is not a delegate but a member of the national board which met following the convention. Their son was also along with them.

A powerful protest against national voting was registered by the Minneapolis branch, which sent a letter to the convention stating that the elected representative, Paul Burke, was not a rep of the branch but that candidates Sophie Parker and Bud Jacobson, who lost to Burke in the voting, were: Don George of Seattle, therefore, stated that these names should be put into nomination as a courtesy to members in that city. Burke was also nominated from the floor.

The seven-day week for variety acts seems doomed in a few years. Resolutions to put in a six-day week for acts were advanced, but because of some outstanding contracts, passage was deferred until such time as the six-day week could be installed for the entire industry.

One of the measures adopted calls for at least two emcees in instances where continuous shows run for great lengths. Resolution is likely to be put into effect as soon as present contracts expire.

Until new elections take place, AGVA will be without four authorized delegates. Chicago is minus two because of expiration of terms. Minneapolis and Honolulu are still to elect their reps.

The resolution passed recently in Boston, asking the convention to bring the matter of the union's paying $20,000 on Jackie Bright's behalf in settlement of a libel suit against the national administrative secretary, was harried to death by technicalities. Charlie Brett, of the Boston delegation, wanted this to come to the floor once-and-for-all.

Labeled the Morgan resolution, because it was proposed by Ralph Morgan of that city, the matter, it was held, couldn't come to the floor because it had been improperly presented, was not signed by the Boston local, and the elected delegates, Brett and Billy Kelly, were not personally instructed to bring it to the floor. The matter was dropped.

Intent of the Hub motion was to get the convention to bring the Bright settlement to the attention of the McClellan Senate Committee on Improper Practices in the Labor and Management Field.

Jerry Lewis 63G In K.C. Al Fresco

Kansas City, June 17.

The Starlight Theatre opened the outdoor season of musicals in Swope Park in strong fashion as the Jerry Lewis variety unit last week grossed $63,000, up among the better weeks of the theatre. Lewis showed patrons some surprisingly good dancing along with his comedy and singing, but unfortunately used questionable material early part of the week. This brought pannings from both press and public, but evidently strength of the star name weathered the opposition.

The bill was well rounded with the Amin Bros. (2), Mr. Ballantine, the Novelites (3), Augie & Margo, and Eileen Barton.

After the opening show Lewis dug into his own pocket for $2,500 with which a runway was built across the orch pit in an effort to get "closer" to his audience. It was used balance of the week, but was torn down after the final performance Sunday (15).

Paradise Room Shutters; Atlanta Nitery Pioneer A Victim of 'Progress'

Atlanta, June 17.

Curtain rang to end an era Saturday (14) when Henry Grady Hotel's Paradise Room shuttered after 20 years as a night club and switched to an eatery policy.

Paradise was Atlanta's pioneer nitery and a stepping stone for many entertainers. Among those who played it were George Gobel, Mindy Carson, Guy Mitchell, Andy Griffith, Herb Shriner, Gene Austin, Rowan & Martin.

Formerly known as the Spanish Room, PR was the only supper club in country to offer a complete noontime floorshow. At one time room was known for its five-act shows and especially its chorus line. The June Taylor Dancers made an early appearance.

Henry Grady's cocktailery, the Dogwood Room, adjacent to Paradise, will continue in operation spotlighting Jim Scott Duo for music.

Fred Collier, president of Henry Grady Hotel, said PR policy change came as part of constant effort to keep hotel in step with march of progress. Patrons' tastes in entertainment, he said, seem to lean toward the smaller, more intimate night spots, such as Dogwood Room. "Some very elaborate plans, however, are in the making so far as the redecorating and restyling of the Paradise Room are concerned," he said.

Coin Lack Folds L.V.'s Desert Spa; May Reopen Fri.

Las Vegas, June 17.

The Desert Spa, in serious financial difficulty for the past two weeks, finally closed its doors at 10 a.m. Friday (13) when a $13,680 attachment was levied against the resort by the musicians union, Local 369. All the money in the cashier's cage and in the slot machines was seized.

A new show starring stripper Candy Barr was skedded to open on the same day the hotel closed. It was the first production of Jimmy Cavanaugh, who was recently named entertainment director.

Claude Johns, general manager of the Desert Spa, which opened only two months ago, said, "We have decided to close down for a week. During those seven days we will meet with the union and other creditors to try and work out a mutually favorable financial arrangement. If that can be done, our hotel, casino and show will reopen next Friday."

An earlier attempt to close the Spa was momentarily stayed when meat, plumbing and produce creditors agreed to an immediate 25% payment on their bills. However, the musicians union, upon advice from its attorney John Mendoza, rejected the arrangement as "too inadequate."

Cavanaugh has asked the cast members of the new show to stand by in case the hotel is able to reopen June 20. In addition to himself and Miss Barr, they include the Appletons, Sandy Sims, Mac Dennison, Irving Harmon, Vicky Denas, 24 girl dancers, orch leader Buster Hallet, 12 musicians—plus two live camels and their trainer. Charlie Ventura and Freddie Bell's Bellboys were appearing in the lounge.

N.J.'s Sole Burley Bowing This Week in Atl. City

Atlantic City, June 17.

Summer burlesque opens Friday (20) in the uptown Globe on the boardwalk with Virginia Kinn featured. There will be two shows, at 9 and midnight. Burlesque, only one in the state, has been a fixture at the Globe for more than a quarter of a century, and has met with no interference from police here.

With Miss Kinn will appear Mara & Maurice, Maxie Furman, Bennie Moore, Murray Briscoe, Johnny Crawford, Dottie Dean, Debra Dante, Niki Vela, Alan Rene and Tsilaka.

Acts Playing for Scale in Attempt To Help Lou Walters Ride Out Storm; Jerry Lee Lewis' '1-Nighter' Fiasco

A batch of show bizites are pitching in to try to keep the Cafe de Paris in operation. The New York nitery found itself in a bad way following the cancellation of Jerry Lee Lewis, who opened last Tuesday (10) to a derisive audience and was cancelled out after the second show that night at which only a handful appeared. Operator Lou Walters then took ill during the night with what was given out as a mild coronary and exhaustion. Lewis got settlement on the club with amount not disclosed. He was booked in at $9,000.

Acts will play the cafe two shows nightly at AGVA minimums, starting last night (Tues.) with Mimi Benzell. Henny Youngman goes in tonight (Wed.) and Joey Adams & Al Kelly do a one-nighter tomorrow. Lou Holtz will do a stand one night next week, prior to the four-day engagement of Dorothy Lamour. Mickey Rooney comes in starting July 1.

Decision to continue operation during Walters' illness was made Monday (16) afternoon. A stockholders' meeting took place on Saturday and concensus was that continued operation would be attempted if a new bankroll could be obtained. Monday was spent in lining up new backing, and spot resumed operation last night. Monday is the normal closing night for the spot.

The attempt by Walters to open in what was a record-breaking time, from blueprint to preem, is regarded as being partially responsible for the cafe's plight. Opening under such hurried conditions took a deep toll of Walters' personal health as well as his financial resources. No reserve was left to compensate for any bad business.

Another factor was the high price paid for Betty Hutton. It was felt that for her $22,500 she would have to draw two full houses every night during her run. Otherwise the house couldn't come out ahead. Walters declared that on the first week he grossed $70,000. However, he said, "If I had paid her a normal salary, I could have made $10,000. Instead, I lost $10,000."

The Jerry Lee Lewis booking was made by Walters in desperation since he had no draw to follow Miss Hutton. It was reported that Lewis turned out to be boxoffice poison, since an estimated 200 adult reservations cancelled out. There wasn't a sufficient advertising budget in the till to try to lure the youngsters into the spot.

There is still one question mark in the operation, even if all goes well and the spot is able to pull through this precarious period. While all salaries had been paid up to Sunday, the normal end of the week period, there is a possibility that the American Guild of Variety Artists will step in and demand a bond to cover all salaries, which could shutter the spot. As far as is known, there is not now a bond with the union inasmuch as an opening-night deal was made whereby the premiere (May 28) was a benefit for the AGVA Sick & Relief Fund with tickets going up to $50. Just how much the union made out of that isn't known, but the tieup was figured to be in lieu of posting salaries for the cast in advance.

Chi 2-a-Day Still Alive-With Names

Chicago, June 17.

The promoters who originally promised Chicago a return of top-flight two-a-day vaude have pledged anew they're "definitely going to go" next fall. The trio, partnered as Mt. Royal Productions, are just back from the Coast where they canvassed a slew of name acts to topline over a minimum 12-week season, assertedly obtaining firm assurances from four or five of those approached. Names weren't disclosed.

It appears the only uncertainty to a teeoff date is the availability of the Erlanger legit house, which domiciles the hit "Auntie Mame" as of Sept. 2. Erlanger is first choice of the vaudery, which held an option on it for the summer, and latter will wait to see how "Auntie Mame" goes before a final decision on theatres. If the play shapes to an extended run, it's understood an alternate legit showcase will be available for the vaude stands.

Rival promoters Phil Lind and Mickey Goldstein, who blurbed similar plans subsequent to Mt. Royal's initial announcement, haven't been heard from since. Back in mid-April, they had bruited a summer stand.

Bligh A. Dodds, of Gouverneur, N.Y., former president of the New York State Assn. of Agricultural Fairs and the International Assn. of Fairs & Expositions, has been renamed by President Eisenhower as collector of customs with headquarters at Ogdensburg, N. Y.

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CIRO'S, Paris
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Nashville, Tenn.
ASSOCIATED BOOKING CORP.
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VARIETY BILLS

WEEK OF JUNE 18

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 19
Peg Leg Bates
Tuskegee Choir
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli
Ronnie Ronalde
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Alwyn Leckie
NEW ZEALAND
St. James
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome
Jackie Dennis
Don Hooton
Fred Lovelle
Kenny Baker
Baker & Douglas
Kordites
John Barry 7
Lundon & Pam
COVENTRY
Tommy Steele
Kentones
Joe Church
Dennis Spicer
Skylons
Igor Gridneff
Peter Groves 3
3 Martinis
EDINBURGH
Empire
Jimmy Young
E & A Gerard
Penny Nicholls
Russell & Susie
Hackford & Doyle
Taylor & Valerie
Billy Stutt
FINSBURY PARK
Empire
Nitwits
Betty Fox Girls
Morton Fraser's Harmonica Gang
Larry Grayson
Kirk Stevens
Tex McLeod
Kordas
GLASGOW
Empire
Tony Brent
Kathleen & Kemp
Saveen
Johnny Beattie
Sally Barnes
Alexis Tr.
Ian McConachie
Joan Hind
Joan Mann
HANLEY
Royal
Dorothy Squires
Manton Bros.
Jimmy Wheeler
Renee Dymott
Kitty McShane
Peter Cavanagh
Richman & Jackson
LIVERPOOL
Empire
Terry Dene
Edna Savage
McKinnon Sis
Sonny Roy
Roy Rivers
Walthon & Dorraine
Swan & McGhee
LONDON
Palladium
Harry Secombe
Terry-Thomas
Adele Leigh
Eric Sykes
Harry Worth
Hattie Jacques
Johnny Puleo Co.
Latona
Graham & Chadel
Dior Dancers
Rex Morris Co.
Lynette Rae
G. H. Elliott
Hetty King
Dick Henderson
Metropolitan
Metronotes
Carl Barriteau
Freddy Earl
Jean Scott
Charles Ancaster
Tonia & Rafael
Don Black
Jerry Angelo
Lotus & Lila
Susie Lee
Mary Kinson
MANCHESTER
Palace
Sarah Vaughan
Mayfairs
Terry Scott
Roy Castle
Ross Harvey
Falcons
Rondart & Jean
NEWCASTLE
Empire
Winifred Atwell
Juggling Brauns
Don Rennie
Des O'Connor
Elizabeth & Collins
Donald B. Stuart
Peter Quinton
Pinky & Perky
Marcies
PRINCE of WALES
Sabrina
Dickie Henderson
3 Monarchs
Maggy Sarragne
SHEFFIELD
Empire
Peaches Page
Winters & Fielding
Paul King
Eno & Gray
Duncan Sis
Alan James
Glyn Thomas 3
SUNDERLAND
Empire
Colin Grainger
McAndrews & Mills
Bobby Thompson
Hal Roach
Musical Elliotts
Georgette
Les Brazilianos

Cabaret Bills

NEW YORK CITY

Blue Angel
Dorothy Loudon
Orson Bean
Randy Sparks
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Igor & H.
Joey Ross
Three Flames
Jimmie Daniels
Cafe De Paris
Sherry Britton
Szonys
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Margarita Lecuona
Babalu Trio
Trio Rivera
Zara
Ray Tico
Ralph Font Orc
Panchito Orc
Copacabana
Ella Fitzgerald
Jimmy Nelson
Hoctor & Byrd
The Pagets
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabol
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Seven Ashtons
Bob De Voye
Dick Roman
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Ruth Wallis
Ish Ugardi Orc
Old Romanian
Alan Dale
Patsy Shaw
Bob Brooks
Mac Pollack Orc
McKenna Line
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Bennett
Tun Tun
Step Bros.
Buster Burnell Dancers
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Rosina Pagan
Mary Tremain
Ernest Schoen Orc
Paul Mann
Village Barn
Julie Daye
Flash Mason
Zeb Carver
Karen Thorsell
Marty Sauitt
Piute Pete
Bobby Meyers Orc
Village Vanguard
Dakota Staton
Whitey Mitchell
Waldorf-Astoria
Xavier Cugat
Abbe Lane
Tito & Lilia Guizar
Bela Babai Orc

CHICAGO

Black Orchid
Buddy Hackett
Damita Jo
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Duke Ellington Orc
Chez Paree
Red Buttons
Terri Stevens
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Ginny Simms
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
London House
Oscar Peterson 3
Mister Kelly's
Mike & Elaine
Betsy Duncan
Marty Rubinstein 3
Marx & Frigo
Palmer House
Kirby Stone Four
Charlotte Rae
Y-Knot Twirlers
Ben Arden Orc

LOS ANGELES

Avante Garde
Shelley Berman
Sis Rosetta Tharpe
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Gordon MacRae
Freddie Martin Orc
Crescendo
Count Basie Orc
Irwin Corey
881 Club
Johnny Walsh
Arthur Blake
Interlude
Mort Sahl
Modern Jazz 4
Large
The Four Preps
Molly Bee
Larry Potter's Supper Club
The Orientones
Nancy Lewis
Les Parker (5)
Mocambo
Rowan & Martin
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jimmy Rodgers
Sue Carson
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vide Musso
Statler Hotel
Irene Ryan
Ed Bergman Orc
Ye Little Club
Nine Tempo

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Jill Corey
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ray Bolger
Pat Suzuki
Barbara Heller
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Deedy & Bill
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
Polly Bergen
Jack Carter
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Kay Starr
Wiere Bros.
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Sands
Lilo
Johnnie Ray
Copa Girls
Antonio Morelli Orc
San Souci
Slapsy Maxie Rosenbloom
Cindy & Alberto
Great Drapo
Lois January
Bou Bouka
Bobby Blue Orc
Showboat
Coweyes Engler
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
Duke Hazlett
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Gene Baylos
Barbara McNair
Harry Berney
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Freddy Calo Orc
Eden Roc
Dave Barry
Michael Hale
The Pagets
Jackie Heller
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Four Aces
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Darryl Stewart
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Maria Neglia
Carlisse & Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reves Orc
Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collin
Backstage
Joanne Beretta
Hampton Hawes
Roger Bullock
Blackhawk
Curtis Counce 5
Easy Street
Kid Ory Orc
Bill Davison Co.
Fack's II
Jack La Delle
Fairmont Hotel
Liberace
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Tom Lehrer
Kingston 3
Jazz Workshop
Mastersounds
Purple Onion
Lillian Gale
Phyllis Diller
Travis & Bud
Betty Wilson
365 Club
Happy Jesters
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Varel & Bailly
Chanteurs de Paris
Dick Farney
Bruni Roque
Francisco Gago Orc
Lito Pena Orc
Caribe-Hilton
Mata & Hari
Helen Aimee
Pepita Ortega
Miguelito Miranda Orc
Joe Blanco Orc
Condado Beach
P & G Reyes
Los Colegiales & Felipo
Don Alexander
Pepito Torres Orc
Hector Naervey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Roberto Iglesias
Cesar Concepcion
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Jodimars
Idiots
Kenny Knox
Harrah's Club
Denis & Rogers
Los Nortenos
Jig Adams
Joyce Collins 3
Windsors
Holiday
Lancers
Commodores
Richie Bros.
Strollers
Mapes
Milton Berle
Skylets
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Orc
Riverside
Geisha Girl Revue
Paul Gilbert
Paris Sisters
Kelly Lester
Jack Schafer
Make Believes
Starlets
Bill Clifford Orc

House Reviews

Apollo, N. Y.

Lee Andrews & The Hearts (5), Robert & Johnny, Kodaks (5), Ed Townsend, Storey Sisters (2), Jerry Butler & The Impressions (5), The Coasters (5), Frankie Lymon, Reuben Phillips Band (13); Jocko Henderson; "Yaqui Drums" (AA).

Jocko Henderson, the local disk jockey, is appearing more frequently at this Harlem house, and with good reason, since his low budget rock 'n' roll shows are pretty steady teenage draws.

Current frame is heavy on recent r&r disk faves. But reading the whole singing troupe from the top, it goes: Lee Andrews & The Hearts, the team of Robert & Johnny, The Kodaks (out of Chi), Ed Townsend (migrating from the Coast), Storey Sisters, Jerry Butler & The Impressions, The Coasters and Frankie Lymon as headliner.

Overall show is satisfying to eager highschoolers, but the most polished of the talent are Townsend, who is casual, somewhat-nasal-on-the-high-ones but an accomplished jazz stylist; the original (as far as r&r singing teams go) and entertaining Coasters, and the youthful Lymon, whose repetoire is becoming less rock 'n' rolly and more standard pop. *Art.*

Empire, Glasgow

Glasgow, June 11.

Winifred Atwell, Kathie Kay, Elizabeth & Collins, Des O'Connor, Don Rennie, Pinky & Perky, Donald B. Stuart, Juggling Brauns (2), The Marcies (2), Bobby Dowds Orch.

Winifred Atwell, sepian pianist, is the headliner here on a mixed layout, and registers with her usual warmth and artistry in repertoire of classics and pops. In first part of her act, she performs against well-lit set, with instrumental trio in shadows; in second part, she introduces her "other piano," w.k. honkytonk instrument, which has virtually become her gimmick. Although act is by now in the over-familiar category, distaffer clicks as per usual.

Kathie Kay, local warbler of radio and tv who formerly billed herself as the "Fireside Girl," closes the first segment with pleasant songalog, ranging from "Best Things in Life Are Free" to "Too Soon to Know" and "Stairway of Love." Thrush, of the homely housewife type, wins sympathetic local palming but is not sufficiently standout to make any socko impresh.

Elizabeth & Collins, mixed pair, offer their knife-tossing act, the male half throwing knives into revolving board as femme pins herself to the rotator. Luminous effects add to thrills. In earlier bit, Collins pinpoints knives round Elizabeth's face and neck.

Donald B. Stuart, six-feet-six comedy man, mixes magic and gags with some aud participation for mild results. The two Juggling Brauns alternate as the two Marcies, scoring with revolving head balance and double handstand as latter act. Don Rennie gives out in song with "Man on Fire" and "This Is My Beloved," exiting to good mitting.

Highest new potential on layout is from an infectiously-chuckling comedian, Des O'Connor, who fails to click in two throwaway slottings prior to his own comedy act. Youngster, cheery and handsome, is one of best bets for current buildup into star comedian, and is a natural for tv scouts looking for a new-series funnyman.

Pinky & Perky, are cute puppet offering manipulated by mixed duo. *Gord.*

Lou Walters

Continued from page 2

course, to the Prohibition era. The "late show" on tv has them home by 11.

Lou Walters' physical breakdown parallels the economic travail his new Cafe de Paris, on the old Arcadia Ballroom Site, at Broadway and 52d St., has been experiencing almost from the start. Betty Hutton's fortnight was okay biz but the club, with its curious financing setup (waiters and captains reportedly had to invest to get the jobs), has been hooked-up too high.

Shrewdly, the Latin Quarter, which was synonymous with Walters, in partnership with Boston theatre owner E. M. Loew who left the complete operation to the veteran cafe entrepreneur, has been beefing up its shows to offset the Cafe de Paris advent. Eddie Risman, longtime major domo at the LQ, has been a strong ally to Loew in the practical operation of the Quarter.

The Copacabana, of course, continues as a staple but that Jules Podell stronghold is also as prosperous as its attractions, and the same is true of Doris & Ben Maksik's nitery factory-on-the-Gowanus, the Town & Country, in Brooklyn, with its package deals, busload patronage, sisterhoods, sorority, fraternal and religioso groups turning out enmasse, at bargain-counter prices, to see cream-of-the-crop floorshows.

Walters' physical breakdown, which put him into Mount Sinai Hospital, is the culmination of (1) underwriting and floating the Miami Beach Cafe de Paris, which experienced a disastrous season last winter because of economic conditions and weather; and (2), dittoing with the Cafe de Paris on Broadway.

Curiously, his spot is in the same building with Silverman's new Old Romanian, an uptown-to-Broadway shift from its former Allen St. base on the lower East Side. While Silverman protested that the landlord had no right to permit a competitive nitery in the same office building, Walters was allowed to open.

A series of guest-star bookings are on the agenda to "help Walters get on his feet." Walter Winchell had to nix a Broadway booking, a la his Tropicana (Las Vegas) saloon stint, because of his Desilu ("The Walter Winchell File") filmed series being resumed. (For other bookings see story in Vaude.)

The Jerry Lee Lewis debacle last week was the result of a desperation booking when Miss Hutton felt two weeks was enough. She got $22,500-a-week (a Las Vegas-style salary), did business for the joint, but not enough because of the big salary nut. The rock 'n' roller not only was a signal flop (the customers heckled him the first and only night, as detailed elsewhere in this issue) but some 200 cancellations were the direct result of billing him. The well-heeled Cafe de Paris customers who just wanted to patronize the place balked when apprised of the new "headliner." (Lewis' recent notoriety in England was invidious publicity, seemingly.)

'Jane Eyre'

Continued from page 1

ently tied in with Hartford's effort to induce Flynn to star in "Eyre." The chain-store heir asserted in the News interview that the film actor was paid $4,000 weekly, plus a percentage of the gross, for appearing in the play. However, Flynn withdrew from the assignment shortly after the start of the out-of-town tryout tour. He was subsequently replaced by Eric Portman, who starred in the Broadway production, also, according to Hartford, for $4,000 weekly, without a percentage.

The show is figured to have lost about $20,000 weekly on Broadway. The weekly grosses averaged $2,000-$4,000, not enough to cover either the theatre share or advertising costs. The play, incidentally, was adapted from Charlotte Bronte's novel of the same name.

New Acts

RUTH WALLIS
Songs
35 Mins.
Le Cupidon, N.Y.

Ruth Wallis has attained a sort of notoriety with her "party" disks. And apparently she's inpersonned at that genre of hot spot (or whatever) not clearly enough on the beat of VARIETY to rate a New Act hitherto. She's a boisterous, leering delineator of the double-meaning songs, not very subtle and in fact strictly up-and-at-'em with a barrage of the sex stuff. It's not clever and not sophisticated, although some of the lyrics (said to be her own) are pretty good. This kind of ribaldry seems oddly out of tune with Le Cupidon, a smart eastside saloon where the recent accent has been on the slick maitre d'ing of Robert (Cresceas), longtime at the ex-Versailles. The delectable victuals and the posh atmosphere don't jibe with Miss Wallis' over-salted dishes.

Miss Wallis breaks up the pace a bit via a couple of tunes done straight, but this is more vanity than effective. She has virtues: a fine sense of comedy and timing and she shows a certain skill at artificial heckling of customers. In fact, it might be worth it if she converted her act with more stress on the comedy values and less on the dirt. She has sufficient poise and zaniness to expand her horizons away from the constant devotion to you-know-what. *Trau.*

JULIETTE
Songs
20 Mins.
Chaudiere, Ottawa

Juliette, probably the best known Canadian video thrush, has been on radio and tv for at least six years, the last two with her own television stanza, "Juliette," on the Canadian Broadcasting Corp. web (Sat., 11:15 p.m.) in a prime slot following the national news. That gets her a considerable collection of pre-sold fans to start with. The current Chaudiere booking is her first nitery stint.

Juliette has several items many performers would like to have, including an inborn savvy that places her solidly in the palms of her customers, and a natural sparkle that zips right to the tables. Everybody's happy when she's on. This, combined with plenty looks and socko staging, sets canary on a high rung from teeoff.

Tune selections are right for her, too, with a majority of standards from a superb handling of "Melancholy Baby" through "I Don't Care," "Some of These Days," a medley of items from the '20s. Midway, she plugs pops then she pipes bits like "April Love," "Falling Star," "Sugartime."

Unlike some tv stars opening new on the circuits, Juliette's chores are staged nicely for impact. Slick gowning and grooming enhance the femme's svelte (trimmed down 30 pounds) build. Juliette is big for disks, niteries, stage. She's already solid on video and radio.

ROSSI & TERRY
Dance
13 Mins.
Chaudiere, Ottawa

Duo of Rossi & Terry is a slick entry into the field of adagio and modern terp. Backed by solid arrangements, pair exhibits smoothness, ability, training and savvy and works a session with plenty of class. Femme partner is a trim, agile auburn-topped looker, male handsome and tall, both young.

Stint will demand attention in niteries, on stage and in television. *Gorm.*

Saranac Lake

By Happy Benway

Jack Casson, minstrelman of yesteryear (Guy Bros. Minstrels, 1910-11), and Dr. W. G. H. Dobbs, while attending the Rotary convention at Lake Placid, came here to say hello to the gang and ogle the hospital.

Joseph (IATSE) Hays off to Gotham and Washington, D.C., on a business and pleasure trip, a 10-day furlough for his good progress.

Louis Blanco, who regained his health here in 1957, in from N.Y. for the annual checkup and was told to go back to work.

Joseph Irwin, ex-RKO and now with 20th-Fox, in from Brooklyn for his yearly check and rated an all-clear.

John (IATSE) Streeper, Atlantic City projectionist, back from the resort after a two-week furlough.

Pierre Andre, dancer, back from a two-week vacation, and ditto Elsie Shreyer in her first out of the hospital in two years.

Write to those who are ill.

Riviera, Las Vegas

Las Vegas, June 10.

Polly Bergen, Jack Carter, The Escorts (6), Dorothy Dorben Dancers (12), Ray Sinatra orch (17); produced by Sammy Lewis; $3 minimum.

Polly Bergen is a solid click in her Clover Room bow. The act is bright with smooth pacing, her pipery is excellent, and she's gorgeously gowned. Star's singing and dancing are neatly laced by the Escorts (6), a group of lads proficient in the same two departments.

Because of her "Helen Morgan Story" Emmy, it's appropriate that Miss Bergen highlight her turn with a Morgan medley which is cleverly introed by the voice of Bob Hope on tape. Other numbers include "I'm In The Mood For Love," "Today, I Love Everybody," "Smoke Gets In Your Eyes," "Coquette," "You'd Be Surprised," and her disclick "Party's Over." In a flapper-era dress, she sings "Red Hot Mama" during a production with her escorts, which got prolonged mitting from first-nighters. Contributing heavily to the success of the act is Luther Henderson, conductor, and Jack Kelly, Miss Bergen's 88er.

Jack Carter is extra added, and is a welcome returnee to the Strip. He again shows he's one of the better standup comics with his fast one-liners, topical jokes, impreshes, and anti-tv gags. His takeoff on "This Is Your Life" gets booming yocks, as does his Ed Sullivan impresh. Woven into the act are his own lyrics to "No Business Like Show Business" ("Irving, you wrote that song all wrong!"). Carter passed the supreme test on opening night—he got big laughs when the customers were digging into their entrees.

An outstanding production number, "76 Trombones," featuring the Dorothy Dorben Dancers (12), is held over for this show, expertly backed by Ray Sinatra and his orch (17), which runs through June 29. *Duke.*

Village Vanguard, N.Y.

Dakota Staton with Jimmy Jones Trio, Whitey Mitchell Trio; $3.50 minimum.

Currently riding with two strong LP sellers for Capitol—"The Late, Late Show" and "In The Night" (with George Shearing)—Dakota Staton is the big draw at Max Gordon's Village Vanguard cellar club. From indications at show caught (12), the VV looks good for a strong three-week biz and that Gordon again has nabbed himself a new name that's on the rise.

Miss Staton has come along way since she was New Acted in VARIETY at Harlem's Apollo Theatre in 1955. Working in clubs around the country, she's developed a style that's putting her into a class with such other sepia songstresses as Ella Fitzgerald, Sarah Vaughan and Dinah Washington.

In ballad and in rhythm, Miss Staton is in complete charge of all values and has no trouble getting the audience on her side. In the 20-minute set she goes through eight solid numbers, her "My Funny Valentine," incidentally, is a lulu, and has the tablers clamoring for more. The Jimmy Jones Trio backs in a way that makes it easy for her.

Sharing the bill with the thrush is the Whitey Mitchell Trio. A pleasing jazz group of piano, bass and drums, the boys get into a cool stride with such as "All The Things You Are," "It Might As Well Be Spring," "How Long Has This Been Going On" and an original, "No Minors Allowed." They keep the house interested but it's Miss Staton's party all the way. *Gros.*

Queen Elizabeth, Mont'l

Montreal, June 11.

Jose Greco & Co. (14), Denny Vaughan Orch (12), Louis Pannet Trio; $2.50-$3 cover.

Although the entertainment formula for the Salle Bonaventure of the Queen Elizabeth has been heavy with Spanish accents since opening (Los Chavales for five weeks, Patachou to break pace for three and now Greco for three), the present layout with the dynamic Jose Greco as the headliner is perhaps the most exciting nitery offering ever to play Montreal.

This is the type of offering that keeps this elegant room near capacity throughout the week and solid on weekends despite the tariff which is the highest in town. And the Greco company more than gives the customer his money's worth.

For a smash 45 minutes, this well-disciplined and talented group maintains a pace that is brilliant and almost exhausting for those on both sides of the stage. Greco, backed by eight attractive dancers, a pianist, singer and guitarist, has choreographed show with taste and flamboyance. Costumes are colorful and original; there is no intro patter at any time to break tempo and there is always someone onstage. With two of his femmes in a peasant dance, Greco picks up encore mitting and repeats with three male dancers in a more stylized session. The expected repetition of thundering heels on the floor built especially for this act and the hammering of castanets never materializes with the abundance of variety and socko hoofing presented. Act is strictly top-drawer and ideally suited to general decor and atmosphere of room and service offered therein.

Denny Vaughan's fine orch rates kudos for playing a "tough" show in okay fashion and for the first time since room opened gets relief between productions from a trio under the direction of Louis Pannet. Greco stays until June 28; Bill Tabbert and Yonely open June 30, with Hildegarde slated for July 21. *Newt.*

Moulin Rouge, H'wood

Hollywood, June 10.

Jimmie Rodgers, Sue Carson, Donn Arden "Pariscope" Revue, Dick Stabille Orch (16); $5.50 package.

Jimmie Rodgers, the "Honeycomb" singer whose trip to the top finally has brought him into an L. A. nitery, is holding down the front seat in the Moulin Rouge's "Pariscope" revue, a spot that should lure finger-snapping teenagers for the next two weeks.

With or without guitar, Rodgers fills the big room with a personable feeling and a pleasing voice, the result of which is superior presentation of his many record hits. Frank Sennes' booking of the new idol will have young after-prom patrons lapping up everything from "Make Me a Miracle" and "Kisses Sweeter Than Wine" to "I'm Falling in Love Again" and his new hit, "Secretly." Rodgers, who throws in a bit of boogie-woogie piano amid fine ballad-singing, is on for 40 minutes, and it's time well spent.

Sharing the bill is comedienne Sue Carson whose impersonations, especially of Pearl Bailey and Teresa Brewer, are delightful, and whose original songs, performed in good voice, are rousing. The patter in between, however, often is long-drawn, and her stand of 40 minutes, viewed opening night, should be sliced.

The Donn Arden revue, an alluring and well-decorated piece of showmanship, continues to give customers a run for their money, and Dick Stabile's orch backs up nicely all the way around. *Ron.*

Bayview, Fire Island, N. Y.

Bert Bachrach; no cover or minimum.

After several seasons of keeping the piano stool open to itinerant doodlers, the Bayview (Ocean Beach) management has finally got down to business and turned the keyboard over to a pro on a permanent basis. It was a smart move. For Bert Bachrach knows just what to do with the 88 between the hours of 11 p.m. and 2 a.m. to keep the boozers happy.

Bachrach comes to this Long Island sandbar after an incubation as accompanist to Vic Damone, when they both were discharged from the U.S. Army several years ago, then to the Ames Bros., and more recently as accompanist-conductor for Marlene Dietrich's nitery act. He's also developed a good pop-cleffing touch, coming up with Perry Como's "Magic Moments" (RCA Victor), Marty Robbins' "The Story of My Life" (Columbia), and currently with Mary Mayo's "It Seemed So Right Last Night" (Columbia).

All this accompanying and cleffing activity has given him a good foundation for the current beach chore. He knows the showtunes and the pop standards and Islanders who huddled around the piano or hug the tables seldom ask for more. His technique is straightforward and pleasant and he doesn't bother to burden the original melodic line with any unnecessary improvisational dressing. It's so easy to take and follow that it's not surprising that an occasional "sing-a-long" bursts out. Even his sometime-segue into an "and-then-I-wrote" sequence, virtually unfamiliar to the non-jock and juke crowd, fits into the general mood.

The keyboarding, like the room, is unpretentious and informal. A perfect backdrop for the late-hour beachcombers. *Gros.*

Tropicana, Las Vegas

Las Vegas, June 11.

"All About Sin," Noonan & Marshall, Elaine Dunn, George Tapps & His Dancers (3), Lizanne Truex, Mary Ellen, Duke Hazlett, Don Williams Singers (4), Tropicana Showgirls & Dancers (13), Nat Brandwynne Orch (17); produced by Monte Proser; words and music, Gordon Jenkins; staged by Earl Barton; settings, Glenn Holse; costumes, Billy Livingston; $3 minimum.

Monte Proser had a problem when Eddie Fisher's illness caused his Tropening to be delayed. The original plan was to have a "double feature," with Fisher's turn separate from a miniature musical built around comics Tommy Noonan & Pete Marshall, chirper-terper Elaine Dunn and the George Tapps Dancers. Proser huddled with his composer, Gordon Jenkins, his director Earl Barton, and his set designer Glenn Holse. They came up with an expanded version of the non-Fisher segment, called it "All About Sin," and it's a pip.

Theme is the ad agency biz, "Sin" being the name of a detergent. Saucily spoofing the Madison Ave. boys, it breezes through 11 scenes which include hilariously refreshing comedy by Noonan & Marshall and some of the best dancing ever seen on the Strip. The overall production is most certainly of Broadway calibre.

Noonan shows versatility with his impreshes, and gets solid yocks in a skit where he's an Italian chef on tv. Marshall is an ideal partner for him, and also scores as a singer with a song that's a potential hit, "This Is All I Ask." A very funny bit is their takeoff on British filmmaking, with Noonan as the director and Marshall as the star.

George Tapps does some excellent terping both solo and with his three partners (two girls). Especially impressive is a bit of tapping done without music. The group expertly sparkplugs the production numbers.

Elaine Dunn, a girl with top-level talent, clicks with both her dancing and singing. Ballerina Lizanne Truex adds grace and charm to the festivities, as does Mary Ellen, singing with the Don Williams quartet. A novel addition is Duke Hazlett, with his startling impresh of Frank Sinatra. The score by Jenkins is first-rate, and the lyrics are clever. Nat Brandwynne and his orch (17) smoothly back the lavish show. *Duke.*

Chase Club, St. Louis

St. Louis, June 10.

Four Vagabonds, Buddy Moreno Orch (10); $1.50-$2 cover.

The Four Vagabonds are raising the roof in two of the liveliest nightly sessions that ever hit this bailiwick.

There are no slack moments anywhere in their half-hour set-to, which is laced with everything from bangup comedy to a Presley impersonation and an Irish ditty, done in Italian style. They also give a fine going-over to "Waiting for the Robert E. Lee," "Back in Your Own Backyard" and "Up a Lazy River."

Buddy Moreno is fronting an adept crew of local musicians who lay down a steady beat for dancing and a mellow sound for listening. Following this current show in for two weeks the Chase Club will shutter for the summer, and the nitery activities will move upstairs to the Starlight Roof which will headline the Chuy Reyes orch for three months. *Bob.*

Hotel Roosevelt, N. O.

New Orleans, June 13.

Roberta Sherwood, Bob Lewis & Ginny, Bobby Blanque, Leon Kelner Orch (12); $3 minimum.

Roberta Sherwood can hold down the floor in anybody's room, mass or class, and she proves it with her compelling song style, warmth and charm, and a solid, diversified song session in debut here.

A capacity crowd was on hand at opener to pay the matronly caroleer homage, and she returned in kind by turning in a clicko performance. Her impact on the tableholders was immediate.

Chanteuse gives customers their money's worth, her repertoire also including "Lonesome Road," "Avalon," "Lazy River," "If I Can Help Somebody," "I Used To Love You." Each is received heartily.

Miss Sherwood's voice is not the greatest, but she knows how to use it to bring forth audible and laudable results. Her accompanists, Ernie de Lorenzo, at keyboard, and Red Newmark, guitarist, sit in with Leon Kelner's band to back her songalog. They, too, shared in the evening's honors.

Opening act features Bob Lewis and partner Ginny. He dabbles in homespun humor, magic and banjo-strumming. Lewis d'shes out some funny patter once he gets going, and he's no slouch at the magic stuff or banjoing, either. *Liuz.*

Statler-Hilton, Dallas

Dallas, June 13.

Betty Madigan, Steiner Bros (3), Garwood Van Orch (11); $2-$2.50 cover.

Betty Madigan proves a slick replacement for Marie MacDonald, a sudden cancellation. Lovely brunette has a fine set of pipes, an eye-opening figure in a tight sheath, and—aside from employing neat body English at opening (12)—she knows her way with phrasing and belting the lyrics, and with her show savvy she comes out way ahead with a sock 30-minute sesh. Click's with "I Like the Likes of You," inserts another ballad and then changes pace with "New Fangled Tango" for hefty auditor response. Brace of ballads precedes a medley of her Coral album of Jerome Kern songs and she's way ahead. Miss Madigan ropes 'em with her aud participation singsong, "Saints Go Marching In," and by then her fans are willing and ready. She has to beg off after her big win.

Openers, dancing Steiner Bros., have a top 17-minute sesh, including trick cleating and also ape w.k. brother tap teams. Bongo and congo drumming stint also scores, but it's the "little brother" bit that bothers. Youngest, Robert, is allowed too much mugging, and shows his back teeth in the Steiners' stint.

Garwood Van's orch does a top job of showbacking, and keeps the floor loaded for terp turns.

Acts wind June 25. Comic Wally Brown, the Johnny Conrad Dancers and Paul Neighbors orch make a new show June 26. *Bark.*

Interlude, Hollywood

Hollywood, June 10.

Mort Sahl, Modern Jazz Quartet; $1.50 cover, 2-drink minimum.

In baggy red sweater and with a General Motors stock issue in his hand, Mort Sahl has come back. Rambling through what he figures is one joke an evening—"the rest are messages"—the bright comic is a cinch to keep the Interlude a jumping pot of intellectualism through July 6.

Poking quick-witted fun at Edsels, Charles Wilson and USC, Sahl delves into politics: "A conservative Republican believes it shouldn't be done for the first time," he quotes someone else saying. "A modern Republican believes it should be done for the first time. But not now."

He talks of the recession: "They just made a movie at MGM called 'The End of the World.' It's a story of the last eight people left on earth—four of whom are unemployed."

And then he moves to Billy Graham: "The first thing he said in his newest crusade was 'I'm here to save San Francisco,' which was a little presumptuous, I thought. Not that San Franciscans aren't approachable. But maybe he should have opened a restaurant."

It doesn't take anything but a good sense of humor to enjoy this nail-biting, head-scratching, unpretentious and masterful comedian.

On the bill with Sahl is the Modern Jazz Quartet, one of the country's more progressive musical ensembles. A serious group with Milt Jackson on the vibes, John Lewis on the piano, Percy Heath on the bass and Connie Kay on the drums, their music is distinctive and tasteful. For the jazz devotees who became Interlude patrons on opening night, it was a shame to lose the fine sound in the clamor of tinkling glasses and small talk. MJQ plays 40 minutes between Sahl's 30-minute stints. *Ron.*

Steuben's, Boston

Boston, June 10.

Dick & Dot Remy (2), Soler & Larca (2), Jack Simpson, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Final show of season for Max & Joe Schneider's 450-seater in the heart of Hub's entertainment belt, in for two weeks, is an all-vaudeer with Dick & Dot Remy, acro comedy, in top spot. Blonde heavyweight femme and agile partner panicked packed partyite aud with offbeat stands, crawls and hand roller skating.

Jack Simpson opens the show with xylophone bits in fast style. Soler & Larca impress with exuberant flamenco terp, and Don Dennis, singing emcee, whammed with "Return To Me," after warming up on "Zing Went the Strings" and "No Business Like Show Business."

Tony Bruno showbacks the Jack Mandel-booked layout crisply. Harry Fink Trio pleases in dance interludes. *Guy.*

Palmer House, Chi

Chicago, June 10.

Kirby Stone Four, Charlotte Rae (with Herb Mesick), Homer Garret's Y-Knot Twirlers (9), Ben Arden Orch (10). $2 cover.

Empire Room is again short on names but long on solid entertainment. Kirby Stone Four proves a made-for-the-room act, socking out a fast 25-minute go to happy returns from outfront. Group's polished capers make for high hilarious nonsense, notably through soupcon impreshes of celebs piping "Up A Lazy River," and British-accented rock 'n' rollers "harmonizing" "St. Louis Blues." Pintsized Eddie Hall proves a deft complement for the others with some nifty non-sequituring, and Kirby Stone himself, besides prominent in the general comedics, adds a smidgin of serio-comic trumpeting. It's all freewheeling stuff brought off skillfully. If the act's got a fault, it's the occasional blue line, though tablers seemed not to mind.

Satirist Charlotte Rae is first-timing in Chi, and fared well at the opener (5) with her broad-and-trenchant spoofing. If an affinity must be noted, Bea Lillie comes to mind, but Miss Rae's own identity is not lost for it. Her most effective bits portray a garden club meeting, and takeoffs on three trilling sopranos (disclosing, by the way, a slick voice). Her gypsy monolog is a good idea that just misses, and the folksong parody for a getaway, though it tickled first-nighters, is the sort of subtlety that can make it better in the intime boite.

Homer Garret's Y-Knot Twirlers—eight energetic boys and girls and a caller—square dance with acrobatic touches. Act is misnomered, though, because there's no rope twirling. Kids curtain-raise in western style, and return with a Li'l Abner hoedown between Miss Rae and the Stone foursome. *Pit.*

Hickory House, N.Y.

Toshiko (3), Vin Roddi; no cover or minimum.

This 52d St. spot is still going strong with its jazz policy after 25 years which has seen this once-noted "swing street" converted into "strip alley" which, in turn, is giving way to the wrecking crews as the concrete glacier of Rockefeller Center keeps moving northward.

For the summer period, Hickory House has come up again with Toshiko Akiyoshi, a diminutive, pretty lass from Japan whose English may not be too good but who certainly knows the language of jive. Garbed in native kimono style with pigtails, Toshiko pounds the keyboard with a modern style that jumps and swings. Her technique is prodigious and her ideas, while by no means imitative, show the influence of Art Tatum and Bud Powell. Toshiko, who is still studying at the Berklee School of Music in Boston, gets solid backing from Jean Cherico, on bass, and Jake Hanna, on drums.

Pianist Vin Roddi, another good performer, works in relief, providing continuous music from the piano raised on a platform in the centre of the oval bar. There's no singing or dancing here, hence this spot beats the 20% tax rap. *Herm.*

Black Orchid, Chi

Chicago, June 10.

Buddy Hackett, Damita Jo, Joe Parnello Trio; $1.50 cover.

Fortified with some fresh material, Buddy Hackett is first-timing at this smallery with the sharpest turn he's yet exhibited locally. Pudgy comic detonates an almost continuous howl with crisp one-liners and funny-angle views of the human condition. Somewhere near the back of his act, Hackett straight-notes that the intimacy of an Orchid is conducive to a better show either side of the lights. It's a virtual truism for standups, and in this instance a plea for support of the nitery as well as a warm gracias for the first-night (10) reception.

Comic is disarmingly low-pressure as he aims his arrows of outrage at the "garbage hauler" role of young husbands; and his recollections of infancy and a joust with a bike cop touch off knowing screams from the tablers. First-rate, too, for the Hackett timing and physiognomy is his narrative of Mickey Spillane erotica. Windup is the inevitable, and as hilarious as ever, Chinese waiter sketch—a masterpiece of risible dialect.

Strong, clear pipes, lots of poise and a well-chosen songalog of standards should keep Damita Jo much in demand on the nitery circuit. *Pit.*

Previous Seasons' Winners

Best-of-the-Season selections by the New York Drama critics in former years have included the following:

1938-39

Actor: Maurice Evans ("Hamlet").
Actress: Judith Anderson ("Family Portrait") and Ethel Waters ("Mamba's Daughters"), tied.

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.
Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").
Actress: Gertrude Lawrence ("Lady in the Dark").

1941-2

Actor: Burgess Meredith ("Candida").
Actress: Judith Anderson ("Macbeth").
Male in Musical: Danny Kaye ("Let's Face It").
Femme in Musical: Eve Arden ("Let's Face It").
Supporting Actor: Joseph Buloff (Spring Again").
Supporting Actress: Jessica Tandy (Yesterday's Magic").
Promising Actor: Nicholas Conte ("Jason").
Promising Actress: Mary Anderson (Guest in the House"), Judith Evelyn ("Angel Street") and Beverly Roberts ("Uncle Harry"), tied.
Director: Shepard Traube ("Angel Street").
Designer: Howard Bay ("Brooklyn, U.S.A.").

1942-3

Actor: Alfred Lunt ("Pirate").
Actress: Tallulah Bankhead ("Skin of Our Teeth").
Male in Musical: Alfred Drake ("Oklahoma").
Femme in Musical: Ethel Merman ("Something for the Boys").
Supporting Actor: Rhys Williams ("Harriet").
Supporting Actress: Aline MacMahon ("Eve of St. Mark").
Promising Actor: Skippy Homeier ("Tomorrow the World").
Promising Actress: Joan Caulfield ("Kiss and Tell").
Director: Elia Kazan ("Skin of Our Teeth").
Designer: Lemuel Ayers ("Pirate").
Score: Richard Rodgers ("Oklahoma").

1943-44

Actor: Elliott Nugent ("Voice of the Turtle").
Actress: Margaret Sullavan ("Voice of the Turtle").
Male in Musical: Bobby Clark ("Mexican Hayride").
Femme in Musical: Mary Martin ("One Touch of Venus").
Supporting Actor: tie between Jose Ferrer ("Othello"), Montgomery Clift ("Searching Wind") and Arnold Korff ("Searching Wind").
Supporting Actress: Terry Holmes ("Manhattan Nocturne").
Promising Actor: Montgomery Clift ("Searching Wind").
Promising Actress: Terry Holmes ("Manhattan Nocturne").
Director: Moss Hart ("Winged Victory").
Designer: Stewart Chaney ("Voice of the Turtle").
Composer: Kurt Weill ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").
Actress: Laurette Taylor ("Glass Menagerie").
Male in Musical: John Raitt ("Carousel").
Femme in Musical: Beatrice Lillie ("Seven Lively Arts").
Supporting Actor: Fred O'Neal ("Anna Lucasta").
Supporting Actress: Josephine Hull ("Harvey").
Promising Actor: tie between Richard Basehart ("Hasty Heart") and John Lund ("Hasty Heart").
Promising Actress: Joan Tetzel ("I Remember Mama").
Director: John van Druten ("I Remember Mama").
Choreographer: Agnes de Mille ("Carousel").
Designer: George Jenkins ("Dark of the Moon").
Composer - Lyricist: Richard Rodgers - Oscar Hammerstein 2d ("Carousel").

1945-46

Actor: Laurence Olivier (Old Vic).
Actress: Betty Field ("Dream Girl")
Male in Musical: Ray Bolger ("Three to Make Ready").
Femme in Musical: Ethel Merman ("Annie Get Your Gun").
Supporting Actor: Marlon Brando ("Truckline Cafe").
Supporting Actress: Barbara Bel Geddes ("Deep Are the Roots").
Director: tie between Michael Gordon ("Home of the Brave"), Alfred Lunt ("Mistress Mine") and Bretaigne Windust ("State of the Union").
Choreographer: "Helen Tamiris ("Annie Get Your Gun").
Designer: tie between Jo Mielziner ("Dream Girl") and Robert Edmond Jones ("Lute Song").
Composer: Irving Berlin ("Annie Get Your Gun").
Lyricist: Harold Rome ("Call Me Mister").
Librettist: Herbert and Dorothy Fields ("Annie Get Your Gun").

1946-47

Actor: tie between Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").
Actress: Ingrid Bergman ("Joan of Lorraine").
Male in Musical: Bobby Clark ("Would-Be Gentleman").
Femme in Musical: Marion Bell ("Brigadoon").
Supporting Actor: Tie between Tom Ewell ("John Loves Mary") and David Wayne ("Finian's Rainbow").
Supporting Actress: Margaret Phillips ("Another Part of the Forest").
Promising Actor: Arthur J. Kennedy ("All My Sons").
Promising Actress: Patricia Neal ("Another Part of the Forest").
Director: tie between John Gielgud ("Importance of Being Earnest") and Elia Kazan ("All My Sons").
Choreography: tie between Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow").
Designer: Jo Mielziner ("Another Part of the Forest").
Composer: Frederick Loewe ("Brigadoon").
Lyricist: E. Y. Harburg ("Finian's Rainbow").
Librettist: Alan Jay Lerner ("Brigadoon").
Promising Playwright: Arthur Miller ("All My Sons").

1947-48

Actor: Paul Kelly ("Command Decision").
Actress: Judith Anderson ("Medea").
Male in Musical: tie between Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").
Femme in Musical: Beatrice Lillie ("Inside U. S. A.").
Supporting Actor: Karl Malden ("Streetcar Named Desire").
Supporting Actress: Kim Hunter ("Streetcar Named Desire").
Promising Actor: Marlon Brando ("Streetcar Named Desire").
Promising Actress: Meg Mundy ("Respectable Prostitute").
Director: Joshua Logan ("Mister Roberts").
Choreographer: Jerome Robbins ("High Button Shoes").
Designer: Jo Mielziner ("Streetcar Named Desire").
Composer: Jerome Moross ("Ballet Ballads").
Lyricist: John Latouche ("Ballet Ballads").
Librettist: John Latouch ("Ballet Ballads").
Promising Plywright: William H. Haines ("Command Decision").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").
Actress: Martita Hunt ("Madwoman of Chaillot").
Male in Musical: Ezio Pinza ("South Pacific").
Femme in Musical: Mary Martin ("South Pacific").
Supporting Actor: tie between Joseph Wiseman ("Detective Story"), Robert Emhardt ("Life with Mother") and Arthur J. Kennedy ("Death of a Salesman").
Supporting Actress: Mildred Dunnock ("Death of a Salesman").
Promising Actor: Ray Walston ("Summer and Smoke").
Promising Actress: tie between Julie Harris ("Sundown Beach"), Doe Avedon ("Young and Fair") and Carol Channing ("Lend an Ear").
Director: Elia Kazan ("Death of a Salesman").
Choreographer: Hanya Holm ("Kiss Me, Kate").
Designer: Jo Mielziner ("Death of a Salesman").
Composer: Richard Rodgers ("South Pacific").
Lyricist: Oscar Hammerstein 2d ("South Pacific").
Librettist: Oscar Hammerstein 2d and Joshua Logan ("South Pacific").
Promising Playright: Robert E. McEnroe ("Silver Whistle").

1949-50

Actor: Alec Guinness ("Cocktail Party").
Actress: Shirley Booth ("Come Back, Little Sheba").
Male in Musical: tie between George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").
Femme in Musical: Patricia Neway ("Consul").
Supporting Actor: tie between Robert Flemyng ("Cocktail Party") and Kent Smith ("Wisteria Trees").
Supporting Actress: Julie Harris ("Member of the Wedding").
Promising Actor: tie between David Cole ("Innocents") and Douglas Watson ("Wisteria Trees").
Promising Actress: Marcia Henderson ("Peter Pan").
Director: Peter Glenville ("Innocents").
Designer: Jo Mielziner ("Innocents").
Composer: Gian-Carlo Menotti ("Consul").
Promising Playwright: William Inge ("Come Back, Little Sheba").

1950-51

Actor: Claude Rains ("Darkness at Noon").
Actress: tie between Uta Hagen

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Season's Bests

Continued from page 1

art, as the heroine's unhappily married sister in "Dark at the Top of the Stairs," was named as best supporting actress.

The critics had no clear voice for the most promising new legit actor, but Miss Bancroft walked off with the honors as most promising actress (besides being a contender in the best-actress category). George Roy Hill was picked as best director, for "Look Homeward, Angel," with Peter Brook runner-up for "The Visit."

There were no definite choices as best designer or best costumer, but Meredith Willson was picked as best composer and best lyricist, for "Music Man." And although the season was exceptional for the number of authors who offered successful or at least notable first plays (or, in the case of "Music Man," a first book-score-lyrics), the critics had no clear choice for the most promising new playwright. This was especially highlighted by the fact all but one of the best-performance winners were appearing in an author's initial work.

As with previous polls, there was considerable confusion among the critics over categories, particularly in the classification of leading and supporting parts. There was also apparently some confusion as to who were the "new" legit players.

Individual Ballots

Individual ballots of the various critics in the annual VARIETY *poll of the New York first-stringers were as follows (figures refer to the various categories):*

Aston (World-Telegram): 1, Bellamy; 2, Hayes; 3, Randall; 4, Lawrence; 5, Jones; 6, Heckart; 7, Perkins; 8, Bancroft; 9, Hill; 10, Mielziner ("On, Captain"); 11, Motley ("Country Wife"); 12, Bernstein; 13, Willson; 14, Schary.

Atkinson (Times): 1, Lunt; 2, Fontanne; 3, Preston; 4, Horne; 5, Jones; 6, Heckart; 7, none; 8, Bancroft; 9, Brook; 10, Aronson; 11, White; 12, Bernstein; 13, Sondheim; 14, none.

Barron (AP): 1, Bellamy; 2, Van Fleet; 3, Preston; 4, Horne; 5, Jones; 6, Heckart; 7, none; 8, none; 9, Hill; 10, Bay; 11, none; 12, none; 13, none; 14, none.

Chapman (News): 1, Bellamy; 2, Bancroft; 3, Preston; 4, Lawrence; 5, none; 6, none; 7, none; 8, none; 9, none; 10, none; 11, none; 12, none; 13, none; 14, none.

Colby (Journal of Commerce): 1, Bellamy; 2, Van Fleet; 3, Preston; 4, McKeever; 5, Kert; 6, Heckart; 7, Everett; 8, Healy; 9, Robbins; 10, Larkin ("Compulsion"); 11, du Bois; 12, Bernstein; 13, Willson; 14, Panetta.

Coleman (Mirror): 1, Bellamy; 2, Van Fleet; 3, Preston; 4, Horne; 5, Griffith; 6, Heckart; 7, Desmond; 8, Bancroft; 9, Kazan; 10, Edwards ("Jane Eyre"); 11, Motley ("Jane Eyre"); 12, Willson; 13, Willson; 14, Gibson.

Cooke (Wall Street Journal): 1, Perkins; 2, Bancroft; 3, Preston; 4, Lawrence; 5 Walston; 6, Strasberg; 7, none; 8, none; 9, Robbins; 10, Mielziner ("Oh, Captain"); 11, Beaton; 12, Willson; 13, Willson; 14, none.

Dash (Women's Wear Daily): 1, Lunt; 2, Fontanne; 3, Preston; 4, Walker ("Wonderful Town"); 5, Jones; 6, Bancroft; 7, Brinckerhoff; 8, McKeever; 9, Brook; 10, Larkin ("Blue Denim"); 11, White; 12, Willson; 13, Willson; 14, Gibson.

Gaver (UP): 1, Olivier; 2, Bancroft; 3, Preston; 4, Cook; 5, Jones; 6, Heckart; 7, none; 8, none; 9, Hill; 10, none; 11, none; 12, Willson; 13, Willson; 14, Duerrenmatt.

Hewes (Saturday Review): 1, Olivier; 2, McKenna; 3, Warden; 4, Horne; 5, Scott; 6, Heckart; 7, Scott; 8, Widdoes; 9, Kazan; 10, Mielziner ("Look Homeward, Angel"); 12, Bock; 13, Harnick; 14, Duerrenmatt.

Kerr (Herald Tribune): 1, Burton; 2, Fontanne; 3, Preston; 4, Horne; 5, Griffith; 6, de Banzie; 7, Schell; 8, Bancroft; 9, Brook; 10, Edwards ("Dark at the Top of the Stairs"); 11, du Bois; 12, Willson; 13, Willson; 14, Osborne-Gibson (split vote).

Kronenberger (Time mag): 1, Olivier; 2, de Banzie; 3, Preston; 4, Horne; 5, Arno; 6, none; 7, none; 8, Bancroft; 9, none; 10, none; 11, none; 12, Arlen; 13, none; 14, none.

Lewis (Cue): 1, Bellamy; 2, Van Fleet; 3, Randall; 4, Walker ("Copper and Brass"); 5, Griffith; 6, Heckart; 7, Brinckerhoff; 8, Bancroft; 9, Hill; 10, Larkin ("Compulsion"); 11, White; 12, Bernstein; 13, Sondheim; 14, Osborne.

Critics' Poll Results

Tabulation of selections by the New York drama critics for the various "bests" of the 1957-58 Broadway season.

1. Best Performance by the Male Lead in a Straight Play

Ralph Bellamy ("Sunrise at Campobello") 6
Laurence Olivier ("The Entertainer") 3
Alfred Lunt ("The Visit") 2
Richard Burton ("Time Remembered") 1
Anthony Perkins ("Look Homeward, Angel") 1

2. Best Performance by the Femme Lead in a Straight Play

Jo Van Fleet ("Look Homeward, Angel") 4
Anne Bancroft ("Two for the Seesaw") 3
Lynn Fontanne ("The Visit") 3
Brenda de Banzie ("The Entertainer") 1
Helen Hayes ("Time Remembered") 1
Siobhan McKenna ("Rope Dancers") 1

3. Best Performance by the Male Lead in a Musical

Robert Preston ("Music Man") 10
Tony Randall ("Oh Captain") 2
Jack Warden ("Body Beautiful") 1

4. Best Performance by the Femme Lead in a Musical

Lena Horne ("Jamaica") 6
Carol Lawrence ("West Side Story") 3
Nancy Walker ("Copper and Brass") 2
Barbara Cook ("Music Man") 1
Jacqueline McKeever ("Oh Captain") 1

5. Best Performance by an Actor in a Supporting Role (Straight Play or Musical)

Henry Jones ("Sunrise at Campobello") 5
Hugh Griffith ("Look Homeward, Angel") 3
Sig Arno ("Time Remembered") 1
Larry Kert ("West Side Story") 1
George Scott ("As You Like It"—Off-Broadway) 1
Ray Walston ("Who Was That Lady?") 1
None 1

6. Best Performance by an Actress in a Supporting Role (Straight Play or Musical)

Eileen Heckart ("Dark at the Top of the Stairs") 8
None 2
Anne Bancroft ("Two for the Seesaw") 1
Brenda de Banzie ("The Entertainer") 1
Susan Strasberg ("Time Remembered") 1

7. Most Prominent New Legit Actor

None 6
Bert Brinckerhoff ("Blue Denim") 2
Johnny Desmond ("Say, Darling") 1
Timmy Everett ("Dark at the Top of the Stairs") 1
Anthony Perkins "Look Homeward, Angel") 1
George Scott ("Richard III"—Off-Broadway) 1
Maximilian Schell ("Interlock") 1

8. Most Promising New Legit Actress

Anne Bancroft ("Two for the Seesaw") 6
None 4
Mary Healy ("Who Was That Lady?") 1
Jacqueline McKeever ("Oh Captain") 1
Kathleen Widdoes ("Firstborn") 1

9. Best Director

George Roy Hill ("Look Homeward, Angel") 4
Peter Brook ("The Visit") 3
Elia Kazan ("Dark at the Top of the Stairs") 2
Jerome Robbins ("West Side Story") 2
None 2

10. Best Scenic Designer

None 3
Peter Larkin ("Compulsion") 2
Jo Mielziner ("Oh Captain") 2
Boris Aronson ("Firstborn") 1
Howard Bay ("Music Man") 1
Ben Edwards ("Dark at the Top of the Stairs") 1
Ben Edwards ("Jane Eyre") 1
Peter Larkin ("Blue Denim") 1
Joe Mielziner ("Look Homeward, Angel") 1

11. Best Costume Designer

None 4
Miles White ("Time Remembered") 3
Raoul Pene du Bois ("Music Man") 2
Cecil Beaton ("The Visit") 1
Motley ("Country Wife") 1
Motley ("Jane Eyre") 1
Motley ("Look Homeward, Angel") 1

12. Best Composer

Meredith Willson ("Music Man") 5
Leonard Bernstein ("West Side Story") 4
None 2
Jerry Bock ("Body Beautiful") 1
Harold Arlen ("Jamaica") 1

13. Best Lyricist

Meredith Willson ("Music Man") 7
None 3
Steve Sondheim ("West Side Story") 2
Sheldon Harnick ("Body Beautiful") 1

14. Most Promising Playwright

None 5
William Gibson ("Two for the Seesaw") 2½
Friedrich Duerrenmatt ("The Visit") 2
John Osborne ("Look Back in Anger," "The Entertainer") 1½
George Panetta ("Comic Strip"—Off-Broadway) 1
Dore Schary ("Sunrise at Campobello") 1

New York critics included in the balloting were **Frank Aston** (World-Telegram & Sun, **Brooks Atkinson** (Times), **Mark Barron** (Associated Press), **John Chapman** (News), **Ethel Colby** (Journal of Commerce), **Robert Coleman** (Mirror), **Richard Cooke** (Wall Street Journal), **Thomas R. Dash** (Women's Wear Daily), **Jack Gaver** (United Press), **Henry Hewes** (Saturday Review), **Walter Kerr** (Herald Tribune), **Louis Kronenberger** (Time mag) and **Emory Lewis** (Cue).

Philly-Area Strawhats Bucking Bally Dimout in Local Press Strike

Philadelphia, June 17.

The local newspaper strike dampened the opening last week of the new Playhouse-in-the-Park here. With all advertising cut out of the Bulletin and the Inquirer because of the teamster strike, the operation, which has been converted from a canvastop to a permanent structure, was forced to concentrate on other ballyhoo outlets.

Spot ads on all the major radio outlets were used extensively. Aerial displays were also employed and a midcity booth was set up near City Hall for promotion purposes. The Bulletin and the Inquirer carried news stories of the opening but did not run reviews of the play, "The Great Sebastians," costarring Jules Munshin and Audrey Christie.

The new Playhouse, rated locally as one of the best in the country, seats 1,500 as compared to 1,100 previously. S. M. Handelsman is back for his fifth season as managing director. Mrs. Ethelyn Thrasher is manager and Thomas J. LaBrum is handling publicity and advertising. Harry Silver, Barney Abrahams and Edna Taggart are the treasurers.

The $12,200 gross for "Sebastians" at the Playhouse apparently reflected the lack of press exploitation. However, T. C. Jones, the femme impersonator, had a record-breaking take of $16,260 in a two-week return engagement at the Bucks County Playhouse, in outlying New Hope, Pa., despite the fact that the Michael Ellis strawhat draws much of its trade and gets its major press coverage from Philly.

Attendance has reportedly been affected at several nearby musical tents, notably the one in Camden, where the newspaper strike has also blacked out the local dailies. Other area canvastops feeling the tieup are Valley Forge, at Concordville, Pa., and Lambertville, N.J. just across the Delaware River from New Hope.

State, Mpls. Pic House, To Play Touring Legits; Seek 4,000 Subscribers

Minneapolis, June 17.

The 2,200-seat State Theatre, a film house operated by the Minnesota Amusement Co. (United Paramount) will be available next season for touring legit shows. The picture policy will be interrupted whenever touring productions are available.

With MAC taking over the legit franchise formerly held by Bennie Berger at the 1,859-seat Lyceum, the Theatre Guild is readying its annual local subscription drive, with a goal of 4,000 patrons, an increase of 1,500 over last season. Harlow Bean was in town last week as Guild rep for the campaign.

Legit bookings tentatively set thus far for the 1958-59 season include Julie Harris in "Warm Peninsula," "Bells Are Ringing" and "Romanoff and Juliet," with "My Fair Lady," "Music Man" and "Look Back in Anger" mentioned as possibilities. Six tourers played here last season and five during 1956-57.

Berger could have renewed his lease on the Lyceum, but it would have involved a substantial increase in rental, so he declined and the property was sold to a religious group.

To Do R & H 'Cinderella' As London Xmas Panto

London, June 17.

Harold Fielding will present a pantomime version of the Richard Rodgers and Oscar Hammerstein 2d musical version of "Cinderella," in the West End next Christmas. The book has been completely rewritten and the 90-minute edition done last year on CBS television has been extended to around three hours. No theatre has been set.

Deal was arranged between Fielding and Hammerstein when the American lyricist came to London for the opening of the picture "South Pacific" in April. Starring in the pantomime will be Tommy Steele as "Buttons," a traditional British role.

Ford's, Balto, Continues As Touring Legit Stand

Baltimore, June 17.

Contrary to rumors, Ford's Theatre, Baltimore's only legit house, will be available for touring shows next season. That has been assured by Morris Mechanic, owner-operator of the property.

Speculation, sparked by local columnists, was that the 87-year-old theatre was to switch to a film policy, be converted for use as a department-store warehouse or razed to make way for a parking lot, as happend to old Maryland Theatre. The rumors were given apparent substance by Mechanic's silence.

Subsequently, the owner revealed that he had considered various proposals for Ford's, but had decided to continue the legit policy when other possibilities had not worked out. Among the alternatives he said, were reconverting the old Lyric Theatre into a legiter or turning his own Stanley Theatre from a film house into a legit spot.

Shuberts Ask To Modify Consent

The Shuberts are apparently having trouble making satisfactory deals to dispose of theatres in Chicago and Cincinnati. They have to relinquish one house in each town to complete the divesture of 12 theatres throughout the country as stipulated in a 1956 Government consent decree. The decree gave the Shuberts two years in which to sell the properties.

They presented a motion in N. Y. Federal Court last week, however, to have the decree modified to enable the peddling of the remaining two houses for non-legit use. Their argument is that because of poor business out-of-town they can't find buyers willing to purchase the houses for legit use. Judge Irving Kaufman has reserved decision on the motion.

The theatres involved are the Great Northern or the Blackstone in Chicago and the Cox or the Shubert in Cincinnati. The Shuberts are also seeking to continue their joint interest in the Shubert and Cass Theatres in Detroit, where they have an arrangement with the Stair interests.

Merman a Co-Defendant In Wesson's Equity Suit

Gene Wesson, who was unable to get a court okay to have Ethel Merman appear as a pre-trial witness in his $100,000 damage suit against Actors Equity, has amended his complaint to include the star as a defendant in the litigation. A motion to that effect was granted last week by N. Y. Supreme Court Justice Owen McGivern.

Miss Merman was added to Wesson's complaint on the allegation that she "conspired with the defendants and committed certain acts pursuant to a plan formed by the defendants to injure the plaintiff." The actor's original suit against Equity charged the union's public censure of him and apology to Miss Merman has subjected him to "scorn and ostracism in his profession" and has impaired his earning power.

Equity's action followed several hearings on charges brought by Miss Merman against Wesson after he had publicly accused her of being responsible for his dismissal from the Broadway production of "Happy Hunting." Miss Merman, who starred in the 1956-57 musical, denied the actor's allegations and various members corraborated her denial.

Actor-playwright **Marc Connelly** will appear as Sheridan Whiteside in "The Man Who Came to Dinner" at the Cherry County Playhouse, Traverse City, Mich., from July 8-13.

John Cromwell's Son Heads Strawhat Group

Jonathan Cromwell, son of legit and film actor-director John Cromwell, has formed a new stock company, The Webster Players, which will launch a 10-week season next Tuesday (24) at Indian Ranch on Webster Lake, Webster, Mass. He will serve as producer and general manager of the operation.

Louis MacMillan, active as co-producer and director of the Sea Cliff (L. I.) Summer Theatre from 1946-1956, has been appointed resident stager for the Webster group.

Critic, Not Legion, 'Condemned' List Of Pitt Tuners

Pittsburgh, June 17.

Although the Legion of Decency itself does not "rate" legit shows, its name was introduced last week by Councilman Patrick Fagan during discussion of a city subsidy of $17,500 for the Pittsburgh Civic Light Opera Assn. season. Fagan called five of the eight scheduled shows objectionable and said he could not, in good conscience, vote the subsidy.

Issue had some political embarrassment, since Mayor David Lawrence, Democratic nominee for governor of Pennsylvania, is a Catholic, as are four other members of the city council. All ignored Fagan's Catholic angle, though the local press played it up big, not making clear that the Legion operates only in film biz.

Questioned privately, Fagan clarified that he was speaking on his own, not for the Legion. He revealed that his actual source was the amusement editor, Jerry Cotter, of the Catholic periodical, The Sign.

After a lull following the Fagan rap, the proposed subsidy was voted and the five works he hit are still in. They are "Porgy and Bess," "Wonderful Town," "Can-Can," "On The Town" and Les Ballets de Paris. Apparently Fagan has no personal knowledge of these shows, but was guided entirely by Cotter's recommendation.

Between the city and Allegheny County, sharing evenly, the outdoor legit presentations are to get a $35,000 subsidy.

Local Legiters Protest Deal for Krim Brothers To Book Det's New Aud.

Detroit, June 17.

Four Detroit theatre operators have protested a petition by the Krim brothers, Sol and Leonard, for exclusive right to book musicals and other legit presentations in the new 2,900-seat municipal Ford Auditorium. Mayor Louis C. Miriani is understood to be supporting the bid by the Krims.

Joseph Nederlander, co-manager, with his brother James, of the Shubert Riviera Theatres, says, "We don't mind competing for stage productions with private theatre owners who have the same business expenses and taxes we do. But, we don't think we should have to compete with the city."

The two other theatre operators who have joined the Nederlanders to fight the Krims' petition are Paul Marco, administrator for the Cass Theatre, and C. W. Van Lopik, manager of Masonic Auditorium. Normally competitors, they organized after the Krims, who recently leased their film theatre to Trans-Lux, received from the Civic Center Commission tentative exclusive rights to the auditorium from a year beginning July 1.

The proposed deal would include a guarantee of at least 40 performances, with a minimum rental of $300 for matinees, $400 for evenings and a maximum rental of $750 on a percentage basis. The present commercial rates for the hall are a flat $500 for afternoons and $750 for evenings. The Krims are reportedly in New York this week to see whether they can book touring shows under such a setup. If so, they will probably sign a contract with the city.

Joseph Nederlander, spokesman for the theatre established local

(Continued on page 60)

Meyer Levin's Version Is a Must For Barn Showings of 'Compulsion'

Charles Jones Is New BTA Subscription Head

Charles Jones has been set as executive director of the subscription department of Broadway Theatre Alliance, the legit booking subsid of Columbia Artists Management. A former exec director of the San Francisco Symphony Foundation, Jones was more recently associated with the American Shakespeare Festival Theatre & Academy, at Stratford, Conn., and the Theatre Guild-American Theatre Society subscription service.

BTA began operating last season with the booking of the New York company of "No Time for Sergeants," "Damn Yankees" and the Constance Bennett and Sylvia Sidney editions of "Auntie Mame." Additional entries already lined up for next season include "Diary of Anne Frank" and "Li'l Abner."

'Mame' Will Have Record Chi Top

Chicago, June 17.

For its engagement next fall at the Erlanger Theatre here, the touring "Auntie Mame," starring Constance Bennett, will have the highest scale of any straight play in Chicago history. The top (including tax) will be $5.70 weeknights and $6.80 weekend evenings. Two musicals, "My Fair Lady" and "Most Happy Fella," have had a $7 top here this season.

It's understood that the Erlanger management opposed the stiff scale for "Mame," but later acquiesced in view of the unusually high operating nut for the production, about $28,000-$30,000 standing still. At the regular $5 top, the house can gross only about $35,000.

Miss Bennett is in Dallas with the comedy this week and next, but then lays off for the summer.

T. C. JONES SRO AGAIN, BUT NO BARN TAKERS

New Hope, Pa., June 17.

T. C. Jones has done it again. The femme impersonator, who received another brushoff this year as a touring strawhat entry, bettered his own sellout grosses of last summer at the Bucks County Playhouse here.

The take last week was $8,570 at a $2.50 top in the 422-seat converted mill. For the previous week he drew $7,690, in each case with an extra matinee. That brought the two-week take to $16,260 for 18 performances.

Michael Ellis, who operates the local strawhat, tried to book Jones into other summer spots last season, but was turned down. After the impersonator's b.o. click here last September, it was figured he'd be a natural for barn bookings this summer. Ellis has been unable to find any takers, however, even though Jones gets excellent critical notices.

Art Cantor Postpones Paddy Chayefsky Play

Arthur Cantor is postponing his Broadway production of Paddy Chayefsky's, "The Dybbuk from Woodhaven" until next spring or the following fall. The script isn't completed yet and it's figured that Chayefsky, who's currently busy with the film version of his play, "Middle of the Night," won't be able to concentrate on "Dybbuk" until January or February. Also, a desired director will be available then, and perhaps the New York theatre shortage will have eased.

Cantor, who's a legit pressagent, will be making his managerial debut with the presentation. The play was originally scheduled to open on Broadway the week of Nov. 3.

Samuel French, which is agenting the stock rights to "Compulsion," is playing it safe in case there's any repetition of the legal hassles that followed the play's Broadway production. Strawhat operators doing the melodrama are required to sign a contract including a clause that French "shall not in any way be liable for any claims or proceedings" brought against the producer in connection with the presentation. The play is adapted from Meyer Levin's bestseller of the same title, based on the Loeb-Leopold case.

The French contract is unusual for stock, since normal procedure involves merely an agreement covering royalty payments. The contracts for "Compulsion" stipulate that Levin's name as author "must appear in all programs, advertising, house boards and printed matter under your (producer's) control in type not less than 50% of the size of the title type."

Another contractual demand is that the producer "shall not produce any version of the play other than the one written by me (Levin) and as it will be furnished to you in manuscript form by Samuel French." The meller is currently getting its first post-Broadway presentation at Michael Ellis' Bucks County Playhouse, New Hope, Pa. The billing on the production there, which began a two-week run Monday (16), reads "Compulsion," by Meyer Levin.

During its 18-week Broadway run last fall-winter, the play was billed as the "producer's version," sans any author credit. That was

(Continued on page 60)

Off-B'way Actor Loses In Rarely-Used Right Of Membership Appeal

Members of Actors Equity heard an unusual plea at the recent membership meeting in New York. David Moss, who had been fined and suspended by the union's council for his participation in the off-Broadway production of "An Enemy of the People," appealed to the membership to overrule the disciplinary action. He was turned down.

Although members of the union have the right to an open hearing before the membership, few have made use of it. The last time was in 1945, when Frank Fay, then starring in "Harvey," was also unsuccessful.

More recently Gene Wesson had intended to appeal to the membership after being censured by the union because of accusations he had made against Ethel Merman. However, he declined to go through with the appeal because he was not permitted to have his attorney present at the meeting. He has since brought suit against the union.

Regarding "People," the union clamped down several months ago after learning that its members were working in the off-Broadway production on an irregular salary basis. Disciplinary action was taken against those members involved in the offering, including Moss, who was also a co-producer of the play. He was suspended and fined $460.

In addition, Moss and Arthur Reel and Mary Sanford, his partners in Alexander Productions, the firm presenting "People," were placed on the union's Defaulting Managers list pending payment of around $2,000 in alleged back salaries. Attorneys for Equity and the producers are discussing possible arbitration of the matter.

One the arguments in the case is Reel's contention that he was not involved in the venture as a producer. The credits on the show refer to him by name only as adaptor, director and designer, not as one of the producers.

Almost Ready to Roll At Toledo Zoo Theatre

Toledo, June 17.

The Festival Theatre Associates, organized by Arthur Lithgow, has raised most of the capital required for its proposed season of summer stock at the Zoo Theatre here. The venture, budgeted at $15,000, gets under way July 8.

A 10-week season is planned.

Off-Broadway Reviews

Ulysses in Nighttown

Rooftop Productions (in association with Kelsey Marechal, Oliver M. Sayler and Marjorie Barkentin) presentation of two-act adaptation from novel by James Joyce. Conceived and directed by Burgess Meredith; stage movement, Valerie Bettis; text supervision, Padraic Colum; settings, Herman Rosse; lighting, Nikola Cernovich; music composed and selected by Arnold Black; assistant director, John Astin; library consultant, Denis Johnston. At Rooftop Theatre, N. Y., June 5, '58; $4.60 top.

Cast: Zero Mostel, Robert Brown, Beatrice Arthur, Bellta, Michael Clarke-Laurence, Tom Clancy, Pauline Flanagan, Anne Meara, John Astin, Lucille Patton, Carroll O'Connor, Sean Dillon, Swen Swenson, Aza Bard, Eve Beck, James Payton, Denis Johnston.

"Ulysses In Nighttown" is an arresting theatrical achievement. Based on one large section and three smaller segments of James Joyce's monumental novel, "Ulysses," this dramatization at the Rooftop Theatre has been mounted with taste, judgment, discrimination and fidelity to the Joycean concept.

It is a fusion of many talents, and for some of its sponsors it is the fulfillment of a long-standing dream. Among the co-producers are Oliver M. Sayler and Marjorie Barkentin, who have cherished thoughts of such a venture for a quarter-century. (Ironically for Sayler, he had to miss the opening because of illness.)

Burgess Meredith, who staged the production, has brought his intelligence and imagination into fine play, so much so that it becomes difficult to imagine how else an adaptation of the nighttown extract could be transferred to the stage.

Much of the movement is done in dance format, choreographed by Valerie Bettis. There is a bacchanal a of satiric impudence that climaxes the production's physical action, a nightmare in a brothel that actually seems to stem from the other-worldliness of some of Joyce's prose. This episode, however, is merely the culmination of many smaller moments of movement and artful pantomime.

The casting of Zero Mostel as the legendary Leopold Bloom has been potent. Whether in gargantunan despair at his insipidity and ineptitudes, whether dreaming that he is the savior of mankind, or fancying that he is a begging puppy or suckling child, Mostel dominates his scenes through his precision, imagination and discipline.

As the searching and lost Stepen Dedalus, who with Bloom is part of Joyce's son-father motif, Robert Brown has the necessary elements of youthful despair. Pauline Flanagan is Bloom's honey-voiced, betraying wife, murmuring as silky a "Come in" as ever a wrongful lover heard, while Beatrice Arthur is a husky-voiced, domineering madame as she reduces Bloom to emasculated subservience.

Besides the narrators, there are 66 parts in the play which are done by 15 actors, all of whom appear as various denizens of Dublin circa 1904. It is a proficient company throughout, although the work of Michael Clarke-Laurence, Carroll O'Connor, John Astin and Anne Meara is especially notable. Herman Rosse has devised adequate background, but it is Nikola Cernovich's lighting that does most to enhance atmosphere and mood.

No apparent effort has been made to boil down Joyce for purposes of theatre. All that is used is full-blown, lush or harsh by turns, brutal or kind, pathetic or leering. It may be too much to expect that th's sardonic comedy of life will be grist for the casual theatregoer, yet it is a theatrical event well worth attention.

Geor.

You Never Can Tell

William Landis & Del Tenney revival of three-act comedy by George Bernard Shaw. Staged by J. Robert Dietz; settings, David Rounds; costumes, Elizabeth Landis. Joseph Lewis. At Downtown Theatre, N.Y., June 16, '58; $3.00 top.

Cast: Carol Macho, Del Tenney, David Rounds, John Wynne-Evans, Madge West, Mary Grant, Jack Delmonte, John Morris, Richard Longman, William Landis.

Another of George Bernard Shaw's escapades about the war between the sexes, "You Never Can Tell," is being exuberantly revived at the Downtown Theatre, off-Broadway's cultural center for Shavians. The mostly youthful cast is debonair and bright-eyed, the actors speak trippingly and scamper through the play with splendid disregard of Shaw's formidable reputation. It's a collaboration of performance and play nicely calculated to while away a summer evening, particularly at a comparatively modest (even by off-Broadway comparisons) $3.00 top.

"You Never Can Tell" was last produced locally in March '48 by the Theatre Guild. Even a relatively strong cast under that potent sponsorship was unable to extend beyond 39 performances, though the play has sometimes been referred to as the pleasantest of Shaw's "plays pleasant." On a modest budget, however, this animated revival, may be expected to continue on East 4th St. for a somewhat longer peeriod.

Who can tell what "You Never Can Tell" is really "about"? In most of his plays Shaw packed as much as possible of his then current thinking. Here he seems primarily concerned with the predatory female, a la late 19th century. At that time some of his notions must have seemed topsy turvy, and although today they have became the norm, in the framework of the play much of the commentary retains the acid of its jibes.

Actually, there's fol-de-rol in "You Never Can Tell" which, if examined closely, seems pretty preposterous. Maybe this is a contributory reason for the rapid-fire pace with which director J. Robert Dietz has invested his revival. If so, it's a device that works, for the play romps along leaving little time for scrutiny.

It's one of those well-balanced casts in which it seems unfair to single out performances, so cooperatively and competently does each actor contribute to the whole. Mary Grant, as Charlotte, however, who may or may not have been modeled on the woman who later became Mrs. Shaw (it almost seems as though it should be Dame Shaw), gives a finely edged performance that is near-brilliant in its mockery. Carol Macho and David Rounds, as the twin sister and brother, are a frothily energetic duo, Del Tenney, as the romantic dentist, has polish and verve, while Jack Delmonte, as the belatedly discovered father, a self-righteously crusty. John Morris, Richard Longman, Madge West, John Wynne-Evans and co-producer William Landis bring up what is by no means the rear guard.

David Rounds has managed three good settings on the cramped stage that is deeper than it is wide, while Elizabeth Landis and Joseph Lewis have designed imposing turn-of-the-century gowns that set back the sack by several centuries.

Geor.

RENEW MOVE AGAINST ENGLISH CENSORSHIP

London, June 17.

A renewed bid for theatre censorship reform has been launched in London. Names in various fields have set up a Theatre Censorship Reform Committee and an inaugural meeting was held in London to map the campaign.

Meantime, the agitation which has been gaining strength over the past year or two has now actively spread to the provinces and at a public meeting in Liverpool last week it was decided to protest to the Lord Chamberlain. The session was held at the New Shakespeare Theatre Club, which, like the Water gate Theatre Club in London, has presented several banned plays under the protection of a "members only" right to admission.

The current presentation at the New Shakespeare is Tennessee Williams' "Cat on a Hot Tin Roof," which was variously described as "a dish overflowing with sex," "screaming madness" and "bad medicine." Yet the chairman of the Liverpool Watch Committee said it was a very healthy thing that there were those with the courage and initiative not to conform.

Sam Wanamaker, artistic director of the theatre, declared, "If plays of this kind disturb you, or upset you, or embarrass you, I say that is a good thing, because it means the play has revealed to you elements of your life which you have not been willing to face."

Show Abroad

For Adults Only

Glasgow, May 28.

Robin Fox Partnership Ltd. & S. A. Gorlinsky presentation of revue in 24 scenes. Stars Miriam Karlin, Hugh Paddick, Ron Moody; features Patricia Lancaster, Barry Took, Louie Ramsay, Richard Waring. Sketches by Peter Myers and Alec Graham; music by Ronald Cass and John Pritchett; additional material by David Climie and Stanley Myers; decor, Robert Lush; direction and choreography, Michael Charnley; musical director, Ronald Cass; staging of sketches, Ronnie Stevens; costumes, Hilary Virgo and Rosemary Carvill. At King's Theatre, Glasgow, May 27, '58; $1.20 top.

Almost every facet of contemporary British show biz is the victim of the authors' wit in this intimate revue. U.S. aspects also come in for some travesty, as f'rinstance the James Dean cult, rock 'n' roll and the "Oklahoma" style of outdoor musical. Television and its cult in the U.K. is also ribbed.

The production should have an interesting London future, particularly among sophisticates and those hep with the latest trends and stage shows. British traditions under the acid eye range from Angry Young Men and pop-shop tv shows with oldtime tunes that become recurring hits to women attorneys, Miss Moira Shearer and her ballet-thesping trends, European maids in London, and "Under Milk Wood," the Dylan Thomas verse-drama.

Temperamental warblers from the prima donna world, with particular reference to Madame Callas, are guyed in "(C)ave Maria," an item featuring Ron Moody as an Italian operatic maestro. What Britishers did with their evening before tv is amusingly guyed in "The Good Old Days," a Richard Waring sketch. Miriam Karlin, with attractively husky voice, gets most scope as principal femme and shapes as a junior Gingold.

Ron Moody shines in deadpan comedy, and Barry Took, formerly in vaude, finds his right medium in sophisticated revue as a light comedian. Patricia Lancaster and Louie Ramsay do useful work as other principals, and Hugh Paddick registers as a narrow-minded Welshman discussing Sunday observance. Gladys Tudor and Margaret Rubel have several amusing interludes as two elderly English femmes visiting the theatre.

The revue has only a bluish reference to justify its title of "For Adults Only." Subjects spoofed may tend to be special for London and show biz, but "Adults" is still a light, amusing night out. Robert Lush's decor suits his surname, and the costuming has summer gaiety. The Michael Charnley direction meets requirements.

Gord.

Kerr Toughest

Continued from page 1

World Telegram & Sun, rang up the highest percentage of favorable notices, followed by John McClain, of the Journal-American. Donnelly, incidentally, had run a close second to Kerr the previous semester, followed by Atkinson and then Watts.

The public, which reversed its usual form the previous season by approving more plays than the two toughest reviewers, thumbed down more of the 1957-58 entries than any of the critics. The percentage of favorable reviews chalked up by VARIETY was higher than the Kerr and Atkinson tallies, but lower than the percentages scored by the other critics.

The survey covered 51 productions. The no-opinion listing in the accompanying chart takes in those reviews that were not definitely pro or con. In cases where a play was panned, but the star applauded so as to encourage business, the review is rated as favorable. Regarding the shows okayed by the public, they cover those offerings that have already paid off and those considered likely to make it.

Critical Toughness—1957-58

In the individual records shown below, the keys to abbreviations are as follows: SR (shows reviewed), F (favorable notices), U unfavorable notices), N (no opinion clearly expressed), Pct. (percentage of favorable reviews).

	SR	F	U	N	Pct.	'56-'57	'55-'56	'54-'55
Kerr (Her. Trib.)	50	16	31	3	.320	.229	.394	.354
Atkinson (Times)	47	16	31	..	.340	.291	.490	.607
Watts Jr. (Post)	49	22	25	2	.448	.404	.541	.426
Coleman (Mirror)	48	22	26	..	.458	.446	.454	.566
Chapman (News)	50	25	24	1	.500	.541	.527	.580
McClain (Journ.-Amer.)	50	25	22	3	.500	.469	.535	.532
Aston (World-Tel.)	50	30	15	5	.600	...	...	...
Public reception	51	12	39		.235	.285	.303	.435
VARIETY (combined)	51	19	32		.372	.285	.500	.467

Inside Stuff—Legit

Georg Kaiser, German playwright who died in 1945 and is to be memorialized this year by the revival of some of his plays at various theatres in Germany, has been represented on Broadway by two productions. They were "From Morn to Midnight" and "The Phantom Lover." The former, translated by Ashley Dukes, opened June 5, 1922, at the Garrick Theatre, while the other, translated by Herman Bernstein and Adolph Meyer, opened Sept. 4, 1928 at the 49th Street Theatre.

Richard Reich's "Tin Cup," which Eddie Dowling and Hall Shelton have announced for production on Broadway, is available for amateur presentation under the title, "House Without Windows." The play is listed under that tag in the catalog put out by Dramatists Play Service, Inc., which handles leasings of non-pro rights. According to the rundown in the catalog, the play by Reich, who's stage doorman at the Broadhurst Theatre, N.Y., was originally produced in London under the "Windows" title and was subsequently tested in January of last year by the Margo Jones Theatre, Dallas, under the "Cup" tag.

Previous Seasons' Winners

Continued from page 56

("Country Wife") and Maureen Stapleton ("Rose Tatoo").

Male in Musical: Yul Brynner ("King and I").

Female in Musical: Shirley Booth ("Tree Grows in Brooklyn").

Supporting Actor: Eli Wallach ("Rose Tattoo").

Supporting Actress: Joan Loring ("Autumn Garden").

Promising Actor: Eli Wallach ("Rose Tattoo").

Promising Actress: Maureen Stapleton ("Rose Tatoo").

Director: George S. Kaufman ("Guys and Dolls").

Designer: Jo Mielziner ("King and I").

Composer-Lyricist: Frank Loesser ("Guys and Dolls").

Promising Playwright: Louis O. Coxe and Robert Chapman ("Billy Budd").

1951-52

Actor: Jose Ferrer ("Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

Supporting Actor: John Cromwell ("Point of No Return").

Supporting Actress: Marian Winters ("I Am a Camera").

Promising Actor: Brandon de Wilde ("Mrs McThing").

Promising Actress: tie between Julie Harris ("I Am a Camera") and Audrey Hepburn ("Gigi").

Director: Jose Ferrer ("Shrike").

Designer: tie between Cecil Beaton ("Grass Harp") and Jo Mielziner ("Flight into Egypt").

Composer: Frederick Loewe ("Paint Your Wagon").

Promising Playwright: Joseph Kramm ("Shrike").

1952-53

Actor: Victor Moore ("On Borrowed Time").

Actress: tie between Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer").

Male in Musical: Jack Whiting ("Hazel Flagg").

Femme in Musical: Rosalind Russell ("Wonderful Town").

Supporting Actor: John Williams ("Dial M for Murder").

Supporting Actress: Kim Stanley ("Picnic").

Promising Actor: John Kerr ("Bernardine").

Promising Actress: tie between Iris Mann ("Children's Hour") and Kim Stanley ("Picnic").

Director: Joshua Logan ("Picnic").

Designer: Jo Mielziner ("Can-Can").

Composer: Leonard Bernstein ("Wonderful Town").

Promising Playwright: George Axelrod ("Seven Year Itch").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").

Actress: tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").

Male in Musical: Alfred Drake ("Kismet").

Femme in Musical: tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").

Supporting Actor: John Kerr ("Tea and Sympathy").

Supporting Actress: Carol Haney ("Pajama Game").

Promising Actor: Ben Gazzara ("End as a Man").

Promising Actress: Eva Marie Saint ("Trip to Bountiful").

Director: Robert Lewis ("Teahouse of the August Moon").

Designer: Peter Larkin ("Teahouse of the August Moon").

Composer-Lyricist: Richard Adler-Jerry Ross ("Pajama Game").

Promising Playwright: Robert Anderson ("Tea and Sympathy").

1954-55

Actor: Paul Muni ("Inherit the Wind").

Actress: Kim Stanley ("Bus Stop").

Male in Musical: Walter Slezak ("Fanny").

Femme in Musical: Gwen Verdon ("Damn Yankees").

Supporting Actor: Ed Begley ("Inherit the Wind").

Supporting Actress: tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").

Promising Actor: tie between George Grizzard ("Desperate Hours") and Buddy Hackett ("Lunatics and Lovers").

Promising Actress: tie between Julie Andrews ("Boy Friend"), Heller Halliday ("Peter Pan") and Loretta Leversee ("Home Is the Hero").

Director: Herman Shumlin ("Inherit the Wind").

Designer: Peter Larkin ("Inherit the Wind").

Composer: Harold Arlen ("House of Flowers").

Lyricist: Richard Adler-Jerry Ross ("Damn Yankees").

Promising Playwright: Jerome Lawrence-Robert E. Lee ("Inherit the Wind").

1955-56

Actor: Michael Redgrave ("Tiger at the Gates").

Actress: Julie Harris ("Lark").

Male in Musical: Rex Harrison ("My Fair Lady").

Femme in Musical: Julie Andrews ("My Fair Lady").

Supporting Actor: Anthony Franciosa ("Hatful of Rain").

Supporting Actress: tie between Diane Cilento ("Tiger at the Gates"). and Sarah Marshall ("Ponder Heart").

Promising Actor: Andy Griffith ("No Time for Sergeants").

Promising Actress: Susan Strasberg ("Diary of Anne Frank").

Director: Moss Hart ("My Fair Lady").

Designer: tie between Jo Mielziner ("Most Happy Fella") and Oliver Smith ("My Fair Lady").

Costumer: Cecil Beaton ("My Fair Lady").

Composer: Frederick Loewe ("My Fair Lady").

Lyricist: Alan Jay Lerner ("My Fair Lady").

Promising Playwright: tie between Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful of Rain").

1956-57

Actor: Fredric March ("Long Day's Journey Into Night").

Actress: Florence Eldridge ("Long Day's Journey Into Night").

Male in Musical: Fernando Lamas ("Happy Hunting").

Femme in Musical: Judy Holliday ("Bells Are Ringing").

Supporting Actor: Frank Conroy ("Potting Shed").

Supporting Actress: Mildred Natwick ("Waltz of the Toreadors").

Promising Actor: Jason Robards Jr. ("Long Day's Journey Into Night").

Promising Actress: Inga Swenson ("First Gentleman").

Director: Jose Quintero ("Long Day's Journey Into Night").

Designer: tie between Oliver Smith ("Candide") and Rouben Ter-Arutunian ("New Girl in Town").

Costumer: Motley ("First Gentleman").

Composer: Leonard Bernstein ("Candide").

Lyricist: Richard Wilbur-John Latouche-Dorothy Parker ("Candide").

Promising Playwright: Gore Vidal ("Visit to a Small Planet").

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the crew,
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"NO TIME FOR SERGEANTS"
by IRA LEVIN
(Adapted from the Novel by Mac Hyman)
Production Directed by
MORTON Da COSTA

Legit Bits

Carl Fisher, general manager for Broadway producers **Robert E. Griffith & Harold S. Prince**, will will vacation in Europe for the month of July with his actress-wife **Peggy Cass**, who's due back next week from the Coast, where she's repeating her original stage characterization of the comedy secretary in the film edition of "Auntie Mame."

Brooks Atkinson, drama critic of the N.Y. Times, N.Y., has gone to his country place at Durham, N.Y., for the summer, but will cover the Shakespeare festival openings tomorrow night (Thurs.) at Stratford, Conn., and next Monday (23) at Stratford, Ont. His final Sunday drama column of the season will appear June 29.

Howard Lindsay and his actress-wife **Dorothy Stickney** have gone to their summer home at Annisquam, Mass., where the playwright and his collaborator, **Russel Crouse** will complete their new play, "Tall Story."

Maria Palmer, who closed last week in the touring "Diary of Anne Frank," is remaining in New York a couple of weeks to see the shows.

Joyce Roberts, secretary to Broadway producer **Robert Whitehead**, and **Laurence H. Buck 2d** are planning a July wedding.

Joseph Anthony has joined the staff of the Actors Repertory Theatre Workshop to teach an advanced class in directing. The Workshop faculty also includes **Wendell Phillips, Laszlo Biro, Felicia Sorel** and **Burt Brinckerhoff**, who's currently appearing on Broadway in "Blue Denim."

The British Lord Chamberlain has okayed public performances of "Garden District," by **Tennessee Williams.**

Ethel Linder Reiner is planning a Broadway production next season of "Taffy," by **Ann Barlow**, a member of the New Dramatists Committee.

Pat Suzuki has been signed for a leading role in "The Flower Drum Song."

"At the Grand" is the new title for the upcoming musical version of **Vicki Baum's** novel, "Grand Hotel."

Judy Holliday has extended her contract as star of the Broadway production of "Bells Are Ringing" to Dec. 13.

Albert Salmi and **Leon Ames** are slated on Broadway next season in **Phoebe Ephron's** "Howie," planned for production by **James M. Slevin** and **John Gerstad** in association with the Playwrights Co. Gerstad will double as director.

The Playwrights Co. will be partnered with **Gilbert Miller** and **Henry Sherek** in the forthcoming Broadway production of **Arthur Watkyn's** "Not in Book," currently running at the Criterion Theatre in London.

Helen Hoerle will be manager on **Paul Gregory's** upcoming Broadway production of "The Marriage-Go-Round."

Imogene Coca will star in the **Howard Teichmann** play, "Girls in 509."

Diane Cilento will play the femme lead in "The Disenchanted."

William Branch, playwright and tv scripter, has copped the Hannah B. Del Vecchio Award, presented by the Trustees of Columbia U. "for excellence in playwriting."

Roger L. Stevens and **Robert Lewis** have purchased the legit rights to "Cheri" and "The End of Cheri," two novels by the late French author, Colette. They're planning on producing a play based on material from both books.

Robert Weiner, producer of two summer packages of "No Time for Sergeants," is planning on making his Broadway managerial bow with **Robert Howard Lindsay's** "One Left Over," which the author originally wrote as a full-length play prior to its presentation on tv in 1953.

Tom Ewell has been signed to star in "Patate."

"Epitaph for George Dillon," written by **John Osborne** and **Anthony Creighton**, is scheduled for fall production on Broadway by **David Merrick** and **Joshua Logan.** The play, retitled "George Dillon," is current at the Comedy Theatre, London.

The first of five prospective shows to be tried out this season at the Warner Theatre, Atlantic City, will be "Drink to Me Only," opening Sept. 15 for a single week.

"Mrs. Warren's Profession" will be the first of the Bernard Shaw plays to be presented by the Actors' Stage Co. at the Gate Theatre, N. Y., beginning June 25.

Robert Randolph and **Frank Thompson** will be set designer and costume designer, respectively, for "Let's Go Steady."

Burry Fredrik, Norman Forman and **Ruth Newton** are planning a Broadway production next fall of **George Panetta's** "The Poker Game," based on the author's own novel, "Ride a White Donkey."

Barry Sullivan will appear opposite **Elaine Stritch** in "Goldilocks." He succeeds **Ben Gazzara**, who withdrew from the assignment to accept a part in "Night Circus."

Legit performers **Jerry Orbach** and **Marta Mingoya** plan to be married next Saturday (21).

Ronny Graham, June Carroll, Arthur Siegel and **Sheldon Harnick** will supply most of the material for the 1959 version of "New Faces," scheduled for Broadway production by Leonard Sillman and Frank Productions.

Robert Griffith and **Harold Prince** will be partnered with H. M. Tennent in presenting a London edition of "Two for the Seesaw," produced on Broadway by Fred Coe.

The 1,162-seat National Theatre, N. Y., was purchased at an auction last week for $849,500 by **Billy Rose**, as president of Billy Rose's Diamond Horseshoe, Inc., which also owns the Ziegfeld Theatre, now being used as a tv studio. Rose is also in the market for other N. Y. theatres.

Prince Hamlet," a version of the Hamlet legend by **Philip Freund**, poet and professor of dramatics at both Hunter College and Fordham U., is scheduled for presentation at the Cricket Theatre, N. Y., by **Richard Norvello** for White Feather Productions. The offering is slated for a four-performance run beginning July 10.

A new translation by **James B. Gibney** of **Julius Romain's** French comedy, "Dr. Knock," is planned for off-Broadway production next October by **Stella Holt** and **Jacques Chambrun**, who's Romain's agent. **Arthur Reel** will direct the offering.

The British rights to "Who Was That Lady I Saw You With?" have been acquired by the firm of **Linnet & Dunfee.**

William Shatner has been set for the male lead in "The World of Suzie Wong."

"Five Minutes of Spring" is the new title for the **E. Y. Harburg-Fred Saidy** musical version of "Lysistrata."

David Merrick and **Joseph Kipness** plan presenting the British import, "La Plume de ma Tante," at the Royale Theatre late in October.

Sydney Chaplin will withdraw June 28 as male lead in "Bells Are Ringing," with **Hal Linden** taking over the assignment.

The musical rights to **Alan Harrington's** novel, "The Revelations of Dr. Modesto, previously held by **James Hammerstein & Barbara Wolferman**, have been acquired by **Dean Fuller** and **Marshall Barer.**

Pressagent **Dave Lipsky** is advance man for the touring "Ballets de Paris."

Krim Brothers

Continued from page 57

theatre men, argues, "We were assured three years ago by Judge Frank G. Schemanske, the Civic Center Commission president, that the city would not compete against us. We have been paying taxes for 40 years and now we are expected to compete with a tax-exempt institution which plans to put on the same type of entertainment as ours.

"We think it's unfair. There isn't a 2,900-seat auditorium in the country that could be rented for $400 a night, as proposed by the Commission. No one on the Commission ever had any experience in operating a theatre. We believe we can be of help to the Mayor and Commission in volunteering our services toward cutting the current operating deficit."

The auditorium is operating at a deficit of about $55,000 in the fiscal year. Nederlander suggests, "I can't understand how the auditorium should be operating at a loss. It receives a guaranteed $26,000 a year rental from the Detroit Symphony. You should be able to operate two theatres on that money, or at least keep the lights on and the building heated."

Touring Shows

(*June 16-29*)

Auntie Mame (2d Co.)—State Fair, Dallas (16-22), then lays off).
Auntie Mame (3d Co.)—Brandywine Music Circus, Concordville, Pa. (16-29).
King and I (CLO)—Curran, S.F. (16-28).
Most Happy Fella—Philharmonic, L.A. (16-28).
My Fair Lady (2d Co.)—Shubert, Chi (16-28).
My Fur Lady (Canadian)—Capitol, Regina, Sask. (16-18); Capitol, Saskatoon, Sask. (19-21); Mem. Aud., Edmonton, Alta. (22-25); Mem. Aud., Calgary, Alta. (26-28).
Visit to a Small Planet—Geary, S.F. (16-28).

'Compulsion'—

Continued from page 57

the result of a dispute between Levin and producers Michael Myerberg and Len S. Gruenberg over the script used. Levin claimed that it included revisions by Robert Thom not approved by him. However, they had been accepted by Alex Segal, who staged the show and was designated as arbitrator on rewrite disputes.

After some legal maneuvering, "Compulsion" was presented as the "producer's version." Subsequently, Thom instituted suit against Levin for royalties he alleged were due him under a contract between Levin and Myerberg. Thom's claim was upheld by N.Y. Supreme Court Justice Henry Clay Greenberg, but ruling is being appealed. Similarly, Thom's attorneys are appealing a libel suit filed by Levin against their client. Levin's claim recently had to be amended to eliminate certain language.

Regarding the Bucks County production, there's some speculation as to Thom's legal position, especially if Justice Greenberg's verdict is upheld. The decision included a stipulation that Thom's 20% share of Levin's royalties applied to any production using Thom's version or any substantial part thereof. If, as Levin claims, the version being used at Bucks County is his own, then Thom may have no royalty claim.

Another aspect of the Bucks County presentation is the necessity of having to make some cuts in order to reduce the play's lengthy running time and cut the list of characters from about 40 to 25-30. This may place Ellis on a shaky ground, since the contract stipulates that no changes be made in the script.

The fact that the strawhat producer feels that the revisions are necessary is figured significant, since one of the issues in the dispute between Levin and Myerberg was the producer's insistence that the novelist's own adaptation was overlong and required too large a cast.

Dance Review

Keita Fodeba Ballet

Buenos Aires, June 2.

Clemente Loco S.A. and Cosudei presentation of African Ballet. Director and choreographer, Kante Facelli. Cast: Carama Ladji, Camara Seni, Cissoko Daouda, Diallo Balla, Kante Manfila, Keita Mamoudou, Soumano Kadi, Mamoudou Toure, Kouyate Dielliman, Sissoko Aliou, Sissoko Diely, Traore Lancine, Zambo Italo, Camara Mansaba, Camara Naby, Jacouba Sankhom, Koro Guilavoguy, Darius Alfredine, Diallo Kloff, Doumbouya Diene, Fall Plant, Makisoko Fatoumata, Mondor Albertine, Raphael Wigbert, Akoi Guilavoguy, Brunot Raphael. Opened May 21, '58 at Metropolitan, Buenos Aires.

This spectacular but repetitive show is misnamed a "ballet." It is more in the nature of folklore, presented with a high degree of realism. Call it exotic, or interesting from a scientific angle, admit the pulsing rhythm, the dramatic speed of Africa's tribal dancing, combined with the savage shrillness, the pungent aroma of the jungle.

Pruned of the present excessive reiteration, it's a sock performance in any market because of its novelty. First performances here were sold out, though excessive length caused emptying of seats well before the end.

There are as many as 15 numbers, with a 20 minute interval half-way through, and though they succeed each other with the speed of a Broadway show, there is too much sameness about tribal, witch-dancing and belly-dancing. Outstanding as the most exciting item is the Fire Dance, created by Raphael and danced by Manik, Jacoubo, Bari and Camara Naby, the fire swallower. "Les Hommes Oiseaux" (The Bird Men) danced to the sound of the Crink, an instrument used by Africans to transmit messages across the jungle, the leaping of G'Bago and Akol as the Bird Men is stand-out and sensational.

Importation from Paris of this show, with a cast of 30, is another worth-while effort by the Lococo Circuit, in combination with the Cosudei Agency, and though prices are set high at a top of $3 to $1 grosses are very satisfactory. The timing of this arrival is also opportune for the Circuit, when exhibitors have been frustrated in an effort to raise film admissions. Lococo perhaps can recoup some of his exhibit on losses with a live show of this kind. *Nid.*

Literati

Irving R. Levine's Book

Irving R. Levine, NBC's Moscow correspondent for the past three years, has delivered the mss. of his book on Russia to Doubleday, publication scheduled for fall-winter. Working title is "This Is Russia," taken from the title of a series of broadcasts Levine has done on how the Russian lives his daily life. It may be changed by publication time.

Levine went to Moscow in July 1955 on a five-week visa with the first U.S. delegation in many years—a group of American farmers. By cabling a request to Nikita Kruschchev, Levine got permission to stay on after the U.S. farmers left, thus becoming the first American tv correspondent to be stationed in Russia and the first radio man since 1947. He has been doing almost daily broadcasts for NBC and also shooting film for NBC-TV. He is also the VARIETY correspondent in Moscow.

Chilton's Greenberg Deal

Chilton Co. of Philadelphia purchased from Greenberg: Publishers, N.Y., its complete list of nearly 1,000 titles. Chilton, until now, has specialized in business and industrial books. With the Greenberg list, it makes a big leap into the general trade area.

Jae Greenberg stays as consultant to Chilton but remains head of Sports Car Press Ltd., which wasn't involved in the Chilton deal. Greenberg, with 34 years of trade publishing behind him, issued the first books of Eric Knight, John Winterich, Max Eastman and Betty Smith.

Vancouver Merger Probed

Financial merger of the Vancouver Sun and Vancouver Daily Province is being reviewed by Investigation & Research division of the Canada Combines Act. City's morning paper, Vancouver Herald, folded last summer, and Daily Province acquired control of the Sun recently. Management is virtually as before, but former switched to morning circulation.

C. Rhodes Smith, chairman of Restrictive Practices Commission, heads the probe, and advertisers have been summoned for testimony about merger's effects.

Loeb Awards

Loeb Awards, a first annual attempt to create an important award for financial and business press writers, was staged last Tuesday (10) at the Perroquet Suite in N.Y.'s Waldorf-Astoria. Emphasis was mostly on financial writers in upbuilding of capitalism and widely dispersed ownership of stocks. The two $1,000 cash awards (to David Steinberg of N.Y. Herald Tribune and Werner Renberg of Business Week) and the cost of the 100-guest luncheon were defrayed by Gerald M. Loeb of E. F. Hutton via his family trust.

Since the U. of Connecticut administers the Loeb Awards, the Governor of that state, Abe Ribicoff, was a speaker along with George H. Mooney, State Superintendent of N.Y. Banks, a former journalist, Edward T. McCormick of the American Stock Exchange, and Wendell Barnes, Federal Small Business Administration chief.

Stress was laid upon the importance in a complex civilization based on private management for men gifted with the powers of interpretive insight. It was conceded that trade publications gentry by and large had derived minimum honor and remuneration for their often immensely valuable services to American business.

Levinson's 'Pickle' Works

July Coronet carries Leonard Louis Levinson's piece, "The Peerless Pickle," which led him to writing "The Complete Book of Pickles and Relishes," for Hawthorn.

Latter is due in 1959 as a companion tome to his "The Complete Book of Low Calorie Cooking."

Pitt Sun-Tele's Shifts

Hearst's Sun-Telegraph in Pittsburgh has dropped its local tv column bylined by Leonard Mendlowitz. He had been pulled in from the amusement pages to do the pillar just a few months ago. Afternoon sheet is now using only Tv Key previews in addition to the programs. Only a short time back it was carrying two television columns, Jack O'Brian's as well as its own man's.

Mendlowitz returns to assisting Karl Krug, Sun-Tele drama and film critic and columnist, and also resumes a nitery newsletter in the Sunday edition. John Nussbaum, who had been pulled in off the city desk to backstop Krug when Mendlowitz was moved, is on general assignments again. So far Sun-Tele has not replaced its recently retired music critic, J. Fred Lissfelt, and probably won't until next season.

Loren Pope To N.Y. Times

Loren B. Pope, 47, filing editor of the Washington bureau of the Gannett Newspapers for the past three years, has resigned to become education editor of the N.Y. Times.

Pope replaces Benjamin Fine who went to Yeshiva University in N.Y. City. The Gannett Washington bureau has picked Arthur F. Hermann, 45, former executive editor of the INS Washington bureau, to succeed Pope.

Holt Acquires Another

Henry Holt & Co. has added Dryden Press to its stable and will continue the imprint and also absorb prexy Stanley Burshaw and v.p. Donald Ambler to its key personnel.

Dryden is a college text book house and, while Holt is a specialist in schoolbooks, along with its trade department and other periodicals, that catalog didn't overlap but supplements Holt's educational operation.

CHATTER

Mildred and Gordon Gordon's eighth novel, "The Big Frame," has been released by Bantam Books.

Martin Goodman Publications will paperback distribute "The Big Steam Whistle," by Hollywood writer-art director George Van Marter.

Kenneth Lockhart, longtime associate architect with Frank Lloyd Wright, named building editor of House Beautiful mag succeeding Guy Henle who becomes executive editor.

Alfred A. Knopf, chairman of the publishing company bearing his name, received an honorary degree of Doctor of Humane Letters from Yale during the college's 257th commencement.

Tim Parker, veteran Assoc. Press staffer, upped to Texas AP bureau executive in Dallas office by bureau chief Bill Barnard. Parker's new duties will include both news and administrative operations.

James E. Truex, director of publicity for N. Y. State Dept. of Public Works and former television writer, principal speaker at annual banquet of the Lake George (N.Y.) Chamber of Commerce June 24.

Nancy Hudson has joined her dad, publisher-editor Buell W. Hudson at the Woonsocket Call, making the third generation in management. Paper went to a nine-column format and a 7c reader price last fall.

John R. Miller, who joined the Hearst organization in 1934, upped to assistant general manager of Hearst Magazines as of July 1 according to g.m. Fred Lewis. Miller will continue his present post of v.p. and circulation director.

Caskie Stinnett, Curtis Publishing Co. writer, left this week for a sixmonth stay in Europe where he'll do a novel for Random House and continue to pen "Speaking of Holiday," the behind-the-scenes publication dealing with Holiday Magazine writers, editors and illustrators.

Matie Molinaro and Sybil Hutchinson of Canadian Writers' Service, Toronto agency, have opened a speakers' bureau. Among their 13 clients are playwright Lister Sinclair; film critic Clyde Gilmour (Maclean's, Toronto Telegram, Canadian Broadcasting Corp.); CBS-TV newscaster Larry Henderson.

Legit Followup

George Dillon

(COMEDY THEATRE, LONDON)

London, May 30.

Following its limited run at the Royal Court Theatre, this drama by John Osborne and Anthony Creighton has moved to the West End with its title modified from "Epitaph For George Dillon," three cast changes and considerable rewriting. The new version has streamlined the production, cutting flashbacks, without losing plot background.

Robert Stephens, in the title role, skillfully brings to life the sponging actor-playwright failure, taken in and idolized by a dreary suburban family, and Yvonne Mitchell gives an intelligent portrayal as the embittered aunt. Newcomers to the cast, Malcolm Hayes, James Wellman and Stanley Van Beers, provide competent performances in lesser performances. *Bary.*

B'way Up; 'Story' 53G, 'Abner' 33½G, Holliday $53,300, 'Jamaica' $42,100

Broadway was jumping last week. The recent downward trend was reversed with practically all shows registering substantial increases over the previous frame. Those in the trade attributed the business boost mainly to the influx of garment industry buyers. However, grosses climbed on the road also.

Activity this week is expected to continue strong. However, it's figured that the seasonal slump will begin to be severely felt the week after next. Of 20 shows on tap, six continued in the capacity groove. They were "Look Homeward Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello," "Two for the Seesaw" and "Visit."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (79th wk; 621 p) ($6.90; 1,214; $46,500). (Betarice Lillie). Around $45,000. Previous week, $43,000. Exits June 28.

Bells Are Ringing, Shubert (81st wk; 644 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $53,300. Previous week, $46,500.

Blue Denim, Playhouse (D) (16th wk; 124 p) ($5.75-$6.90; 996; $31,500). Nearly $16,300. Previous week $16,200.

Dark at the Top of the Stairs, Music Box (D) (28th wk; 220 p) ($5.75-$6.90; 1,010; $33,000). Over $28,800. Previous week, $27,500.

Jamaica, Imperial (MC) (33d wk; 260 p) ($8.35; 1,427; $63,003) (Lena Horne, Ricardo Montalban). Nearly $42,100. Previous week, $40,000.

Li'l Abner, St. James (MC) (83d wk; 660 p) ($8.05; 1,614; $58,100). Nearly $33,500 on twofers. Previous week, $33,400 on twofers.

Look Back in Anger, Golden (D) (37th wk; 295 p) ($5.75; 800; $25,152). Almost $12,100. Previous week, $10,200.

Look Homeward, Angel, Barrymore (D) (29th wk; 228 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Over $41,300. Previous week, same.

Music Man, Majestic (MC) (26th wk; 204 p) ($8.05; 1,626; $68,658) (Robert Preston). Nearly $69,100. Previous week, same.

My Fair Lady, Hellinger (MC) (118th wk; 939 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Nature's Way, Alvin (MC) (19th wk; 151 p) ($8.35-$9.20; 1,331; $60,[illegible]). Under $51,700. Previous week, $47,900.

Romanoff and Juliet, Plymouth (C) (36th wk; 284 p) ($5.75-$6.25; 1,062 $36,625) (Peter Ustinov). Nearly $24,500. Previous week, $21,700.

Say, Darling, ANTA (MD) (11th wk; 84 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Over $44,300. Previous week, $41,700.

Sunrise at Campobello, Cort (D) (20th wk; 156 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Over $37,800. Previous week, same.

Two for the Seesaw, Booth (CD) (22d wk; 172 p) ($6.90; 730; $31,700) (Henry Fonda). Nearly $32,100. Previous week, same.

Visit, Lunt-Fontanne (D) (6th wk; 48 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Almost $51,800 with parties. Previous week, $52,400. Closes temporarily July 5 and will reopen Aug. 20 at the Morosco Theatre.

West Side Story, Winter Garden (MD) (38th wk; 300 p) ($8.05; 1,404; $63,203). Over $53,000. Previous week, $45,600.

Who Was That Lady? Beck (C) (15th wk; 120 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $30,800. Previous week, $28,000.

CLOSED LAST WEEK

Jane Eyre, Belasco (D) (7th wk; 52 p) $5.75; 1,037; $31,582). Around $2,000; previous week, same. Closed last Saturday night (14) at an approximate $600,000 loss (see separate story).

Time Remembered, Morosco (C) (31st wk; 247 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Almost $30,800. Previous week, $26,000. Closed last Saturday night (14) at a small deficit on a $125,000 investment.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Garden District, York (1-7-58).

Ionesco Plays, Sullivan St. (6-3-58).

Making of Moo, Allen (6-11-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Big Tickle, Duke York's (5-23-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53)
***Dear Delinquent,** Aldwych (6-5-57).
Dock Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Sadler's (5-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not In the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
***Touch of Sun,** Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Velvet Shotgun, Duchess (6-11-58).
Verdict, Strand (5-22-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
***Transferred.**

SCHEDULED OPENINGS

For Adults Only, Strand (6-25-58).
Ah, Quelle Folle, Wint. Gard. (6-28-58).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
Girls in 509, Belasco (10-15-58).
Patate, Miller (10-16-58).
Once More With Feeling, Nat'l (10-22-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man In Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Shaw Repertory, Gate (6-25-58).
Guests of Nation, Marquee (6-26-58).
Four One-Acters, Sheridan Sq. (7-1-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

Gateway Legit Theatre In Fight With Clergy

Edinburgh, June 10.

A row broke out here following criticism by a Church of Scotland minister of the Gateway Theatre, legit group organized by the church. Speaking at the annual church assembly, Rev. S. T. M. Robertson accused some authors of plays staged at the Gateway of portraying sordidness and immorality. He wondered how many plays of artistic value were now being presented. Rev. Forbes S. Tocher wondered if the theatre added dignity to the church.

R. J. B. Sellar, playwright, and member of the Gateway board, said it was not only sinister but also thoroughly un-Christian that such serious allegations should be made on the strength of hearsay evidence.

"These are foolish and fantastic observations made by people who, on their own confession, have never put a foot inside the Gateway," he said.

ARTHUR MILLER ASKS REVERSAL OF CONTEMPT

Washington, June 17.

Arthur Miller has asked the U. S. Court of Appeals to reverse his contempt of Congress conviction. The 42-year-old playwright appealed on grounds of principle against the lower court's decision of last July imposing a $500 fine and a one-month suspended jail sentence.

The author of "Death of a Salesman," "All My Sons," "The Crucible" and "View from the Bridge" testified during his appearance two years ago before the House Committee on un-American Activities that he was never a Communist Party member, but he balked at naming others who had attended a Commie-front meeting in 1947.

Neither Miller nor his actress-wife Marilyn Monroe was in court when attorneys filed his appeal.

The play series scheduled for this summer by N.Y.U. at its Hall of Fame Playhouse has been postponed until next year.

Road Biz Better; 'Lady' $67,600, Chi; 'Fella' 70½G, L.A.; 'Diary' $17,400, D.C.

Strawhat Biz Perking; Bennett $50,200, Dallas; Shirl Conway $23,400

The strawhat season is moving into full swing. Business was generally brisk last week, with three touring productions of "Auntie Mame" dominating the field.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

DALLAS

Auntie Mame, State Fair Music Hall (C-TS) (1st wk) ($3.75; 4,123; $13,500) (Constance Bennett). Nearly $50,200. Previous week, $31,400 in a week's regular road stand at the Ellis Aud., Memphis.

PHILADELPHIA

Great Sebastians, Playhouse in the Park (CD-LP) (single wk) ($3; 1,436; $26,000) (Jules Munshin, Audrey Christie). Nearly $12,200 as the season opener.

CONCORDVILLE, PA.

Auntie Mame, Brandywine Music Circus (C-TS) (Sylvia Sidney). Almost $16,500 in six performances. Previous week, $18,700 in six-performance road stand at the Bushnell Aud., Hartford.

WALLINGFORD, CONN.

Auntie Mame (C-TS) ($4.20-$3.60; 2,157; $39,000) (Shirl Conway). Nearly $23,400 in eight performances.

NEW HOPE, PA.

T. C. Jones, Bucks County Playhouse (R-LC) (2d wk) $2.50; 432; $7,818). Femme impersonator broke the house record with $7,775 for the regular eight performances and $8,570 including an extra matinee. Previous week, $7,690 for nine performances.

Business for touring shows was generally a bit better last week. With the exception of "Visit to a Small Planet," which slipped in its second week in San Francisco, all five of the regular road entries registered boxoffice gains.

With the fold last week of "Diary of Anne Frank," the touring list is down to four shows, and will shrink to three with the closing of "Planet" at the end of next week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

SAN FRANCISCO

King and I, Curran (MD) (3d wk) ($6-$5.50; 1,758; $58,000) (Cameron Mitchell, Gisele MacKenzie). About $55,500 on Civic Light Opera subscription. Previous week, $54,000.

Visit to a Small Planet, Geary (C) (1st wk) ($4.95-$4.40; 1,550; $42,000) (Cyril Ritchard). Opened Tuesday (10) and drew over $20,300 for first eight performances on Theatre Guild-ATS subscription. Previous week, $24 000 at the Hartford Theatre, Los Angeles.

LOS ANGELES

Most Happy Fella, Philharmonic Aud. (MD) (3d wk) ($6-$5.50; 2,670; $73,500). Nearly $70.500 on Civic Light Opera subscription. Previous week, $70,200.

CHICAGO

My Fair Lady, Shubert (MC) (32nd wk) ($7; 2,100; $72,979). Approached $67,600. Previous week, $64,300.

WASHINGTON

Diary of Anne Frank, National (D) (4th wk) ($4.95-$4.40; 1,677; $44,000). Nearly $17,400. Previous week, $17,000. Folded last Saturday (14), ending tour. House is dark until next fall.

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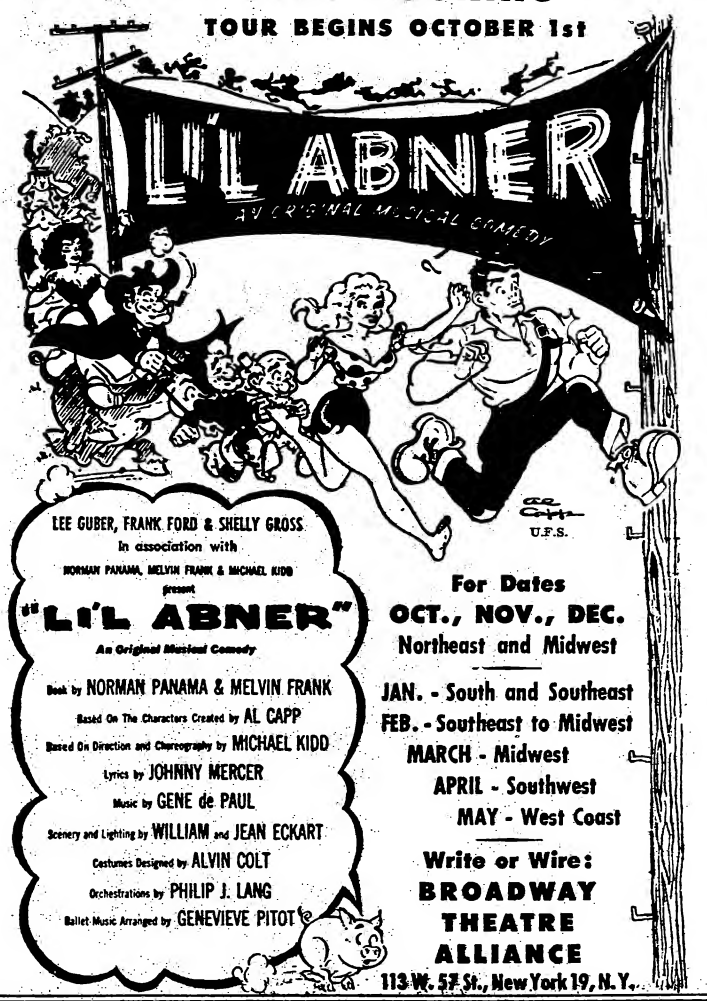

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Broadway

Nicholas Joy en route to London, where he'll appear in "Top Banana."

Harold Boxall, managing director of London Film Productions, in from London yesterday (Tues.) on the Queen Mary.

Walter Winchell's "trailer" cards from the Tropicana was the lyric of his "Broadway Ballad," music by Gordon Jenkins.

King Vidor sailed for Europe Saturday (14) on the S.S. Flandre to direct "Solomon and Sheba," upcoming Tyrone Power-Gina Lollobrigida starrer.

David Bar-Illan, pianist handled by Concert Associates, goes to his native Israel this summer to solo there with the symphony when Dimitri Mitropoulos batons it.

Playwright Jerome Lawrence preceded his collaborator, Robert E. Lee, back from their European holiday. Latter came in over the weekend with his actress-wife, Janet Waldo.

D'Artega will conduct the world premiere of a new ballet, "Journey To Love," June 26 at Brussels. It's by American composer Rebekah Harkness and has four choreographers, Leonid Massine, John Taras, Mariemma and Leon Anlen.

Paul W. Benson off to the Coast to drumbeat Milton Berle's upcoming El Rancho (July 2) stint. He'll also huddle with the NBC press department and the J. Walter Thompson office on setting up the campaign for Berle's October tv kickoff.

Praising Van Cliburn but rapping music contests, as such, vet fiddleman Mischa Elman calls them sports *"but made is not a sport but an emotional experience."* He thinks winning a music contest puts artist under a false burden of audience expectations. Winner must blow their eyebrows off.

With Conrad N. Hilton easing out of the Hotel Plaza operation—owner A. N. Sonnebend, head of Hotels Corp. of America assuming the management also—the across-5th Ave. Savoy-Plaza Hotel becomes the Savoy Hilton. This is part of the name tie-in with the other 32 hostelries in the Hilton global group.

Francis Robinson, back from his 10th spring tour with Met Opera, will discuss Enrico Caruso, theme of his recent book, at Bohemian Grove in California July 30. Frank M. Folsom, of RCA, will have grove wired so that Caruso's old RCA Victor recordings (pre-1919) will go over the redwoods as background to Robinson's talk.

Show biz attorney L. Arnold Weissberger back from a round-the-world business-pleasure trip of eight weeks and was constantly amazed that a must-do for people planning trips to London (be it Hong Kong or Bangkok) was "do you know anybody who can get us tickets for 'Fair Lady'?" Agent Milton Goldman (Ashley-Steiner) accompanied him.

National Lecture Bureau (Chi) and Associated Clubs (Topeka), jointly handling Cornelius Vanderbilt Jr.'s platform bookings, has him booked for 108 cities this fall-winter season, talking about "Israel." He just completed a film travelog survey of the new state's 10th anniversary and Israel will be the keynote of his European lecture series, all with pix shot by himself.

Rome

By Robert F. Hawkins
(*Foreign Press Club; tel.* 65 906)

Mel Ferrer in for brief stay to join wife Audrey Hepburn, here for "The Nun's Story" (WB).

Teddy Reno starts a new Television program on RAI-TV net. Show will have guest stars and musical numbers.

In-an-out-of-Rome: Jule Styne, William Dieterle, Bette Davis, Eva Kotthaus, Vic Oliver, Fernand Gravey, Capt. Alan Villiers.

Jerome Robbins and Jose Quintero in and up to Spoleto for the Festival of Two Worlds organized in that town by Gian Carlo Menotti.

Dany Dauberson flying in for single Italian tv date on Sunday night variety show, "Uno, Due, Tre," emceed by Ugo Tognazzi and Raimondo Vianello.

Rank Films holding its annual convention at Rapallo, on Italian Riviera. Most company toppers will be present, and series of screenings on new product is slated.

Vittorio DeSica may do the Italian commentary for "The Vikings" (UA) in its Italo version. Also possible that Curd Jurgens would do German, Yves Montand the French version commentary.

Giulietta Masina inked for three German pix for producer Kurt Ulrich before 1960. Pact is exclusive only in regard to German production, leaving actress free to work in Italian or other pix.

Michele Morgan, Henri Vidal, Doarian Gray, Alberto Sordi, Sylva Koscina signed for "Racconti d'Estate" (Summer Tales), which Gianni Franciolini directs on Italian Riviera this summer.

Mario Lanza tentatively slated to start his next pic under working title of "Capri" on that island in early September. Bandi Solt currently at work on treatment for the musical, which will be slugged for Yank company release.

Raf Vallone reportedly will direct Brigitte Bardot in his first pic chore as director. Thesp is currently winding script, called "Due ore dopo" (Two Hours Later). Vallone also slated to appear in pic version of Arthur Miller's "A View From the Bridge," in which he's currently appearing in Paris.

Chicago

(*Delaware* 7-4984)

Linda Darnell playing fortnight at Hinsdale Summer Theatre in "Tea And Sympathy."

Irv Roth, former headwaiter at Chez Paree, bought into Cafe Continental as Dave Falzone's partner.

Reserved section at Grant Park bandshell is already SRO for Van Cliburn's two performances there in July.

Danny Thomas, Dick Shawn, Teresa Brewer, Duke Ellington, Oscar Peterson and Norman Ross top the bill for Catholic Interracial Council's annual benefit.

Herb Rogers tossing a tea party on the lawn of the Moraine Hotel in Highland Park for season subscribers to his strawhatters, Tenthouse and Music Theatres.

Istanbul

By N. Zarar

Singer Zeki Muren contracted by the Tepebasi Casino for a two-month Musichall engagement.

Romero and his Spanish orchestra at the new luxurious Bosphorous eatery, The Bogazici.

English actress Vivien Bennett will repeat her successful Istanbul one-woman show in Ankara and Izmir.

The Chambre Theatre's next production will be S. N. Behrman's "The Second Man." Mucap Ofluoglu is directing.

U.S. starlet Mari Blanchard here to star in Turkish film "Karasu" (The Black Water), with Germany's Manfred Shuster and Turkey's Lale Oraloglu.

Nicholas Bros. held over for another month at the Kervansaray nitery. Terpers are on the same bill with French chirp Jaqueline Francois and stripper Fora Balmoral.

Legit actor-director Haldun Dormen closed his hit production of "Stalag 17" and left for Europe for a two-month vacation. "Stalag" will reopen in August when Dormen returns.

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Nejla Ates current at Revere Reef.

Tubby Boots closed at the Pastime and signed for 12-week state fair tour.

Salisbury Beach Frolics set to open with Martha Raye in for two-night stand.

Saul Kaplan new mgr. of Colonial Theatre replacing Louis Cline who returned to New York.

Jimmy Joyce, Hub-based comic and opera piper, headlined for one of Blinstrub's biggest weeks.

George Wein closed Storyville for summer and opens summer jazz spot, Storyville-Cape Cod, at Harwich.

Joseph E. Levine expanding Embassy Pictures' addition of New Haven branch where George Somma, ex-Republic, will rep.

Strawhat season readying with one straightlegiter, Boston's Summer Theatre, and three music tents surrounding, North Shore, Beverly; South Shore, Cohasset; Carousel, Framingham; and legit Group 20 Players at Theatre on Green, Wellesley College Campus.

Santiago

Raquel Molina tagged "Miss Chile."

Russian film festival opened at new Nilo and Mayo houses.

"El Ultimo Cuplo," Spanish pic, into eighth week at the King.

"80 Days" (UA) into its 26th and last week at 450-seater Ducal after grossing well over 100,000,000 pesos, a record for Chilean pic biz.

San Francisco

Frances Groves, Sacramento mezzo-soprano, and Robert Thomas, Los Angeles tenor, were named winners of the 1958 Frisco Opera Debut Audition finals. Winners will appear in a concert with the Frisco Symphony Aug. 10 and will be considered for Frisco Opera roles.

London

(*COVent Garden* 0135/6/7)

Paul Rotha will be U.K. Jury rep at this year's Berlin Film Festival.

Associated-Rediffusion director Peter Cotes to N. Y. for tv huddles on proposed filmed series.

Adelphi Theatre is slated for the Sept. 2 West End bow of "Auntie Mame," with Beatrice Lillie.

Jeannie Gilbert, Savoy Hotel group press agent, is leaving to open a N. Y. bureau representing U.K. firms and show biz stars.

"Ice Cold In Alex," starring John Mills, will be official U.K. entry at Berlin film fest July 6. Pic deals with fall of Tobruk during WW II.

Partly as a gimmick and partly to beat the bus strike, rickshaws were used to convey V.I.P. guests to the preem of "The Wind Cannot Read" at Leicester Square Theatre.

Mai Zetterling, Howard Keel, Michael Wilding, Adrienne Corri and other stars planed out with U.K. scribes for Monte Carlo preem of Sinatra's "The Kings Go Forth" (UA).

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Footlighter's Club testimonial to member Buddy Walker on 50th show biz anni drew SRO of 1,500 to Deauville.

Jack and Marilyn Nagle will stage dances for musicomedy productions at Coconut Grove, Playhouse next winter.

New Miami Beach Hotel Conference (40 top oceanfronters) allotted $250,000 for promotion campaign to bring in more summer biz.

Paul Whiteman led off "Pops" concert series for U. of Miami Symphony with a sellout of more than 3,000 at Beach Auditorium.

Betty Reilly will head new edition of "Havana Mardi Gras" at the Lucerne when Diosa Costello takes the original company to Town & Country in Brooklyn.

Frank Sinatra will h.q. at the Fontainebleau when he shoots film version of "Hole In The Head"; a smaller motel or hotel will be utilized for actual shooting which is skedded for November.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Gwen Davis, Yank comedy writer and cleffer, in for a looksee.

Tom O'Neil, RKO prexy, in on a swing through Continental offices.

Cleffer Michel Emer becoming an actor in French film comedy, "Madame Et Son Auto." He also did the music for the pic.

In 1951 more than 6,000,000 78 rpm disks were sold; in 1957 there were only 1,200,000 78's sold, mostly in Africa where hand cranked sets still exist.

Canadian theatre group from Montreal, Le Theatre Du Nouveau Monde, got such a fine reception at Theatre of Nations that it comes into private Comedie Des Champs-Elysees for a brief run.

Jean-Louis Barrault and Henri Claef will codirect a film version of Franz Kafka's "The Castle" in Jugoslavia next season. French-Jugo co-production will have thesps from Barrault's legit company.

Pittsburgh

By Hal V. Cohen

Tim Kirby into Minneapolis' Hotel Radisson for a fortnight.

Gene Kelly's mother gone to Hollywood for most of the summer.

Town House slate includes Lou Carter, Hilltoppers, and Juanita Hall.

Lester Evans, of dancing Evans Family, marrying Virginia Ruth Wagner.

Former local Little Theatre actress Lois McKim currently in "The Visit."

Don Woodard, Franklyn, Pa., theatre owner, got his law degree at U. of Pitt.

Bandleader Herman Middleman and his wife celebrated their silver wedding anni.

Four Showmen breaking up with Ira Bitner and Danny Shannon to team as a double.

George Murphy accompanied Desi Arnaz here on his Westinghouse good-will tour.

Singer Jane Burke to Brussels Worlds Fair in "Carousel" and "Wonderful Town."

Elmer Willett disposing of his interest in Vogue Terrace to return to record promotion.

Norma Winters returning to resident company of White Barn Theatre this summer.

Barbara Louis signed for Menasha Skulnik's summer theatre package, "Uncle Willie."

Eddie Bracken, Virginia Graham and Juanita Hall topping Variety Club charity telethon.

Ralph Quinn and Bud Olinger will be local delegates to IATSE convention in St. Louis.

Eileen Rodgers coming home early in August for a two-week engagement at the Ankara.

Gene Tyrnauer awarded a scholarship to Globe Theatre's Shakespearian Festival in San Diego.

David Rozer accepted by Carnegie Tech Drama School, alma mater of his father, Carl Dozer.

The Art Farrars, he's bandleader and manager of Savoy Ballroom, expecting their first stork visit.

George Rosen, of VARIETY, here for his son's graduation from Carnegie Tech School of Architecture.

Playhouse production chief Chuck Kindl named assistant stage manager for summer opera company.

Urylee Leonardos last-minute replacement for Irene Williams in summer opera opener, "Porgy And Bess."

Madrid

By Ramsay Ames
(*Castellana Hilton;* 57-22-00)

Bette Davis, here to play Catherine of Russia in WB "John Paul Jones," personally crowned "Guapa del Pueblo" ("Miss Spain") at a party.

Dorothy McGuire and husband, John Swope, in Madrid for a few days.

Venezuela's Maritza Caballero, back in Madrid after a legit season in Paris.

Bruce Cabot arrived for his role in "J.P.J.," ditto Marisa Pavan and Jean Pierre Aumont.

Erin O'Brien returned from a London Palladium appearance for tv and radio guesting here.

Charles Coburn, who plays Benjamin Franklin in "Jones," was elected an honorary policeman.

Thomas Mitchell in Algeciras for a few days to film "Mr. Glencannon," which is directed by John Knight.

Anthony Franciosa in town for a few days, spent most of his time in Prado Museum, soaking up Goya for his role opposite Ava Gardner in Henry Koster's "The Naked Maja."

Jayne Mansfield in accompanied by hubby Mickey Hargitay and daughter Jayne. Her "The Shariff of Fractured Jaw," directed by Raoul Walsh, is rolling. Costar is England's Kenneth More.

Sara Montiel will star in Barcelona in a legit version of "El Ultimo Cuple," which was directed on the screen by Juan de Orduna. Impresario Pedro Balana will present "Cuple" at Tivoli Theatre.

Dancer, Antonio, who is starring opposite Ludmilla Tcherina in Michael Powell's "Honeymoon," signed with producer Benito Perojo for role in Vittorio DeSica's "Pan, Amor, y Andalucia" (Bread, Love and Andalucia), which costars Carmen Sevilla and features Columba Dominguez, Lea Padovani, Vicente Parra and Peppino di Felipo. Film will be distributed by Interpeninsular Films.

Reno

By Art Long
(*Fairview* 3-8937)

Milton Berle slated for the Mapes.

Betty Grable will make her Lake Tahoe debut at Cal Neva.

Dean Martin switched slots with Dennis Day at Harrah's Club, Lake Tahoe, because of movie schedules.

Beatrice Kay, recovered from long illness, severed Reno connections and moved to Los Angeles area.

Carl Ravazza, who wound up two-month stint at Harolds Club, is boning for Nevada Real Estate exam.

Billy Eckstine, now at Mapes, to record "Blues, You're The Mother Of Sin." He calls it "misery with a beat."

The Erskine Caldwells made a tour of Reno clubs as a "rest" after nation-wide tour to plug "God's Little Acre" (UA).

Holiday Hotel opened an unique room, the Comstock bar, impressive, no live music, no slot machines. Beautiful decor, good booze, and attentive bartenders. Different, and needed, in Reno.

Belgrade

By Stojan Bralovic
(8, *Ohridska*)

Holland Chamber Orchestra, under direction of Szymon Goldberg, gave a concert in Belgrade; ditto Layos Hernadiu, famed Budapest pianist. American violinist Nathan Milstein big click here.

A full house at the Croatian Musical Academy in Zagreb gave American soprano Leontyne Price a highly enthusiastic reception, including a 25-minute ovation after the lights in the hall were turned out.

Hollywood

Beebe Bourne here from Gotham.

May Britt skied in from Sweden.

Dave Diamond back from London.

William Beaudine Jr. underwent surgery.

Ward Bond underwent emergency appendectomy.

Edmund Goldman returned from three months in Philippines.

Friars Club roasted Sammy Cahn on Silver Anni as tunesmith.

G. E. (Buck) Hurst joined CBS Radio sales as account exec.

Keith Stafford elected prexy of Motion Picture Sound editors.

Bill Batchelor Ltd. set as British press rep for Hecht-Hill-Lancaster.

Herman Kemin and Elliot Daniel in from Philadelphia and AFM conclave.

George Pal heads for London in early July to complete "tom thumb" for Metro.

Lynn Castile will bally Metro product on tour of tv-radio shows cross-country.

Rufus Blair ankled Paramount publicity after 24 years to set up own flackery.

Leonard J. Grant joined Lawrence-Schnitzer Productions as production supervisor.

Ken Englund to London to script 90-minute spec produced by Allen Neuman for tv in U.S., theatrical release abroad.

William Kelley off to Harrowgate, England, as MPRC rep at triennial conference of International Standards Organization.

Westport, Conn.

By Humphrey Doulens

Mary Martin here.

Ditto Mrs. William Anthony McGuire.

Maurice Evans at his Nod Hill place.

Ben and Lil Boyar here for the summer.

Rise Stevens booked for summer date with Fairfield "Pops."

Billy Rose inspecting his new private island off South Norwalk.

Andre Mertens, Columbia Artists veepee, back from European talent hunt.

Leonard Feather has checked in at his summer home at Suttons Corners.

Victor Gilbert, of Stonehenge, elected prez of Connecticut Hotel Owners' Assn.

Helena Bliss singing principal role in "Kiss Me Kate" at Rye Music Circus this week.

Lillian Gish, Thelma Ritter, Ralph Meeker, Theresa Helburn, Lucille Lortel, Armina Marshall, Lawrence Langner, Philip Dunning at opening of Country Playhouse ("Picnic") (12).

Zurich

By George Mezoefi
(32, *Florastrasse;* 34-70-32)

German songstress Lale Andersen, of "Lili Marlene" fame, guesting at the Terrasse.

British pic "Admirable Crichton" has the longest run in years at Piccadilly, now in its 24th week.

Swiss premiere of Tennessee Williams' "Orpheus Descending" got only so-so reviews at Komoedie Basle.

VARIETY correspondent Leo Miller of Bridgeport, Conn., stopped over in Zurich, en route to Rome.

Swiss stint of "Jazz at the Philharmonic" sans Ella Fitzgerald and Oscar Peterson this year. Both appeared separately last April.

First of four foreign legit troupes appearing during June Festival at Schauspielhaus will be Italy's Rina Morelli-Paolo Stoppa Co.

First presentation here of two Eugene Iohesco plays, "The Bald Singer" and "The Lesson," at Theatre am Central, stirred up plenty of controversy here.

"Bridge on River Kwai" (Col.) looks like this season's b.o. topper, now in ninth week of smash biz at the Corso. "River Kwai March" disk also a top seller currently.

Schauspielhaus invited to Vienna, Ruhr Festival at Recklinghausen, Germany, the Brussels Worlds Fair and Paris' Theatre of Nations with Swiss playwright Max Frisch's one-acters "Biedermann and Hotz" in June.

Ireland

By Maxwell Sweeney

Radio gabber Bart Bastable convalescing after chicken pox.

Bill Diamond, Anglo-Amalgamated, planed back to London.

(22 *Farney Pk; Dublin* 684506)

Glynis Johns planed in from London on vacation.

Theatre and Cinemas Assn. submitting new tax scheme on "no profit—no tax" basis.

Rory McGuinness Band currently touring England set for U.S. Forces camps in Germany this fall.

OBITUARIES

NATE B. SPINGOLD

Nate B. Spingold, 70, v.p. of Columbia Pictures, died at his home in New York June 14 after a long illness.

A lawyer who gave up the practice to become a newspaperman, Spingold later was to become associated with various show bus ness interests, including the William Morris Agency and the Shubert organization. He joined Col in 1932 and, in supervising public relations and engaging in other activities, took the position of close associate o. the late Harry Cohn and the late Jack Cohn, heads of the company.

Further details in film section.

NEIL AGNEW

Neil Agnew, 62, veteran d'stribution executive who started his industry career as a Paramount salesman some 35 years ago, died June 11 in Boston following an operation. At the time of his death he was a member of 20th-Fox' sales staff. Before joining 20th late last year he was a v.p. of the Fred Astaire Dance Studios.

A native of Grand Rapids, Mich., Agnew held a number of Paramount sales posts pr.or to becoming the company's general sales manager in 1934. Following year he was named v.p. in charge of distribution and remained in that berth until 1944 when shifted to David O. Selznick's Vanguard Productions as sales chief.

For a time Agnew was a board member of United Artists and headed the old Selznick Releasing Organization in 1947-'48. With the late Charles Casanave, he formed the Motion Picture Sales Corp. in 1949. An indie distribution outfit, it was a shortlived venture.

He also held several governmental posts including chairman of the Commission on Film Activities of the Dept. of Defense and was a member of the Salary Stabilization Board which studied film salary controls. In 1953 he served as special assistant to Republic Pictures prexy Herbert J. Yates.

Surviving is his third wife, the former Henrietta Viseux. A previous marriage to actress Arlene Francis ended in divorce, in 1945.

In Fond Memory of
S. JAY KAUFMAN
June 20, 1957
"S. Jay Kaufman . . . was the first of the Broadway columnists . . . He helped create a vogue which still endures, and for which so many of us shall always be indebted."
Leonard Lyons
Florence Anglin Kaufman

FRANK ALLEN

Frank Allen, 42, Northern California radio-tv announcer and time salesman, died June 11 in San Francisco of hemophilia. A native of Louisiana, he had worked as an announcer at San Jose and Sacramento, Cal., stations before coming to San Francisco, where he was an announcer at KNBC and KSFO prior to taking on a sales job at KJBS.

He received 126 pints of blood in the last fortnight before his death and radio men throughout the Frisco area appealed for donors last week to try to make up his deficit at the Irwin Memorial Blood Bank.

Wife, son and daughter survive.

PAUL LE PAUL

Paul Braden, 57, magician known professionally as Paul Le Paul, died of cancer June 8 in St. Louis. He made several world tours, served as a USO-Camp Shows manager-performer during World War II and was technical adviser for a number of films. He appeared in short subjects and was in "Eternally Yours" starring David Niven and Loretta Young. He authored "The Card Magic of LePaul" and edited and published another book on the same subject.

Survived by his parents and three brothers.

PHIL LAUFER

Phil Laufer, 57, veteran freelance writer and film publicist, died June 13 in Brooklyn. He launched his career in 1918 and held positions with Universal Pictures, Warner Brothers, Loew's, B. S. Moss Theatres and the Rivoli Theatre.

His wife, son and daughter survive.

FRANK J. ELIAS

Frank J. Elias, 68, drummer in the pit orch at the Orpheum Theatre in Omaha during the heyday of vaude and at the Brandeis Theatre during the days of musical road shows, died in that city recently. He was a past prexy of the Omaha Musicians Assn. and organized the Shrine Band in 1918.

Survived by wife and son.

BERNARD L. PICKLEY

Bernard Leonard Pickley, 47, inventor and special effects man, died in Los Angeles June 8.

He invented an infra-red film matte process and also served as a technical animation consultant to Walt Disney Productions and Playhouse Pic.ures. Wife and son survive.

JAY B. SCOTT

Jay B. Scott, 61, magazine and syndicate photographer known for years in the film colony simply as "Scotty," died June 10 in Hollywood. He covered the Hollywood scene for more than 40 years.

His wife, son and daughter survive.

G. B. Howe, 67, who retired four months ago from Western Costume Co. presidency because of ill health, died June 16 in Hollywood. For 11 years, he was comptroller for Universal Pictures before succeeding Phil Ryan as general manager of RKO Pathe Studios. Later he served as comptroller at RKO.

Mother, 67, of actress Jean Harlow died of a heart condition in Los Angeles June 11. She entered Good Samaritan Hospital for tests June 7, on 21st anniversary of the death of her daughter. Her body will be in same crypt with her daughter.

Dr. Leonard G. Stanley, 87, founder-director of the Empire Orchestra, group of 35 Albany, N.Y., instrumentalists who never gave a public concert, died June 8 in Albany.

Henry J. Bethell, 90, longtime flutist with the Vancouver Symphony, died June 6 in Vancouver. His daughter and three sisters survive.

Emilio Margiotta, 71, owner of the nabe Kedzie-Annex Theatre in Chi, and for 30 years announcer of an Italian program there on WSBC, died June 9 in that city. Wife, two daughters, son, and a sister survive.

Elton F. Hascall Jr., 57, administrative director of Tatham-Laird ad agency in Chicago, died June 9 in Evanston, Ill. Survived by wife and son.

Wife, 53, of tv writer Sam Perrin died in Hollywood June 10. Survived also by daughter, Margaret, tv writer.

Mother, 83, of Clay Flagg, actor and co-producer with Carl Low of White Barn Strawhat in Pittsburgh, died in Boston recently after a long illness.

Bill Turner, 45, danceband musician and longtime member of Blackpool (Eng.) Tower Ballroom orch, died recently in Blackpool.

Harold Butterworth, 76, trombonist for 25 years at Grand Theatre, Doncaster, Eng., died there, recently.

Mike Morgan, 30, actor-husband of actress Elvi Hale, died in London June 5 after a short illness.

Mother, 75, of the late producer Bert Friedlob, died June 7 in Hollywood.

Mothr, 79, of actress Ilona Massey, died June 11 in Hollywood. native Hungary 10 years ago.

Sen. Javits

Continued from page 1

ion" for a summit conference on disarmament.

The New York solon itemized areas of exchange, mentioning the film negotiations and stating that "these discussions are expected to be resumed in the not too distant future." Other areas in which he cited progress are as follows:—

(1) Radio-tv broadcasts:—U. S. industry has been invited to submit lists of programs appropriate and available for exchange. State Dept. has already submitted some government documentaries for Soviet consideration, and a meeting is skedded for this summer to firm up details of radio-tv exchange.

(2) Exchange of composers will take place in the fall. The six American composers who will visit Soviet include Eastman School of Music dean Howard Hanson; Norman Dello Joio, of Sarah Lawrence College; BMI's Ulysses Kay; Princeton's Roger Sessions, and Julliard's Peter Mannin. The Soviet delegation will include Shostakovich and Khachaturian.

(3) The triumphal tour of Philadelphia Orch, plus guest stints of Leopold Stokowski, coupled with s.r.o. appearances here of Moiseyev Folk Dance troupe, and upcoming visit in fall of the Bolshoi Ballet. Russian pianist Gilels and violinist L. Kogan were matched by treks to USSR of Met star Blanche Thebom and current tour of singer Leonard Warren.

(4) Exchange in field of sports are already rolling, with basketball teams, wrestling teams, hockey and rowing groups still to participate.

(5) Easing of restriction to build up a reciprocal tourist trade.

MARRIAGES

Evelyn Bruce to Jerry Oddo, Pasadena, Cal., June 7. He's an actor.

Patti Brill to Lee Balestra, Pittsburgh, June 7. Bride's an ice skater in Ankara rink shows.

Arlene Straussner to Jerry Roth Rego Park, N.Y., recently. Bride is secretary to Alan Press, traffic department director at Screen Gems.

Toby Trauner to William J. Burros, Forest Hills, N.Y., June 15. Bride is daughter of Saul Trauner, N.Y. branch manager for Columbia Pictures.

Nancy L. Watkins to George W. Moore Jr., Watervliet, N.Y., June 7. Bride is daughter of Claude W. Watkins, chief projectionist of the Strand Theatre, Albany.

Judy Salkow to Martin Shapiro, Hollywood, June 8. Bride is daughter of Irving Salkow, an MCA exec; he's elder son of Robert Shapiro, managing director of the N.Y. Paramount Theatre.

Peggy Ryan to Eddie Sherman, Honolulu, June 11. Bride is former film actress, soon to open a dancing studio in Hawaii; he's a radio-tv emcee and entertainment columnist for Honolulu Advertiser.

Ann Stevens to Stan Rubin, New Rochelle, N.Y., June 15. Bride was formerly assistant to Columbia Artists Management's publicity director; he's leader of the "Tigertown Five" orch.

Vivian Maria Coleman to Philip Strassberg, New York, June 15. She is a theatrical publicist; he's with the New York Mirror film-drama department.

Isabel Sue Bierman to M. Milo Mandel, New York, June 15. He's the son of Louis Mandel, theatrical attorney.

Ethel Britton to Oscar Heilborn, New York, June 14. Bride is an actress and widow of Broadway producer Frank McCoy; he's owner-manager of the Hotel La Maisonette, Ft. Lauderdale, Fla.

BIRTHS

Mr. and Mrs. Lou Prohut, daughter, Berwyn, Ill., June 11. Father leads polka band on WBKB in Chi and for the ABC-TV's net's upcoming "Polka-Go-Round."

Mr. and Mrs. Herman E. Krawith, son, June 11, New York. Mother was literary reader with Jane Broder Agency; father is business and technical administrator at Metropolitan Opera House.

Dr. and Mrs. Harris Lovice, daughter, Baltimore, June 9. Mother is daughter of Melvin Heymann of Metro's homeoffice publicity staff.

Mr. and Mrs. James Daniel Vaughn Jr., son, New Rochelle, N.Y., June 11. Mother is daughter of James J. O'Connor, v.p. of Universal.

Mr. and Mrs. Brick Henderson, son, Vancouver, May 31. Father is resident maestro at Cliff House there.

Mr. and Mrs. Doug McClure, daughter, Santa Monica, Cal., June 8. Father's an actor.

Mr. and Mrs. Bob Johnson, daughter, Pittsburgh, June 5. Father was Cinerama treasurer in Pitt and is now in Civic Light Opera Assn. boxoffice for summer.

Mr. and Mrs. Van Rubenstein, son, Encino, Cal., June 8. Father is KNXT (L.A.) account exec.

Mr. and Mrs. John McGaw, son, Vancouver, May 4. He's a deejay with CKLG there.

Mr. and Mrs. Alan Scott, daughter, Philadelphia, recently. Father is broadcaster-commentator for WFIL there.

Mr. and Mrs. Mel Diamond, daughter, Los Angeles, June 9. Father is screen-video writer.

Mr. and Mrs. Don Weinman, daughter, Hollywood, June 11. Father is film editor at KTTV.

Mr. and Mrs. Gilbert Millstein, son, New York, June 12. Father is N. Y. Times staffer.

Coney Ain't No Riviera

Continued from page 1

penny-pitch games with gold fish as prizes.

The Tilyous, who know the pulse beat of the panting pilgrims, have a new tunnel ride but they don't call it the tunnel of love. They have dubbed it, for some bizzare reason, the Shangri-La-Ha-Ha. For compatible lovers weary in body they have set up several compatible color tv sets. Adult westerns get an enormous play on these receivers after lovers have been through the feeler rides.

The Aquarium, cleanest and most modern of the seaside's attraction, is constantly increasing its collection of fish and sea mammals. The baby walruses are among the big attractions at the marine exhibit under the overall direction of Christopher Coates. A three-level pool with tides will be built shortly. It will depict the lives of mussels, killies, snails, fiddler crabs, etc. Meanwhile, the walruses occupy the next-to-closing spot as they perform for the more sedate audiences. The Aquarium continues to get 90c for adults and 45c for youngsters up to 16 years. Last year's prices for adults began at 13 years. Organized groups of youngsters are now admitted at 25c per head. From June to December of 1957 Aquarium's initial season) the exhibit played to 350,000 paid admissions. It is estimated this season will draw 500 000 persons.

Boom In Tattoos

There's an increase in side shows and tattoo parlors this year. The human oddities include the perennial "boy turning to girl," "man with three legs, four feet and 16 toes," the "half-lady-half-serpent," "Mr. Winchester With the Gun that Won the West, World Greatest Marksman, "Believe It or Not, Without Hands," and other tawdry oddments of the carny world.

Flashiest of the tattoo emporiums is currently on Stillwell Avenue. "If you want a tattoo come inside," the operator heralds. "People outside are just watching." Because of numerous complaints about underage youngsters getting themselves tattooed, tattoooers are now posting the state law. "Jail for you and trouble for your parents for falsifying your age to obtain a tattoo," the sign admonishes youngsters. "If you are under 17 years of age leave at once, or be subject to a $500 fine, a year in jail or both." The poster is signed by the Tattooer's Service and Tattooer's Assn. Next door to this tattoo parlor is a pop-em-in game where patrons, making three balls, can obtain a $10 tattoo as a top prize.

Wax Works

Puerto Ricans at the island gravitate to the World in Wax, only waxworks at the resort, because of such tableaux as the shooting of the five Congressman, killing of August Robles, etc. When the Eden Musee was razed, devotees of this art form took it for granted that the gory Snyder-Gray murder reproduction would be reduced to penny candles but evidently there was a demand for this copy of bloody infidelity—and World in Wax is giving it feature billing. Other rugged criminals in the hall bedroom of ill fame include Willie Sutton, Hickman the Fox, Donofrio the torso slayer, and John Christie the London sex slayer.

Among the show biz figures immortalized at the wax works tabernacle on Coney's Bowery are James Dean, Frank Sinatra, Bing Crosby, Van Johnson and Perry Como.

From the realm of politics, government and royalty are Truman, Eisenhower, the Windsors, Hitler, Mussolini and ex-Gov. Dewey.

The Missile Age

Students of outdoor show biz also will note that the 1958 copy on the high-striker has been updated considerably to include nuclear fission. A guy hitting 1,800 is urged to take Ex-Lax; 2,200 is a yo-yo player; 2,400, a pansy; 2,700, a meatball; 3,200, a space man and 3,800, an atomic smasher.

In keeping with the trend toward rocketry and astrodynamics, many of the rides and games have been dubbed with interplanetary tags What was once merely a Surf Avenue Shooting Gallery is now the "Outer Space Shooting Gallery."

Epicures of Coney's dishes are brushing up their taste buds this year on such gastronomic productions as Mama Teresa's baked clams scungilli and foot-long hot dogs at 20c per weenie. Pizza parlors are touting calzone, zeppole and hero sandwiches. Charcoal Dan gives customers free clam broth with seafood, and Nathan's throws in a "frank e spear" with every $5 worth of delicatessen. Nathan's is also pushing a "frankie pack" consisting of eight hot dogs with rolls and mustard.

But this year's most preposterous nibble at the seashore is a lollypop, 16 inches in diameter, reportedly the largest sucker available. If you desire, the confectioner will decorate it with your monicker at no extra charge.

Murray Handwerker of Nathan's is now in his second term as prexy of the Coney Chamber of Commerce and along with compatriots, he is agitating for the improvement of the beachfront and municipal offstreet parking facilities as well as the installation of a vast public address system on the boardwalk to describe offshore spectacles and proposed beach concerts. Another misty-eyed dream of the Coney Island Chamber of Commerce is the construction of new convention facilities.

Milton H. Berger continues as the island's drumbeater and he was largely instrumental for the Navy Blue Angels jet team to stage a show over the Coney waters as part of Armed Forces Week. Upcoming is the blessing of the fleet June 22) under auspices of the Inter-Yacht Club Council and the regular Tuesday night pyrotechnic displays co-sponsored by the Chamber and Schaefer Brewing Co.

Both the boardwalk and beach front continue to be kept in pristine shape by Park Commissioner Robert Moses' vigilant operatives, but the bathing waters are nothing short of a public scandal in the educated opinion of sanitation experts.

The growing pollution of the city's bathing waters, they insist, makes the Ganges look like a lily pond, and something must be done immediately to clean up Coney's corrosive coastline.

Philly Show Biz

Continued from page 2

tem runs less than 10% of normal Sunday sale.

The midtown first-runs have been hurt in some case, in others not. "Vertigo" had a good second weekend at the Stanley and "God's Little Acre" has been doing well at the Viking. "It follows much the same pattern as before," declared a Goldman chain exec. "It's the 'iffy' pictures you can't tell about. And then nobody is sure if they'd do business, if we took half page ads." Two Goldman houses are playing long runs—"River Kwai," at the Randolph, and "South Pacific," Midtown. Srtike has given little trouble to either, since pace at both theatres has been set and everybody knows pix are there, he said.

Air time is scarce with department stores leading rush for spots. Town's only other newspaper, the Daily News, is under same ownership as the struck Inquirer, and the tabloid has been held to regular circulation and advertising lineage and not permitted to hike either for duration of strike. News has long been a leading medium for nitery and cafe advertising. Paper dropped these ads in yesterday's edition because of space problems, but will spread them out during week.

Both Inquirer and Bulletin have been printed without advertisements since start of strike, Bulletin resumed ads yesterday (16) at greatly reduced rates, 25c a line compared with 92c. Paper claims 200,000 daily circulation over the counter and by mail. In addition to drivers, Inquirer has also been hit by a strike of editorial employes. Dissatisfaction in ranks of Newspaper Guild members has resulted in nearly 70 returning to work last week.

Another casualty of the strike was the Variety Club of Philadelphia's "Old Newsboys Day," skedded for June 20, which was to be co-sponsored by the Inquirer. Despite heavy publicity and promotion campaign event has been postponed until Sept. 19.

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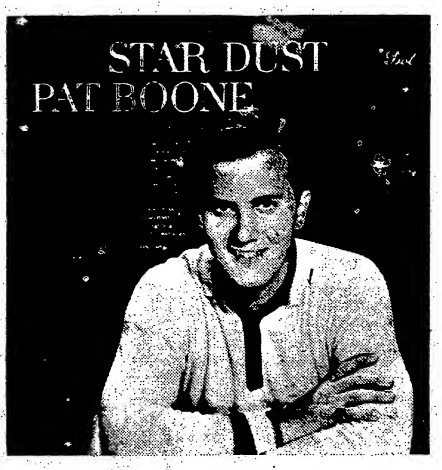

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SALARIES SLUGGING NITERIES

Brussels Fleabags Charging DeLuxe As Expo Turns Out to Be Boffo B.O.

By HAROLD MYERS

Brussels, June 24.

The standard guide book principle "Come to Europe and bring cash" is outdated so far as Brussels is concerned during the period of the World's Fair. Money by ordinary standards would appear to be completely inadequate and nothing less than a fat bankroll will suffice unless the visitor is prepared to scrimp and scrape.

Throughout the city prices appear to have skyrocketed. Per night charges in many of the premiere hotels have increased two, three and four times and, even so, accommodation is at a premium. Smaller hostelries in the centre of town have entered the fancy price range and the specially built motels on the outskirts of the city—reasonably convenient for the Exposition, but isolated from the city centre—seem set to recoup their capital investment within their limited six months' life.

Nevertheless, the World's Fair has proved to be a boxoffice smash with attendances piling up at the rate of over a million a week. Paid admissions are in the region of 150,000 a day on weekdays and have climbed to over 200,000 at weekends—particularly if the weather is favorable. Brussels, however, has an average for wet weather of around 200 days a year and when it's really damp and bleak the gate is adversely affected.

Apart from the National Pavilions which have an appeal which

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'Pike's Peak or Bust'

Greensboro, N.C., June 24.

Bill Medley closed his Rockwell Theatre at Rockwell, N.C., in fine "covered wagon" humor. He decided that his picture house was a business failure and proclaimed it, by way of his marquee, to the customers who had stayed away in droves.

The marquee legend now reads: "Due To Popular Demand: Closed."

Deny Amusements Any Tax Relief

Washington, June 24.

With but a single break in the line—the excises on railroad freight and passenger tabs—the Senate voted Friday (20) to extend numerous excise and corporate income tax rates.

The action, in effect, killed off any chance for a cut in amusement taxes, since the House of Representatives had earlier passed the bill to continue the taxes an additional year.

On its way to final passage, the Senate kayoed many tries for tax rate reductions. Most comprehensive was an amendment by Sen. Paul H. Douglas (D., Ill.). The Douglas bill would have eliminated completely the Federal tax on motion picture and other admissions, the bite on nitery tabs, the 10% manufacturers' excise on radio and television sets, phonographs, musical instruments, etc. Douglas especially called attention to the need for a cut on tv sets. He in-

(Continued on page 72)

Bernard Goldfine Also Handed It Out at Cafes; 'Diamond Jim of Hub'

Boston, June 24.

Bernard Goldfine, Hub wool tycoon, now w. k. via the Sherman Adams "gift" incidents and whose name is coupled with Adams in gags being used by nitery comics, is known in cafe circles here as the last of the bigtime tippers.

During the days when Boston had a raft of supper clubs going, Goldfine's tips were $100 minimum for the orch., $25 for every waiter who served him, and $1,000 oftentimes for the entertainer.

One of the nitery comics who "killed" Goldfine with his antics when he first came on the Boston scene was comic Johnny Howard. As evidence of his appreciation on a memorable night some years back at the old Mayfair, Goldfine tipped Howard with a $1,000 bill.

There's an unusual tag to the story. Howard is now Goldfine's son-in-law.

Goldfine is known in show biz circles as "Mr. Goldrocks" and the "Diamond Jim Brady of Boston."

Ed Sullivan's Vegas Showcasing of Sons Of Show Biz Fathers

Las Vegas, June 24.

Ed Sullivan will bring together three scions of show biz notables on his July 6 show, which originates from the Desert Inn here where the tv star is making his nitery debut. They are Joe Cook Jr., Harold Lloyd Jr. (who uses Duke Lloyd as his billing) and Ronnie Burns, son of Gracie Allen & George Burns. Show will also utilize Frank Sinatra's filmed concert at Monte Carlo, part of the gala attendant to his "Kings Go Forth" film preem.

Human interest sidelight on the 38-year-old Cook is that he has been a Reno cabbie, on and off, for the past four years. Cook Sr., now 70, has been in forced retirement because of illness since 1941.

CAN'T COME OUT AHEAD, SAY OPS

The sudden debacle that has resulted in a $500,000 reorganization petition, under the bankruptcy act, for Lou Walters' illfated Cafe de Paris, newest of the Broadway cabaret-theatres, points up the problem anew what inflationary salaries for nitery headliners can do. This, plus the 20% tax, has made the law of diminishing returns axiomatic in the American nitelife scene.

Without a casino or other promotional sideline—the $40-$60 per night hotel rooms, as in Miami Beach—straight nitery operations are becoming increasingly hazardous, in direct ratio to the minimization of the nocturnal entertainment enterprises. It has reached the stage where one or two top spots, per key city, and these limited only to the top metropoli, have an operational chance.

Betty Hutton teed off the Cafe de Paris to notable business but

(Continued on page 72)

Concerts at Nabe 'Movie Prices' In Carnegie Hall

By ROBERT J. LANDRY

Herbert Barrett, the concert impresario who has argued for the past several seasons that American managements were "stunting" and "pricing" themselves into trouble, is practicing as he preaches during the coming season. He will present four prime events at Carnegie Hall, N. Y., at what he calls "neighborhood movie prices"—as low as 50c. in upper balcony seats, $1.25 on the main floor.

Barrett is expanding the pop price venture to four events after selling the same hall clean last Nov. 20 for Moura Lympany, the British pianist. That confirmed him in his conviction that there was a capacity audience for concert

(Continued on page 24)

Expect Loew's to Regain Temporary Theatre Rule

Full control of Loew's Theatres, at least until August, 1959, is expected to revert to Loew's Inc. in about two weeks. A recommendation to this effect is anticipated shortly from Judge Edmund L. Palmieri in N. Y. Federal Court who presided at hearings at which Loew's Inc. petitioned for this action.

The ruling, which would give Loew's Inc. a complete say-so in

(Continued on page 72)

Handful of 'Demand' Stars Continue To Get Staggering Fees From Screen

While the immediate payroll concern of Hollywood producers is the negotiation of new broad contracts with various talent guilds, real source of woe is the amount of money being demanded, and received, by the top stars.

As previously reported, William Holden's work in "Bridge on the River Kwai" will provide the actor with an annuity from that one picture for upwards of 50 years. He's in for a 10% cut on the gross which is to be paid in installments.

Clark Gable, in taking a co-starring assignment with Burt Lancaster in Hecht-Hill-Lancaster's "Run Silent, Run Deep," was given a guarantee of $500,000 against 10% of the gross. Gable will collect the half-million—that's for sure—but probably little if anything more since "Run Silent" appears headed for worldwide rentals of $5,000,000. Still, that's $500,000 for just a single picture.

Some while back Tyrone Power had a participation deal with Universal for "Mississippi Gambler." He actually worked three weeks on the entry and received $1,500,000—or $500,000 per week.

It's believed Marilyn Monroe is to pick up 15% of the gross from "Some Like It Hot," due from the Mirisch Company.

Film company officials in New York this week reported that the star who was receiving $250,000 per pcture just a short time ago is now being bid for at $350,000.

But it's not all hardship for the studios, since the performers in the

(Continued on page 72)

Got the Message

Denver, June 24.

A Denver theatre manager went to the income tax division to get a tax matter straightened out. When he left he dropped a couple of passes on the desk. The next day the income tax man returned them via the mail.

A few days later the manager went to pay his admissions tax. After the matter was disposed of the manager said he would give the man a couple of passes. *"Oh, no, please. Haven't you heard of Sherman Adams?"*

Critics Gotta Buy 2d Seat

By HANS SAALTINK

Amsterdam, June 24.

Holland's annual arts festival (this year June 15-July 15) has established a rule for the American Ballet Theatre and Jean Vilar's Theatre National Populaire that critics must pay for a second ticket—or leave the wife or lady friend at the hotel. This rule has been practiced in London by some managements presenting new shows in small houses. The practice is naturally detested by most journals.

Holland's festival this year is hard up, the government having curtailed its subsidy. Currently it's 60% dependent upon boxoffice. The press courtesy budget overall

(Continued on page 24)

'Campobello' Cast Wants Mary Welch's Son, 4, To Have Scholarship Fund

A scholarship fund for Jonathan White, four-year-old son of the late actress Mary Welch, has been started by members of the company of "Sunrise at Campobello," in which she played the featured role of Marguerite "Missy" Le Hand, personal secretary to Franklin D. Roosevelt. The fund is now $1,000, but additional contributions may be sent to the play's author and co-producer, Dore Schary, at the Theatre Guild office, or to Ethel Everett, a member of the cast at the Cort Theatre, N. Y.

Miss Welch, who died several weeks ago, was the wife of actor David White. Instead of sending flowers for her funeral, members of the "Campobello" company decided to establish a fund in her memory, to be used for the education of her small son. They contributed $736 and Schary and the Guild added $264.

Czech Reds Exploiting 'Young Lions' to Charge Yanks Now Love Nazis

Washington, June 24.

A current Hollywood film, 20th Century-Fox's "The Young Lions," is being used as a propaganda weapon by the Commie government of Czechoslovakia. Radio Prague, in a broadcast picked up by U. S. Information Agency monitors, used the Marlon Brando film as evidence that the United States is now hobnobbing with its former German enemies.

Broadcast, which does not explain where film was seen, couples it with such other items as the recent visit of West German President Heuss and stationing of U. S. troops in Germany, to prove that "former Nazis" have become this country's "most trusted allies."

Commentator stated film script was tailored to glorify the Nazi hero. He pointed out that hero of pic is a Nazi officer portrayed as "an honest young man stripped of his ideals by the Nazis," whereas, in original book version, "the Nazi officer was a hardened Nazi" who murdered his own countrymen.

NBC, CBS Firing of Dubin, Papp In Red Probe Cues CLU Protest

Refusal of two witnesses to testify before a Congressional probe of the entertainment industry last week whether they were members of the Communist Party cost them their jobs with NBC and CBS. Charles S. Dubin, director of the "Twenty-One" quizzer, was axed by NBC as "unacceptable" for employment after he declined to say if he was a former Commie. Dubin was slated to take over production reins on the "Dinah Shore Show" next season.

Likewise, a CBS stage manager who worked on such shows as "I've Got a Secret," was fired by the net after he balked at saying whether he was a Communist before June, 1955. He is Joseph Papp, who in addition to his CBS duties, is founder-producer of the N. Y. Shakespeare Festival which does works of the Bard in Gotham's Central Park.

Aside from Dubin and Papp some 17 witnesses appeared last Wednesday and Thursday (18-19) before a three-man sub-committee of the House Un-American Activities Committee in public hearings held in the Federal Court House, Foley Sq., N. Y. All witnesses, with exception of two, were actors, musicians, writers, publicists or of kindred occupations. They were hostile in that they gave the committee little or no information.

NBC, which stated it "does not knowingly employ Communists nor permit their employment on programs broadcast over its facilities," was sharply rapped by the N. Y. Civil Liberties Union. Latter said in part that "NBC's action shows no regard for common sense or fair play and can only help preserve McCarthyism. The summary dismissal of Mr. Dubin as director of the quiz show 'Twenty One' and other programs revives the sense-

(Continued on page 56)

Bard Red?

Question whether Shakespeare may have been subversive popped up last week during the House Un-American Activities Committee's examination of Joseph Papp, Shakespearean producer-director and a CBS stage manager until his appearance before the probers.

Shortly before stepping off the stand, Papp submitted a copy of Amerika, a Russian-language mag which the U. S. Government prepares for distribution in the Soviet Union. "This magazine," he told a sub-committee headed by Rep. Morgan Moulder (Dem.-Mo.), "contains an article about the work of the N. Y. Shakespeare Festival but I find no mention of the work of the Un-American Activities Committee."

"Do you have an opportunity to inject in your work," Moulder asked, "any propaganda that would influence others into the Communist philosophy?"

"Shakespearean lines can hardly be interpreted that way," Papp replied.

At this point Moulder heatedly remarked, "There's no suggestion here that Shakespeare is Communistic." Whereupon committee counsel Richard Arens charged the witness with "twisting testimony to imply that the committee feels Shakespeare is subversive."

'Unsinkable Mrs. Brown' Will Return Dore Schary To Broadway Legit

Hollywood, June 24.

"Nobody is coming up with anything new in motion pictures after 50 years of the business," so it's up to producers to entertain and excite audiences with new angles, according to Dore Schary, on the verge of making his debut as an indie.

Schary launches his first, "Lonelyhearts," July 14 as initialer of three for United Artists release, but has no definite or immediate plans for a program of motion pictures. Rather, he'll divide his time between films and the legit stage, former to allow him to continue as a screen producer, latter to return him to the form of expression in which he started his theatrical career.

With a current hit on Broadway,

(Continued on page 20)

Lanza Tees Off So. African Tour

Rome, June 17.

Mario Lanza wings to Johannesburg on Saturday (20) to start a 6-date tour of South Africa keys, including Johannesburg, Durban, and Capetown. First date in Johannesburg's City Hall is already a sellout at a $15 top, said to be highest ever charged there. Ducats for the opening show sold out in 53 minutes, despite no advance drumbeating.

Lanza's second stop is Durban, where he appears June 30 and July 2. Capetown follows on July 4, after which he returns to Johannesburg on July 6. Four of concerts are in city halls with 2,500 capacity, two more are open-air, with seating at 15,000 each.

Singer gets about $60,000 for the six dates from John Coast Enterprises. Unusual additional financial deal includes a thrown-in camera jungle safari, on which Lanza will embark either during or right after the tour. Word from South Africa indicates one of highest advance sales ever for a foreign entertainer.

Nuns (3) as Diskers

Hollywood, June 24.

Capitol Records is laying plans to enter the religious disk market on a big basis. Although the label's decision to put the cloth on wax is being kept under wraps, three Catholic nuns already have been signed and cut several string instrumental sides which are being prepped for an album release.

It could be an entire new sales market for Capitol, and a new cycle which could very well lead to other companies following suit.

Russ 'Invented' Radio; Nyets To Art Buchwald

By IRVING R. LEVINE
(Moscow Correspondent, NBC)

A 40 kopeck (about 4c) postage stamp has been issued by the Soviet government to mark the annual "Radio Day."

A "busy" scene on the green and red stamp shows a sputnik flying overhead, two airplanes, a ship, a skyscraper and a radio transmitter tower. It's all intended to show the links created by the invention of radio—which, of course, according to the Russians was invented by a Russian.

Near the lower edge of the rectangular stamp is a loudspeaker. There are now 35,000,000 plug-in small loudspeakers in Soviet homes, offices and factories that carry a single channel of Moscow's radio programs. These loudspeakers are in such variegated places as the Red Arrow train between Moscow and Leningrad, a hotel room in Stalinabad, and in the courtyard of a "madresse"—a Moslef religious school in ancient Bukhara. These inexpensive loudspeakers are a powerful means of carrying the indoctrination messages on production, foreign, policy and such

(Continued on page 22)

German Producers Turn To Call-Girl Films

Frankfurt, June 24.

Maybe "sexport" is the theme for German films for export. At least the German film industry is slanting some of its new product strictly on the sex angle. Two films about call girls are currently in production in West Germany. "Madeleine — Telephone 132611," one of them is being made by Arca Films. Eva Bartok is set for the lead, and Neue Film will release the pic in Germany.

Second is based factually on the life of the most famous 20th Century call girl of Germany, beautiful blond Rosemarie Nitribitt of Frankfurt, who was mysteriously murdered last October. About six German companies announced films based on the short colorful life of Miss Nitribitt immediately after her death, but the first such pic actually to go into production is "Das Maedchen Rosemarie" (The Maiden Rosemarie), which Roxy Film is making. Nadja Tiller plays the title role, and Neue Film will similarly release this pic.

Meredith Willson Prefers Own Film of 'Music Man'

Hollywood, June 24.

Meredith Willson, who is being extensively wooed for film rights to his "The Music Man," says he is inclined to make the film version himself, as an indie.

"My choice is indie production with producer Kermit Bloomgarden, director Morton Da Costa and myself partnering in the company, and with Bob Preston of the Broadway company to play the lead in the film," the composer said.

He said he had had talks in N.Y. with Everett Crosby regarding acquisition of "Music Man" for Bing Crosby, but that nothing was resolved as he is in no hurry regarding the film version. Everett Crosby told Willson his instructions from Bing were, simply: "Buy it."

Willson plans to shoot the film in Mason City, Iowa, locale of the musical, and said the state of Iowa has offered to build the mythical "River City" location site for him.

'Studios Slave for Handful of Stars'

Ken Englund Sees Ridiculous Phobia — Neglect Of Common Sense in Cult of 'The Big Pull' Personality

By ABEL GREEN

While en route to London and an NBC-TV deal with Sonja Henie, vet screenwright Ken Englund, the newly elected president of the Screen Writers' Guild, voiced some views on the "the new global picture and television business" as he sees it. His accent, however, is on film production and the horizons for the revitalization of the original screenplay. Especially in Hollywood.

"Maybe it's a case of misery loves company but studio management now sees the need for a closer alliance with the creative guilds, at least so far as studio-incubated stories are concerned. That was always the hard core of our business. But since the studios no longer have the authority to push buttons, and the stars and the MCA's and others dictate the business as well as the creative aspects of movie-making, it's still a case of wishful-thinking. Our job is to break it down.

"We've got to stop trying to climb the Marlon Brando Mountain. We can't be dependent on a handful of top stars or else. A standard gag in Hollywood is to get Bill Holden and the telephone book and you're a producer. Well, that's a gag and not realistic. The trouble is that the Holdens and the Brandos and for that matter the three b's who run the works today—the bankers, the barristers and the bookkeepers—are all part and parcel of the same 'front-runner society.' They all want a built-in success. The producer says okay to the original screenplaywright but the stars say that 'unless it's be-

(Continued on page 22)

Englund-Henie TV'er

Herb Sargent is on leave from Steve Allen and Will Sharp and Allen Newman are other video craftsmen who are tied into the Sonja Henie television spectaculars on which Ken Englund is collaborating. They plan 6-10 of them, in various show biz capitals, with top stars, to run 90 minutes.

They will be scripts with a continuity plot albeit integrating the sundry variety talents of the traditional theatre of each country. The London stage is the first, Paris next, then Rome and Berlin, etc.

Ziegfeld Club's Bequest—At Last

Famed Ziegfeld "Follies" showgirl Vera Maxwell who had willed $25,000 to the Ziegfeld Girls Club Inc.—which is supported by the ex-"glorified" beauts for succor of less fortunate—finally delivered the 25G to the club last week although it was a proviso made quite some years ago.

Estate settlement waited on her mother's inheritance, and when she died three weeks ago, at 90, Miss Maxwell's bequest was finally executed.

When Miss Maxwell died at 58 on May 1, 1950, the VARIETY obit recounted "the actress and dancer was featured in the Ziegfeld 'Follies' from 1910-1915 . . . retired from the stage in 1928, appeared in a number of Broadway musicals, including 'The Pink Lady,' 'Winsome Widow' and 'The Century Girl' . . . Miss Maxwell, famed as a looker, was acclaimed the world's most beautiful woman by the French portrait artist, Paul Helleu, in 1914. However, this was contested by Sir Philip Bourne-Jones, a British artist, who felt that actress Gladys Cooper deserved that honor. Miss Maxwell was an active member of the Ziegfeld Club until her illness."

Youngest Millionaire In Hawaii Gets ATW Prize

Honolulu, June 24.

Fred Mueller, just graduated from Harvard, is not going to refuse the money that goes with a $1,500 dramatic scholarship awarded by the American Theatre Wing. Mueller is spending a few weeks with his parents at their Kailua, Oahu, home before reporting for dramatic studies at Cohasset, Mass.

Mueller, who hopes to become a musical comedy star, actually is Hawaii's youngest millionaire. He inherited $2,500,000 from his grandmother in 1952.

Sen. Bricker Advocates Strengthened U.S.-Latino Relations Via B'casts

Washington, June 24.

A broadcast network linking U.S. to Mexico and countries of Central America may be the answer to improved relations in that area, according to Sen. John W. Bricker, ranking Republican on the Senate Commerce Committee. Ohio Solon introduced a resolution creating a special subcommittee to investigate this possibility. The committee would consist of members from Senate Commerce, Foreign Relations and Armed Services Committee.

Bricker cited the ill treatment of Vice President Nixon on his recent trek through Central America as evidence that we have neglected some of our nearest neighbors. "Improved electronic communications with Latin America," he stated, "offers much" towards improving foreign and commercial relations.

6/25

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BIG CHAINS MOST TIGHT-FISTED

Whitney Seeks New Distrib Deal

Art Wilde, representing C. V. Whitney Productions, was in New York the past week on the prowl for a new distribution deal with another company following a surprise separation of Whitney from the Walt Disney subsidiary, Buena Vista.

Whitney originally set a releasing pact with B-V covering both "Missouri Traveler" and "The Young Land."

"Traveler" went through B-V as per schedule and the picture, to put it bluntly, flopped. Resultantly, Whitney is anxious to try another outlet for "Young Land."

Buena Vista's own (Disney) "Old Yeller" of past several months is headed for $5,250,000 in domestic film rentals.

Not Many Germans See American Features; 'Soil' Sentiment Strong

Popularity of the American film in West Germany is overrated. German director Wolfgang Liebeneiner said in N.Y. last week.

"The top American attractions go well, but of course there is only a handful of them," he said. "The rest are seen by a comparatively small, select group running to about 500,000 persons, that's all. For the Americans this is of course not bad, since this is only one of many export markets. But if the German film commanded only that audience, it'd go broke in short order."

Liebeneiner opined that only about 2,000,000 people in Germany are interested in seeing U.S. films. This doesn't take in what he termed "the broad public." Asked the reason why, Liebeneiner blamed the special "mentality" of the German audience.

"There is no question that the German film taste differs from that of most other countries," he said. "And why shouldn't it? The Germans love those 'Heimat' films, pictures that sing of the soil and of tradition. It's not really surprising in a people where about 80% of the population doesn't live today where it lived before the war. When this sort of uprooting takes place, people compensate by searching for their roots. These pictures provide at least the memories. At the same time, they are virtually unexportable."

Need to make such films, which in turn must recoup in Germany, automatically restricts the scope of the German film in terms of its international value, Liebeneiner felt.

HARRY BELAFONTE'S RACE CONSCIOUSNESS

Harry Belafonte says he's had many offers to appear in films to be made abroad, but that he's leery of the racial angle in most of the suggested scripts.

Speaking in N. Y. Monday (23), prior to his departure for Europe, the actor-singer said he would huddle with several producers on the Continent. "The colored people are being accepted throughout the world on a level as never before," he declared. "There is a much broader avenue of expression open to them. But we must be careful not to use our art in the negative interest of our people. For instance, I would play a Negro villain, but only if such a part did not imply that all Negroes are villains."

Belafonte has completed his first picture under the banner of Harbel Productions, "End of the World." He'll next do "Odds Against Tomorrow," which will be shot in Gotham. His last released film was "Island in the Sun."

Belafonte said such outfits as Dino di Laurentiis and the Rank Organization had submitted scripts to him. Also a French company in which Maria Schell has an interest.

Gregory Jeers 'Antiquated Economics' Of Films, Doubts Majors' Value

Independent producer Paul Gregory, whose show biz interests include legit and tv, strongly believes that the "antiquated" major film companies are no longer required for financing or distribution. He maintains that he can raise the funds for an indie production and can take the completed picture and sell and distribute it himself without any any help from the majors. He holds this view despite the fact that Warner Bros. is releasing his most recent film, "The Naked and the Dead," based on Norman Mailer's novel.

"I wish I had 'The Naked and the Dead' to release by myself," Gregory declared. "You don't need the majors any more. Only if you are old and tired do you need them." He charged the major companies with timidity ("They want too many positive solids") and indicated that he would have no association with them in the production of future pictures which include Flaubert's "Salambo," scheduled for filming in India; Thomas Wolfe's "The Web and the Rock," to be filmed in New York, and Carlton Beal's "Black River," to be filmed in Mexico. Hollywood, Gregory added, is no longer a production center. "It's just an editing desk."

Gregory, continuing his flagellation of the film biz as it exists today, asserted that there is no single power or group that it doing anything to excite the public. He described the nation's theatres as "old brick and mortar junkheaps" that are "outrageously overpriced." He said that it's not tv that is hurting the film business "but a lack of getting out and plowing up the country." He said that if it's necessary he would take his pictures out across the country with a mobile CinemaScope screen and projector and play them in tents. He declared that he could obtain 800 bookings, good for $20,000 each per week, in situations other than the convential motion picture houses. Gregory added that he and the late Mike Todd had discussed a plan for the opening of new type of theatres—the aluminum arenas that Todd was interested in before he was killed in the plane crash. "The industry," he declared, "needs a new house. The American public is absolutely wide open to new methods of motion picture presentation."

Gregory's "Naked and the Dead" was partially financed by RKO. After RKO discontinued film production and distribution, WB obtained the distribution rights by putting up an advance guarantee which provided sufficient coin to finish the picture. Gregory has more than $400,000 of his own money in the picture for which he'll receive 27% of the profits. The film stars Aldo Rey, Raymond Massey and Cliff Robertson. In addition to his film activities, Gregory will be represented on Broadway next season with "Marriage - Go - Round," starring Claudette Colbert and Charles Boyer. In addition, he's signed to do a tv spectacular for CBS in the fall.

'LOOK BACK IN ANGER'

Trade Wonders How Stage Play Will Meet Code

"Look Back in Anger," John Osborne's current legit hit, has been acquired by Warner Bros. for the screen. Film will be produced by Harry Saltzman and will star Richard Burton. Nigel Kneale will script.

Picture rolls on location Aug. 25. There were no indications from WB how it is to be altered from the stage version which could never get by the Production Code.

United Artists' Capital Quest

United Artists officials this week continued to ponder over the next direction to turn, if any, in the way of raising additional capital. Although there has been no official confirmation of this, reports are widely circulated that UA is seeking to come upon $6,000,000 in new public financing to widen its capitalization base.

Talks are going on with F. Eberstadt Co., which was the underwriter for UA's first stock and bond issue, about the possibilities —whether an additional stock flotation or debentures.

Latest idea introduced in the conversations centers on participating debentures, which would have the investor participating in company profits up to a certain percentage in addition to drawing interest on the bonds.

Settle Marc Spiegel's Two-Year Pact; Hecht Says Paris Goes On

In a surprise move, Marc Spiegel is out as v.p. in charge of European operations for Hecht-Hill-Lancaster. He took the post, headquartering in Paris, four months ago on a two-year contract, which has now been settled.

In London, Harold Hecht confirmed that Spiegel is exiting the company and denied a report that H-H-L is about to shutter its office in the French capital.

In New York, an official source at United Artists, with which H-H-L is aligned, professed no knowledge of the situation. There was some intimation, however, that Hecht and Spiegel were having differences on company matters in the last couple of months.

Spiegel joined the independent organization, mainly as distribution supervisor, after a long tenure as Paris rep of the Motion Picture Export Assn.

'Please Be Kind to Our Ulcers!' N.Y. Staff Plea As Warners' HQ Keeps Up Sphinx Act on Move West

Hark! The Critic!

David Susskind, who signed this week to produce four pictures for Columbia, has been an outspoken critic of the various arts in various forms.

He's been particularly vocal in his blasts at that old "point of talent stagnation — Hollywood."

Warner Brothers kept its employees on tenterhooks last week regarding its much-discussed move to the Coast. The result was a very noticeable drop in morale among a staff concerned over its jobs.

All available indications point to a decision already having been made regarding the switch westward. Other companies' executives reported they'd been told that much by Warner execs. Story was that, as originally indicated, WB would move the exec staff to the Coast around Oct. 1, retaining a skeleton staff for several departments in the east.

That would include the publicity, legal and foreign sections. Story circulating was that no more than 25 to 35 persons would be retained by WB in the east.

At Warners, however, with Jack L. Warner in town, no official confirmation could be obtained. The WB move is being watched throughout the industry with more than ordinary interest since it's the first outfit to actually make the move 100%. Also, other companies' employees are anxiously asking themselves whether similar moves are in store at their own companies. Fear is expressed that the Warner transfer may set in motion a precedent, though the actual reasons for the WB transfer are believed to involve personalities as much as a desire for economy. Specifically, it's designed to bring exec v.p. Ben Kalmenson closer to production.

At the Warner homeoffice, the Coast move is a continuous subject of conversation, and everyone is trying to get a line on the thinking of the brass who appear completely unconcerned over these natural anxieties.

Dave Susskind To Produce Features

David Susskind, prominent showmaker of television, has signed a deal to produce four theatrical pictures for Columbia at the rate of one a year. Susskind who, according to Col president Abe Schneider, was among the most sought after by film companies of all tv production executives, will operate in the non-tv seasons of late spring and summer and will have as his first entry an adaptation of a Sheldon Stark original titled "Revival."

Susskind, exec producer and v.p. of Talent Associates, has been a producer and packager of "live" tv dramatic shows.

Deal is significant on the theatrical end for it represents still another Col alignment with indie film-makers under Schneider's regime. Others—some of them carryovers from deals set by late Col president Harry Cohn—include those with Stanley Donen, Roger Edens, Carl Foreman, William Goetz, Fred Kohlman, Raoul Levy, Otto Preminger, Richard Quine, Charles Schnee, George Sidney and Sam Spiegel.

BURT LANCASTER SAILING

H-H-L Ad-Pub Chief Kamber Also To Britain

Burt Lancaster and Bernard M. Kamber, latter being Hecht-Hill-Lancasters' ad-pub director, sail from New York on the United States Friday (27) with London as the destination.

Lancaster is to be the star of "Devil's Disciple," which H-H-L starts rolling in the British capital somewhere around July 15.

Counsel to Ozoners: Bring Foodstuffs To Car-Side During '10 C's'

Along with setting the terms for licensing "Ten Commandments" to driveins, Paramount is also offering some advice.

On the basis of experience with the four-hour (with intermission) production in Los Angeles, Par points up that patrons are disinclined to visit the concessions stand at random as they usually do. So the ramp operators are urged to have more tenders in the field.

Exhibs also are asked to advertise about the advisability of cus-

(Continued on page 22)

BALLY SLUFFO MOSTLY THEIRS

It's the major circuits rather than the "little fellows" who've let down the business building collection drive till now.

This became clear this week from a breakdown which showed, among other things, that not a single one of the big chains has signed a pledge for the full amount of its expected contribution (one-half of one percent of film rental) or had contributed more than a token payment to the drive.

On the other hand, he smaller circuits, taking in 15 houses or more, have responded much more actively, with about onethird sending in money and pledges.

Present expectation from exhibition for the b.b. drive is no more than about $700,000 tops. That breaks down into about $400,000 from the six major chains, $200,000 to $250,000 from the smalier circuits, and around $50,000 or so from the independent operators.

Originally, it had been figured that exhibition would contribute at least $1,200,000, which was to have been matched dollar-for-dollar by production-distribution.

Chances of exhibition now coming across with its share of the cost of the Academy Awards telecast last March are virtually nil.

Current actual cash collections run to a little over $75,000. In addition, about $300,000 was "pledged." On August 1, when a special business building day is planned, it's hoped to stimulate enough interest to raise enough cash to at least get the projected radio campaign rolling as of Sept. 1. A closed-circuit radio broadcast is to be set up to get exhibs to pitch in.

The radio institutional campaign is budgeted at $300,000. The newspaper campaign was to have cost $950,000. It's figured that, by Sept. 1, exhibition should be able to raise at least $600,000. This, of course, depends very much on the attitude of the major circuits.

One for instance, National Theatres, has now agreed to pay up, but only for its pro-rated share of the radio campaign. Elmer Rhoden, NT prexy, has made it plain he doesn't like the newspaper drive and won't contribute to it.

If all the six major circuits come through, which it is already quite obvious they will not, their contribution would run to $400,000 alone. At the moment, with not a single pledge signed, RKO has chipped in a preliminary $5,000 and refuses to sign a pledge. Loew's and Paramount have contributed one-sixth of their slotted amount. Stanley-Warner also has handed in one-sixth. United Artists Theatres hasn't been heard from at all.

Reasoning of some of the circuits, at least, in holding back is that they don't emerge as the only ones to contribute, thus carrying the ball for the rest of exhibition.

Small, Hornblow Call Off Duet

Production combo of Edward Small and Arthur Hornblow is breaking up just as the two were embarking on their second joint venture, "Solomon and Sheba." Small is to carry on with this production, which is to be in the Todd-AO process and is earmarked as a $4,000,000 enterprise.

First put out by Small and Hornblow was "Witness for the Prosecution," which although costing $2,000,000, regarded as lofty for this type of uncomplicated courtroom production, proved highly successful.

Producer Ted Richmond was also involved in the Small-Hornblow setup and reason for the split, it's reported, is that there were difficulties in specifying who should have what authority.

Legit-Type Program (With Ads) In Prospect for Special Films

A program magazine, similar to the legit theatre Playbill, will be launched in October for free distribution in a selected number of art houses and in theatres operating on a hardticket policy. The publication, to be known as Showbill, is the brainchild of Edward A. Hamilton and Charles Preston, veterans of the editorial and publishing field.

According to Preston, co-publisher with Hamilton, his firm has definite commitments from at least eight theatres both art houses and hardticket theatres, for the distribution of the program magazine. Initially the publication will be distributed only in New York theatres, but the eventual aim is to expand the service on a nation-wide basis.

Preston indicated that Showbill has guaranteed advertising agencies an initial distribution of 300,000 copies per month in New York. Theatres, he noted, would receive a percentage of the revenue on the basis of circulation and advertising volume. Preston pointed out that the distribution of the program would in no way interfere with the sale of the souvenir booklets. He stressed that the booklets are sold before the patron enters the theatre while the Showbill, similar to the practice in legit theatres, will be handed to patrons by ushers as they are directed to their seats.

The cover and center section of Showbill, according to Preston, will be devoted to the film currently on view at the theatre of distribution. Content will consist of cast, credits, who's who, location stories and related items pertinent to the film. Editorial content of the remainder of the magazine will consist of articles "of specific audience interests," including feature columns, a film puzzle, comments by critics and film-makers, etc. According to Preston, projected circulation on a nation-wide basis is approximately 2,500,000 per month.

Preston declared that the project was undertaken on the basis of changing trend in film exhibition and he added that as the trend toward theatres converting to two-a-day operation continues the circulation of Showbill will increase.

Efforts by theatres with hardticket film attractions to interest the Playbill in issuing a program for film attractions have failed so far. For example, pressagent Dick Weaver, who's handling the hardticket engagement of "Gigi" at the Royale Theatre, was rebuffed by the publishers of the legit magazine when he hought to get a program for the theatre.

According to Weaver, he was informed by Gil Kraft of Playbill that the publication did not want to open the door, which meant establishing a precedent, by providing any film with programs, despite the fact that "Gigi" was playing in a legit theatre.

In addition, Weaver charged that Kraft told him that Playbill did not owe its advertisers any more circulation and that its contract with the Shuberts, owners of the Royale, required that it provide the Playbill only for first class attractions in legit theatres.

"It seems to me," Weaver wrote to Kraft, "that you should be aware of the fact the nature of film presentation is changing rapidly and radically to take its place side by side with living theatre presentations; in the case of 'Gigi,' this change is evidenced in particular by the fact that a so-called legitimate theatre was selected for its presentation."

As a result of the stalemate, Metro decided to print its own four-page program for distribution at "Gigi." Some of the cost is being recouped by a full page ad for the legit show, "Bells Are Ringing," for which Weaver is also the pressagent. Metro has the film rights to "Bells," and Arthur Freed, who produced "Gigi," will also guide "Bells." As a result, under the Shubert Theatre ad for "Bells," thers's a line of copy—"A Future Presentation by MGM."

DeMille in Hospital

Hollywood, June 24.

Cecil B. DeMille is in Cedars of Lebanon hospital here for observation and treatment.

It's circulatory disorder.

DICKERS WITH WAXWORKS

Herman Cohen in Deal With Tussaud's London Museum

Hollywood, June 24.

Indie producer Herman Cohen is talking two-way deal with officials of Mme. Tussaud's Wax Museum in London. First is for replica of his Teenage Werewolf and Frankenstein monsters to go out under the Tussaud name as a travelling chamber of horrors exhibit skedded to visit key U. S. cities in conjunction with opening of his latest horror film, "How to Make a Monster."

Cohen also is negotiating for replicas to be included in museum display. Deal is contingent on whether museum can devise a figure which won't melt on proposed tour. Tour might also include certain other Tussaud characters.

'VIKINGS' FIRST LANDING CHEERS UNITED ARTISTS

United Artists execs are in a jubilant mood this week because of "The Vikings." This $4,000,000 production from Kirk Douglas was fully financed by UA and represented the tallest expenditure on the company's books. Thus, there was reason for anxiety within the UA murals and apparently enough motivation for many comments by non-UA execs in the east that the company might be heading for a bad fiscal turn.

However, and this is the reason for the UA jubilation, "Vikings" has proved the biggest grosser the distrib has even had in Chicago. And in New York, where the film is double-dating the Astor and Victoria, the returns are characterized as "excellent," according to a reliable source.

A UA exec said the Douglas production likely will wind up as the biggest in the company's history but qualified this with the comment that just a couple of dates are hardly enough to provide the full tipoff.

"Still," he added, "we're sure we have a big one—just how big, well, who can tell?"

Vogel to Rome on 'Hur'

Loew's prexy Joseph R. Vogel left for Rome over the weekend to once-over the progress being made in the production of "Ben Hur."

The Loew's chieftain is scheduled to remain in Rome for about a week before he returns to New York.

Jeanne Eagels' Sister Sues Col

Los Angeles, June 24.

George Sidney Productions and Columbia Pictures Corp. are named as defendants in $950,000 damage suit, brought over handling of "The Jeanne Eagels Story" by late actress' sister, Mrs. Elaine Eagels Nicklas, and seven nieces and nephews.

Actress, who died in 1929, is depicted in pic as a "dissolute and immoral person" and a "woman of low character," while feature was billed as a truthful delineation of Miss Eagels, according to complaint.

Suit is based on laws of Utah and Virginia, where, it's averred, the use of personal life and picture of a deceased person may not be made without written consent of surviving heirs.

Sidney produced biopic under his own banner for Columbus distribution.

HYMAN-STARK GET CALIFORNIA STUDIO

Hollywood June 24.

Eliot Hyman and Ray Stark, co-owners of Seven Arts Productions, have concluded a deal with Clune Memorial Trust Foundation for purchase of California Studios. Lot for past several years has been leased and operated by Gross-Krasne, who headed own production unit there for tv-theatrical film program.

Several Seven Arts' execs already have checked onto the lot and are prepping various properties which Hyman-Stark outfit will indie produce.

Why Carlo Ponti Likes America

'Produce a Picture in U.S. and It's Internationally Marketable Right Off'

By FRED HIFT

Carlo Ponti is one successful Italian producer who's decided that, to keep being successful, he'll have to shift his base of operations to the U.S. He's proving his point via a five-picture deal with Paramount under which he has "Black Orchid" already completed and "That Kind of Woman" just going before the cameras in Greater New York.

"It's really quite simple," explained Ponti in Gotham last week. "If you make a good film in France, Italy or Japan, you must then go out and try hard to sell it. Make that same film in the U.S. and everyone wants it. American pictures are international. That's the answer."

Ponti, associated with Marcello Girosi (and formerly partner with Dino Di Laurentiis), cited the instance of "La Strada" and "Gold of Naples." When he couldn't get distribution for either in the States, he finally sold "La Strada" for $60,000 and "Gold of Naples" for $50,000 to U.S. distribs. Both pix were highly successful and the outright sale coin he derived from them was a fraction of what he would have gotten. "It's all a gamble," Ponti shrugged, noting on the side that Paramount had options on both films for the U.S. but didn't pick them up. Had "Gold of Naples" been made in the States, it'd have cleaned up, he thought.

"That Kind of Woman," with a $2,000,000 budget (highest yet for any film shot in Manhattan), stars Sophia Loren, Ponti's wife. It went before the cameras Monday and will be shot entirely in N.Y. How much would it cost to do in Rome? "About one half," smiled Ponti. He described "Woman" as "a kind of neo-realist picture" resembling "On the Waterfront" in its characteristics. Sidney Lumet is the director.

Under his contract with Par, Ponti also plans to make two with director George Cukor—"Heller With a Gun" and "Two Women," based on the Alberto Moravia novel. Latter film will star Miss Loren and Anna Magnani. Still another project involves "Blaze of the Sun," to be shot in Indo-China. Miss Loren won't be in that one.

Next year, Ponti said he planned to return to Italy to make a picture with Federico Fellini. It'll be Fellini's first love story. Ponti also has French director Vadim and Italy's Marisa Allasio under contract.

Regarding the adjustment of foreign stars to the Hollywood climate (which has proven undigestible for several imported personalities), Ponti said the trouble with many of them was the fear of changing. If a foreign star is introduced in the States in a certain way, he or she often fears varying the approach. "We haven't been guilty of that with Miss Loren," he said, citing her role in "The Key."

Cinerama Recoup to Date: $10,600,000

Cinerama Productions Corp. racked up a net profit (before Federal taxes) of $273,218, equal to 26.7c per share, for the half-year period ended May 2, 1958. For the same stanza of 1957, the profit was $55,580, equivalent to 5.4c per share.

Gross income from theatre operations in the 1958 half-year period was $187,873. In addition, an increase of $164,540 is registered because of the reduction of the reserve for theatre restoration charged in prior years.

The company's deficit, as of May 2 of this year, was $86,420 as compared with $575,908 for the same stanza of 1957. The reduction in the deficit is attributed to the various adjustments made in settlement agreements with Stanley Warner Corp. It's stressed that the $86,420 deficit must be eliminated before the company can consider paying dividends on future income.

The financial report, which notes that SW must recoup production costs and monies advanced for the opening of theatres before there is a split of net profits, indicates that about $14,100,000 was to be recouped for the production of pictures and the opening of theatres from Aug. 10, 1953 to May 3, 1958. Of this amount, it's reported, approximately $10,600,000 has been recovered out of net theatre receipts. As of May 3, 1958, therefore, there was a balance of $3,500,000 to be recovered for all costs of producing the first four Cinerama pictures and opening all theatres, and in addition, costs for the production of "Cinerama-South Seas Adventure," which has not as yet opened.

Stanley Seeks Control of Cinerama; Hampered Now on %-Deals With Producers for 'Growth' Product

Stanley Warner Corp. is seen making efforts to gain control of Cinerama Productions Corp., the watchdog organization which receives a percentage of the profits from the exhibition of Cinerama films. Indications of SW's intent are contained in a letter from SW to Cinerama Productions asking the latter to furnish the theatre circuit with a list of stockholders so that SW can communicate with shareholders "to make a proposal to them."

The letter, included in Cinerama Productions Corp.'s six-month financial statement, indicates that Stanley has become a "substantial" stockholder in CPC. It's believed that it now holds about 100,000 shares, including a block of some 60,000 shares previously held by the late Louis B. Mayer. There are approximately 1,000,000 shares of Cinerama Productions stock outstanding.

Possibility exists that Stanley may issue a tender to the CPC stockholders for the acquisition of a sufficient number of shares that will give it a voice in the operation of the company. According to S. H. (Si) Fabian, president of Stanley, the company has not fully determined what type of proposal will be made to the CPC shareholders. He stated that since the company had become a stockholder in Cinerama Productions it wanted a list of stockholders so that it

(Continued on page 13)

SIZING UP 'THE TEMPEST'

Par's Weltner, Pickman, Holman Fly To Rome

Trio of Paramount homeoffice execs took off for Rome over the weekend to glimpse "The Tempest," which producer Dino De Laurentiis just finished shooting in Italy and Yugoslavia. Anna Magnani and Van Heflin are the leads.

Trekking to the Italian capital were global sales chief George Weltner, ad-pub v.p. Jerry Pickman and eastern production rep Russell Holman.

FIFTH POSTPONEMENT OF LIST-ALDEN FUSE

Merger of List Industries (RKO Theatres) with the Glen Alden Corp., mainly an anthracite coal-mining operation, which for long has been projected, is still to be accomplished. Stockholders of both corporations met Friday (20) to vote on the get-together but both sessions had to be adjourned —this marking the fifth such postponement—because of pending litigation.

Meetings were re-scheduled for July 3.

Holding up the merger are suits filed by Alden stockholders in both New York and Pennsylvania which charge that the List stockholders, mainly Albert A. List, would be the main beneficiaries of the plan and the Alden investors would be on the short end.

N. Y. to Europe

Julius Bing
Salvatore Casolaro
Sir Lewis Casson
Bernard Clancy
Hugo Clinton
Milton Douglas
Lee V. Eastman
Pierre Galante
Olivia de Havilland
Russell Holman
Bernard M. Kamber
Alan King
Kumar
Burt Lancaster
Al Learman
Arthur Lesser
Blanche Livingston
Darren McGavin
Jules Munshin
Patachou
Jerry Pickman
Abner Silver
Bert Thomas
Joseph R. Vogel
Dame Sybil Thorndike
Dale Wasserman
Franz Waxman
George Weltner

Europe to N. Y.

Frank Bourgholtzer
Peter Cotes
Richard Davis
Benny Goodman
Otis Guernsey
William Holden
Arthur B. Krim
Milton R. Rackmil
Roger L. Stevens

L. A. to N. Y.

Casey Adams
Rossano Brazzi
Pola Chasman
Steve Cochran
Billy Daniels
Marion Davies
Stanley Donen
Don Fedderson
Marc Frederic
Al Hart
Dolores Hart
Alan Hewitt
Ross Hunter
Merle Jones
Bernie Kamins
Phil Krasne
Ella Logan
Rex Marshall
Robert Ellis Miller
Tom Moore
Erin O'Brien
Buddy Pepper
Lily Pons
Earl Rettig
William Roy
Bernie Sindell
Douglas Sirk
Plato Skouras
Frank Stempel
Mike Todd Jr.
Connie Towers
Gwen Verdon
Sy Weintraub

N. Y. to L. A.

Jim Boles
Henry Denker
Bill Doll
Hi-Lo's
Athena Lorde
Ethel Merman
Howard Minsky
Helen Strauss
Sam Ward

SERVICE SATIRE SCREEN SPREE

All Guests on Will Rogers Junket 'Honorary' Members of Its Board

Every aspect of the operation of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., will be taken up at an open board meeting set for Saturday (28) in Schroon Lake, N. Y. Session will follow by one day an inspection tour of the institution, which is supported mainly by the motion picture industry, by numerous execs and press representatives who will travel to Herman Robbins' hotel at Schroon Lake by chartered bus late Friday afternoon.

As per tradition all persons joining in the "pilgrimage" will have official status on the board and unrestricted as to participation at the meeting. Reports are to be given by Abe Montague, president of Rogers; Herman Robbins, head of the nominating committee, will announce candidates for the directorate and officerships for the next year; next, elections; the financial report by treasurer S. H. (Si) Fabian and assistant treasurer, Sam Rosen, follows, and then comments on fund-raising activities, by Eugene Picker and Ned Shugrue, and open-meeting discussion.

Saranac institution, originally designed for tuberculosis patients, has been expanded to include other chest cases among show business personnel, all of whom are admitted and treated gratis.

Bardot as Her Own B.O. Rival Riles Showmen

Though there'll no longer be an overlap in Broadway openings, Bardot keeps competing with Bardot in the exhibition ring amidst cries of "foul."

Kingsley - International's "The Night Heaven Fell" originally was to have opened at the Odeon and Fine Arts theatres July 2. It was rushed in to beat another Bardot starrer, "Une Parisienne," to the punch. That picture is distributed by Lopert Films. It's still skedded to open at the Victoria and the Plaza July 23, though a longer-than-expected run of "The Vikings" may force a delay.

Now, "Night Heaven Fell" has been pulled from the Odeon and the Fine Arts because it wasn't ready and was being reedited in Paris. It's been skedded to open July 16 in Los Angeles and San Francisco, with bookings being taken for that date and thereafter.

According to Kingsley-International and its associated distributor, Union Films, Lopert's reps in the field are understood to be telling exhibitors that "Night Heaven Fell" won't be able to deliver on July 16. Edward L. Kingsley and Peter Horner of Union are equally emphatic to the contrary. They point out, in addition, that they're the ones who are releasing the original Bardot hit, "God Created Woman," which has cleaned up both for them and the exhibitors. They don't take kindly to the Lopert "message."

Both "Night Heaven Fell" and "Une Parisienne" are being released in titled and dubbed versions. Lopert has denied a story that he's been having trouble with dubbing "Parisienne."

According to Horner, there'll be 100 dubbed and 10 titled prints of "Night Heaven Fell" available as of the end of July. Distribution starts July 16 with 25 prints. Picture is a CinemaScope tinter. It'll open at the Odeon and Fine Arts in Gotham after the two houses have finished their run of "The Key," which has been booked in as a substitute for "Night Heaven Fell." The next Bardot film, "In Case of Accident," also will be released via Kingsley-International in the fall.

RETITLED FAMOUS EXCHANGE

Felder and Wernick Take Over From Freres Goldstone

Joe Felder and Irving Wernick last week purchased Famous Pictures Film Exchange from Harry and Sam Goldstone.

Name of the outfit is being changed to Famous Exchange Inc. It'll continue to handle the Astor and Dominant product.

Capital stock is 100 shares, no par value. Directors are: Ralph Diamond, I. Daniel Neustein and Abraham Kleinberg, all of N.Y.

Amer-Can Lot Due to Shoot

Vancouver, June 24.

Sod has been turned for the motion picture and television production set-up at Blaine, Washington, at border 30 miles south of Vancouver, with studio's initial feature film set for lensing to start early next month, says George Borden, prez of Amer-Can Productions Ltd, that's also incorporated stateside.

First screenplay is "Be All My Sins Remembered," an original by James Cassidy, Allied Artists' writer, to be shot largely outdoors in the Coast Range, Wash., with "The Captain's Lady," a Cassidy adaptation of public domain fiction, set for the fall schedule, he said, declining to release names of Hollywood cinemactors tabbed as principals on topper's recent trip south.

Camera and production crew are pacted, and personnel details will be disclosed shortly, also bankrolling data, he added. Power and water are laid into the 20-acre lot, whose adjunct is to be "a frontier town as a tourist attraction and set."

Learned Legal Lesson, Par Circuit Now Likely To Get Nod for Elgin

Washington, June 24.

American Broadcasting - Paramount Theatres, enjoined from acquiring the Grove Theatre, Elgin, Ill., as a replacement for the burnt out Rialto there, is now applying for the house as a new acquisition. Hearing will be conducted Aug. 4 before the U.S. District Court, in New York.

The Grove is one of the houses Paramount Theatres was forced to divest under the Paramount anti-trust decree. When the Rialto was burned, AP-PT simply stated it was reacquiring the Grove as a replacement but Justice got an injunction which prevented the action, on the ground that AB-PT was reacquiring a divested theatre without court approval. Indications are that the antitrusters may not object to the present move since it recognizes the right of the Federal Courts to decide whether the acquisition is legal.

In addition to the Grove, Elgin, Ill., also has the Crocker Theatre, operated by AB-PT and the Star-View Drivein.

On the same day that AB-PT requested court permission for the right to acquire the Grove, it filed an appeal with the Supreme Court from the original injunction. In other words, it asked the High Court to settle the basic question of whether courts must approve replacements under the decree.

Distribs, 10, Exhibs, 4

Kansas City, June 24.

Outing and picnic held by the Motion Picture Assn. of Greater Kansas City June 16 drew 215, per Ed Hartman, of the committee.

Distribs took it out on the exhibs in the baseball game, winning 10 to 4.

YOKS-IN-UNIFORM BREEZES ALONG

By HY HOLLINGER

Judging from the release schedules and from present production announcements, there appears to be no end to the film companies' infatuation with service comedies. These pictures, spoofing army, navy and air force life, apparently have brought in good boxoffice returns to induce the film-makers to continue the trend.

For years the film companies have been prone to make films of service life as a contribution to the defense effort of the country and as an aid to the various services to help enlistments. However, recent entries have been outright farces and have kidded the stuffy disciplinary system. The more serious war and service yarns have, in many instances, received the cooperation of the Defense Dept., but it's wondered how the Pentagon feels about the many spoofs which appears to be hitting the market recently.

Students of the American scene will probably come up with reasons for the revived interest in comedies about the services. It may be that in recent years more and more of the nation's young men have been exposed to service life and in retrospect can find entertainment in obvious exaggerations of their previous experiences. In addition, the continued defense footing of the nation has pushed more and more writers into the service and, on their release, they have apparently written humorously about their experiences.

Hardly an aspect of service life has been left untouched by the film-makers, but the young writers seem to find new angles each time. Currently in release is Warner Bros.' "No Time for Sergeants," depicting the experiences of a backwoods hillbilly in the air force. Scheduled for release shortly is Metro's "Imitation General," a World War II comedy revealing the experiences of a sergeant who imitates a one-star general.

Universal has just completed "The Perfect Furlough" and has immediately decided to launch another service comedy, "Operation Petticoat," a story of the evacuation of seven nurses aboard a submarine. Not too long ago, the nation's theatres were playing "Don't Go Near the Water," a story of navy public relations men; "Operation Mad Ball," a story of an army medical unit in France, and "Joe Butterfly," a story of Yank correspondents in Japan.

Despite Big Take of Concessions, Theatres 'Not in Candy Business,' Rules NLRB in Chain's Case

Despite their important revenue from concessions, theatres are not in the candy business and thus are not under the jurisdiction of the National Labor Relations Board as retail enterprises. This is the substance of an NLRB ruling in Washington last week in a case involving a New York local of the IATSE against Century Theatres.

Union had wanted the N. Y. circuit to meet the labor standards of retail establishments and pointed to the $500,000 in Century's annual concession sales.

Labor Board decided such sales were relatively unimportant in light of the $2,228,288 which Century paid in film licenses fees to the distributors over the year and the chain's gross of $7,000,000.

LESSER TO HANDLE 'MANKIND'

Christian Science 28-Minute Color Film For Paper's Anni

Irving M. Lesser has taken on theatrical and tv distribution of "Assignment: Mankind," a 28-minute color subject on The Christian Science Monitor. For release in mid-August, the documentary marks the Monitor's 50th anniversary.

Film, shot in 16m, was produced and directed by Jack Alexander for the Christian Science Publishing Society. John Beaufort, the Boston's paper's N. Y. legit and film critic, wrote the script. Louis Applebaum wrote the music. Anthony Quayle did the narration.

Lesser will seek art house bookings for the three-reeler. It's expected that the film also will have a large educational market waiting for it. There'll be 60 prints, but most of them will be made available to Christian Science groups. "Assignment: Mankind" is the first known attempt by a newspaper to tell its own story to the public.

WB Reopens 6 Closed Towns

Readjusting to market (and competitive) conditions, Warner Bros. is reopening six of the exchanges which it closed in recent months. However, they won't function as heretofore, operating simply as booking offices to cover their territories.

Billing, accounting and collecting will still be handled out of the central exchanges.

Exchanges being reopened by WB on this reduced scale include Albany, New Haven, Memphis, Portland, Omaha and Milwaukee. They'll simply consist of a booker, a manager and some office help.

WB move signifies the difficulties of any one company to shutter exchanges while its competitors keep open theirs. Opening booking offices instead of a fullscale operation is a compromise solution which keeps WB in the local running, but cuts down on the operational overhead.

National Boxoffice Survey

New Product Perks Biz; 'Pacific' Champ, 'Vikings' 2d, 'Vertigo' 3d, 'Days' 4th, 'Feeling' 5th

New, stronger product is giving many key cities covered by VARIETY a great lift in current session. Result is that things are looking brighter for many exhibitors.

Still tops is "South Pacific" (20th), same as it has been in recent weeks. It is being closely pressed by "The Vikings" (UA) although it is out for first time in most locations. "Vikings" is playing in only four cities which hints what a mighty grosser it will be as soon out to any considerable extent.

"Vertigo" (Par) is finishing third while "Around World in 80 Days" (UA) still is showing stamina to cop fourth money. "This Happy Feeling" (U) is winding up fifth as against seventh spot a week ago.

"Search For Paradise" (Cinerama) is finishing sixth. "Proud Rebel" (BV) is winding up in seventh place. "Bridge on River Kwai" (Col) is dropping down to eighth position.

"High School Confidential" (M-G) is capturing ninth money while "God's Little Acre" (UA) rounds out the Big 10 list. "Peter Pan" (BV), out on reissue, and "God Created Woman" (Kings) are the runner-up pix.

"Bravados" (20th), which opens at N.Y. Paramount this wee., shapes very promising. It is big in Chi, trim in Buffalo, lively in Cleveland and light in L.A. "Kings Go Forth" (UA), another newie, is rated terrific in Detroit. "No Time For Sergeants" (WB), which had a sizeable four-week run at N.Y. Music Hall, looms big in Chi.

"Desire Under Elms" (Par), fair in three keys, is rated okay in Philly. "Young Lions" (20th) shapes fat in Toronto and nice in Boston. "Hot Spell" (Par), light in Detroit, is fair in Chi and fine in Toronto.

"Snow White" (BV) (reissue), solid in Cincy, is great in K.C. and good in St. Louis. "Let's Rock" (Col), fairly new, is okay in Omaha but only fair in Detroit.

"Horror of Dracula" (U), okay in Chi, looms fancy in Denver and bik in Cleveland. "Macabre" (AA), great in K.C., looks good in Indianapolis.

"Paris Holiday" (UA) looms okay in Indianapolis. "Too Much, Too Soon" (WB) is satisfactory in Detroit.

(Complete Boxoffice Reports on Pages 10-11)

London Leery Of Shared-Features Idea of French

Paris, June 24.

Jacques Flaud, head of the governmental film body, the Centre Du Cinema, asserts that France would like to set up coproduction with Britain, but the main drawback is the negative response of the Anglo film worker's union (ACT) which feels this might cut into employment by sending British units cross-channel.

Flaud opined that there would probably not be that many coproductions, and the benefits to each country would far exceed any troubles on this score. Another flaw in the works was the British reluctance to give coproductions full quota status and Eady Plan money. The French would not hear of it under any other circumstances since the Film Aid Law is extended here to all coproductions.

Flaud felt that there was a wealth of material, historical, present etc, that could lend itself to good coproduction subjects without the danger of making hybrid pix to please both sides. Flaud heads for London for confabs soon but will have a hard time convincing the ACT and government financial men on the need for this coproduction setup. Most Anglo producers are for it, except those who have set up offices abroad and are putting coin in foreign production directly. This could mean new competition to them on foreign and home grounds.

Travel Broadens Vision Of World Appreciation For Films—Preminger

Producer-director Otto Preminger, who has just returned from a location scouting trip in the far east, maintains that the U. S. picture business tends to forget the tremendous impact and influence of American films throughout the world. He contends that the downbeaters are so worried about television, which he says can never become a really competitive medium until a pay system is introduced, that they fail to realize the continuing popularity of American pix in the international market.

On the basis of his recent trip, during which he visited Europe and Asia, Preminger stated that "if you travel around the world you become convinced that television cannot compete in importance with motion pictures." In the far east, he said, American pictures are successful and still glamorous and are the main entertainment of the people. "They don't ask questions whether or not

(Continued on page 18)

White Wilderness
(COLOR)

Another fabulous entry in Walt Disney's "True-Life Adventure" program. Cinch for top grosses in its market.

Hollywood, June 21.

Buena Vista release of Ben Sharpsteen production. Director-writer, James Algar. Camera, (Technicolor), James R. Simon, Hugh A. Wilmar, Lloyd Beebe, Herb and Lois Crisler; additional photography, William Carrick, Tom McHugh, Carl Thomsen, Cecil Rhode, Dick Bird, Rickard Tegstrom; narration, Winston Hibler; music, Oliver Wallace; editor, Norman Palmer. Previewed June 20, '58. Running time, 80 MINS.

"White Wilderness" is a fascinating screen experience. Filmed in awesome detail in the icy wastes of the Arctic, where struggle for existence is savage and cruel, feature is one of the most spectacular of Walt Disney's "True-Life Adventure" series, and as such can expect handsome returns from its particular market.

Footage is a compilation of various teams of nature photographers who scoured the Polar regions through three seasons of swift summers and bitter winters, each concentrating upon some individual phase of wild life. Due to many of the animals being familiar by name and fable, but nothing more, they offer added appeal as the expert lensers catch them in all their moments of survival. Color photography is both magnificent and amazing, there's an atmospheric music score that matches action perfectly and shrewd editing holds various sequences to one fluid movement.

Entire fauna of the Far North is pictured, after an opening showing results of the Ice Age. The walrus, polar bear, wolf and wolverine, all are limned in complete detail, often in graphic closeup, as well as innumerable smaller animals and birds. The ferocity of the wolverine is depicted as it battles two wolves for their kill and raids an osprey's nest of its young, one of the highlights of the film. Polar bear cubs provide an amusing note as they frolic, and one facing down a huge walrus, traditional enemies.

Schooling of the wolf pup is another highlight, as well as wolves going about their hunting of caribou. Migration and death march of the lemming, a small rodent, is almost incredulous. The musk ox, sole survivor of the Ice Age, is glimpsed interestingly, and white Beluga whales, resembling ghosts as they travel in formation on the ocean surface, lend another fabulous note. One of the exciting moments is a fight between a loon and two polar bear cubs. There's a new thrill every few moments to be remembered.

Principal photography is handled by James R. Simon, Hugh A. Wilmar, Lloyd Beebe and Herb and Lois Crisler, each contributing fine appreciation and knowledge of their subject. Ben Sharpsteen as producer rates a big credit and James Algar, writer-director, does a fine job, with Winston Hibler deftly handling the narration.

Oliver Wallace' music score is sock and editing by Norman Palmer is craftmanship at its best. *Whit.*

The Naked Earth

Excellent film introducing sure-to-make-talk Juliette Greco. Well above usual "second feature" quality.

Hollywood, June 17.

Twentieth-Fox release of a Foray Film. Stars Richard Todd and Juliette Greco. Produced by Adrian Worker. Directed by Vincent Sherman. Screenplay and story, Milton Holmes; camera (C'Scope), Erwin Hillier; editor, E. Jarvis; music, Arthur Benjamin. Previewed in Hollywood, June 17, '58. Running time, 96 MINS.

Danny	Richard Todd
Maria	Juliette Greco
Father Verity	Finlay Currie
David	John Kitzmiller
Skins Trader	Laurence Naismith
Al	Christopher Rhodes
Tribesman	Orlando Martins
Arab Captain	Harold Kasket

"The Naked Earth" is a thoroughly well-made film that peeks into the heart of Africa and comes out with a captivating actress in Juliette Greco. It also presents a twinkling performance by Richard Todd and an excellent photographic record of a bird picking the teeth of a crocodile. The British-made Foray production for 20th-Fox release has an arty touch and is much too good for a second-feature life, but whether it's sturdy enough to lure a safari of filmgoers by itself is questionable.

Miss Greco, already taken over by 20th and Darryl F. Zanuck for a co-starring role in "The Roots of Heaven," has the humor and sarcasm of a Magnani, and, to top that, a totally sensuous appeal. The French actress is bound to create word-of-mouth, and the noise may help b.o. returns.

Tale is set in a forsaken section of the darkest continent at the end of the 19th century. It's a story of man's struggle against nature, a bout in which he loses every round but still wins the fight. Todd, an Irishman looking for new wealth, treks to the African hinterlands to launch a farming effort with an old friend he's to meet there. When he finds the friend has been devoured by one of the feared crocodiles, he and the dead friend's female companion get married for convenience, then plant tobacco for profit. Bad luck with his plants pushes Todd into the gloomy rivers to stalk the treacherous crocodiles for their valued skins. And, having skinned 40 of the beasts, he's set to leave Africa and send his wife back to her native France. But two white men steal the skins, and three natives, including Todd's new-found friend, are killed in retrieving them. Now feeling they owe so much to the natives, Todd and Miss Greco stay, and, having found need in each other, also find love.

To support the spirited portrayals of two stars, John Kitzmiller, as the native friend, and Finlay Currie, as a missionary, are excellent. The Milton Holmes script, from his own story, is skillfully constructed and sustains interest with a minimum of involvment. With the help of director Vincent Sherman, the film says something without preaching, and the director pulls all the truths from the screenplay, wrapping them up in well-delineated characterizations.

The Adrian Worker production is a well-knit piece of work, with particular nods going to photographer Erwin Hillier and composer Arthur Benjamin. *Ron.*

Wild Heritage
(COLOR)

Mild frontier western with special teenage and family trade angles.

Hollywood, June 20.

Universal release of a John E. Horton production. Stars Will Rogers Jr., Maureen O'Sullivan, Rod McKuen, Casey Tibbs, Judy Meredith; features George Winslow, Gigi Perreau, Troy Donahue, Gary Gray, Jeanette Nolan, Paul Birch. Directed by Charles Haas. Screenplay, Paul King and Joseph Stone; based on a story by Steve Frazee; camera, Philip Lathrop; music, Joseph Gershenson; editor, Edward Mann. Previewed in Hollywood, June 19, '58. Running time, 78 MINS.

Judge Copeland	Will Rogers Jr.
Emma Breslin	Maureen O'Sullivan
Dirk Breslin	Rod McKuen
Rusty	Casey Tibbs
Callie Bascomb	Judy Meredith
Talbot Breslin	George Winslow
Missouri Breslin	Gigi Perreau
Jesse Bascomb	Troy Donahue
Hugh	Gary Gray
Ma Bascomb	Jeanette Nolan
Jake	Paul Birch
Arn	John Beradino
Jud	Phil Harvey
Josh Burrage	Lawrence Dobkin
Bolivar Bascomb	Stephen Ellsworth
Hilda Jansen	Ingrid Goude
Brazos	Christopher Dark
Chaco	Guy Wilkerson

"Wild Heritage" is a frontier Western angled for the family trade and for younger fans. It is handicapped in its impact by a somewhat confusing story line, but the Universal production, directed by Charles Haas and produced by John E. Horton, should prove a satisfactory feature with several attractive names, plus values of CinemaScope and good Eastman color.

The Paul King-Joseph Stone screenplay is concerned with two families heading west by covered wagon. Maureen O'Sullivan is widowed early in the story but continues on with her brood, Rod McKuen, George Winslow, Gigi Perreau and Gary Gray. Their fortunes become involved with another family headed by Stephen Ellsworth and Jeanette Nolan, whose children are Troy Donahue and Judy Meredith.

These families represent the new, more solid west, who must stand up to cattle rustlers and gunslingers of the fading, more adventursome days. The picture reaches its climax when McKuen, Gray and Donahue stalk and kill two hardened gunmen, and presumably clean up the community for respectable folks.

The younger players do well enough with their chores, although none of the characters is ever developed enough to arouse much interest or sympathy. Will Rogers Jr. appears as a frontier lawyer.

Miss O'Sullivan is the only one in the cast, in addition to Miss Nolan, who is enough of a veteran to give a variety and depth to her characterization through her own playing. Miss Nolan too achieves some of this substance, although her role is less important. Rodeo champ Casey Tibbs plays a straight role without displaying any of the feats for which he is famed.

Technical aspects of the production are slickly done. *Powe.*

The Last of the Fast Guns
(COLOR; C'SCOPE)

Authentic Mexican locations give added interest to this period oater for fair returns in outdoor market.

Hollywood, June 20.

Universal release of a Howard Christie production. Stars Jock Mahoney, Gilbert Roland, Linda Christal; features Eduard Franz, Lorne Greene, Carl Benton Reid, Edward C. Platt. Directed by George Sherman. Screenplay, David P. Harmon; camera, Alex Phillips; music, Joseph Gershenson; editor, Patrick McCormack. Previewed in Hollywood, June 16, '58. Running time, 82 MINS.

Brad Ellison	Jock Mahoney
Miles Lang	Gilbert Roland
Maria O'Reilly	Linda Cristal
Padre Jose	Eduard Franz
Michael O'Reilly	Lorne Greene
John Forbes	Carl Benton Reid
Samuel Grypton	Edward C. Platt
Cordoba	Eduardo Noriega
Manuel	Jorge Trevino
Alcalde	Rafael Alcayde
Johnny Ringo	Lee Morgan
James Younger	Milton Bernstein
Ben Thompson	Stillman Segar
Garcia	Jose Chavez Trowe
Pablo	Francisco Reyguera
Sheriff	Richard Cutting
Bartender	Ralph Neff

A period Western, set in the time when the leading badmen of the West were rapidly being eliminated by occupational hazards of their trade, "The Last of the Fast Guns," is a good entry for houses specializing in the outdoor market. Howard Christie's production for Universal was shot largely in the rugged mountains of northern Mexico and George Sherman's direction makes skillfull use of the awesome background for dramatic value. Jock Mahoney, Gilbert Roland and Linda Cristal head the good cast.

Mahoney is the "last of the fast guns," and the era is apparently the early 1880's, since he notes at one point that Billy the Kid and Jesse James have lately been done in. Mahoney's job is to try to find the brother of wealthy U. S. industrialist Carl Benton Reid, who has disappeared into Mexico many years before. Working against Mahoney are gunmen hired by Reid's partner. If Reid's brother doesn't show up, the partner gets all the money. Mahoney finds the brother, Eduard Franz, and persuades him to return to civilization only after the opposing elements attempt to kidnap and kill him.

"Last of the Fast Guns" is an example of an outdoor adventure that might have seemed routine without the considerable aid of unusual and authentic backgrounds. Sherman has staged his chase and climax to take full advantage of the lush green, mist-hung Mexican mountains and give them fresh appeal. David P. Harmon's screenplay, while somewhat predictable in plot, is strong in character and offbeat dialog.

Mahoney makes a sympathetic and interesting character of his role, although his motivations seem somewhat dim, and his romance with Miss Cristal is too thinly prepared. Gilbert Roland gives dash and excitement as the smiling, double-dealing villain. Notable in support are Franz, Lorne Greene, Reid and Edward C. Platt.

Alex Phillips' photography is a valuable asset of the picture and other plus factors including Patrick McCormack's editing and sound by Leslie I. Carey and Javier Mateos. *Powe.*

The Colossus Of New York

Okay horror meller for the moppet trade; less appeal for adult audiences.

Paramount release of a William Alland production. Stars John Baragrey, Mala Powers, Otto Kruger, Robert Hutton, Ross Martin. Directed by Eugene Lourie. Screenplay, Thelma Schnee, based on story by Willis Goldbeck; camera, John F. Warren; editor, Floyd Knudtson; music, Van Cleave. Previewed N.Y., June 6, '58. Running time, 70 MINS.

Dr. Jeremy Spensser	Ross Martin
Anne Spensser	Mala Powers
Billy Spensser	Charles Herbert
Dr. Henry Spensser	John Baragrey
Dr. William Spensser	Otto Kruger
Prof. John Carrington	Robert Hutton
The Colossus	Ed Wolff

A variation on the "Frankenstein" theme is "The Colossus of New York," which Paramount is pairing with "The Space Children" as a "thriller" package. While the cast of "Colossus" may be more familiar to filmgoers than thespers appearing in the companion picture, this horror meller's b.o. prospects lie primarily in its "shock" appeal.

Adults will probably find the Willis Goldbeck story, screenplayed by Thelma Schnee, pretty hokey fare. However, the new generation whose bedtime is much too early to expose it to tv's early Karloff and Lugosi pix, will likely accept this William Alland production as an exciting 70 minutes. For the piece de resistance is surgeon Otto Kruger's transplant of a dead man's brain into the body of a mechanical monster.

Script offers some contemporary touches as the monster runs amuck in New York's United Nations Bldg. Brain, incidentally, is that of Kruger's scientist-son Ross Martin who died in an accident. His father felt that Martin's death shouldn't end his services to mankind—hence the transplantation. But lacking a soul, the mechanical man refuses to follow instructions and goes on a rampage until subdued by moppet Charles Herbert who is Martin's son.

Under adult standards the story, direction and performances are just about as mechanical as the monster. Juvenile market, however, will overlook these shortcomings. Direction of Eugene Lourie gets as much suspense possible out of the hackneyed yarn. John Baragrey, as another son, is somewhat wooden as Kruger's assistant. Kruger is inclined to be too glib as the transplanter while Mala Powers, as Martin's widow, has little to do but look frightened. Martin is seen only briefly in the introductory minutes. Rounding out the cast are young Herbert, Robert Hutton, as a professor, and Ed Wolff who disports as the monster.

Occasional science-fiction overtones in this meller are enhanced by John F. Warren's lensing black-and-white along with some aid from John P. Fulton's special effects and process photography of Farciot Edouart. Producer Alland's physical values reflect a low budget. Either economy or perhaps the studio musicians' strike may have accounted for the Van Cleave novel score, played solely by a piano. It proves a lotta mood can be generated by one instrument. Other technical credits, including Floyd Knudtson's editing and the Hal Pereira-John Goodman art direction, are standard. *Gilb.*

Vynalez Zkazy
(Weapons of Destruction)
(CZECHOSLOVAKIAN)

Brussels, June 24.

Czech State Film production and release. Features Arnost Navratil, Lubor Tokos, Miloslav Holub, Jana Zatloukalova. Directed by Karel Zeman. Screenplay, Frantisek Hrubin, Zeman from several Jules Verne novels; camera, Jiri Tarantik; editor, Zdenek Stehlik; music, Zdenek Liska. At Brussels Film Fest. Running time, 85 MINS.

Thomas	Arnost Navratil
Simon	Lubor Tokos
Artigas	Miloslav Holub
Serke	Vaclav Kyzlink
Jeanne	Jana Zatloukalova

This unique trick pic uses various Jules Verne adventure novels in such a manner as to make it a possible Yank item for arty houses or specialized theatres. It definitely has moppet appeal and will divert older crowds familiar with the works of Verne.

Real actors have been put into painted decors, emulating the first illustrations for the Verne books. Result is a sort of quaint, animated imagery that details how a crooked nobleman, possessed of a submarine a la "20,000 Leagues Under Sea," captures an old scientist who has succeeded in his atomic experiments. His aide manages to escape with a young lady just before the professor bows up the secret lab hideaway, in an old extinct volcano cone, when he realizes how his invention is to be used.

Atomic analogies are not pressed and this details all the rush of Verne's imagination and the inventions of a seething 19th Century. Trick footage is exemplary while characters have the right acting to fit in with this cheery adventure tale. Pic is laced with fine visuals, humor and outstanding special effects. It looms as a difficult product to sell at general spots but word-of-mouth and crix could help. *Mosk.*

Yoru No Tsuzani
(The Adulterous Wife)
(JAPANESE)

Brussels, June 24.

Shochiku production and release. Stars Rentaro Mikuni, Ineko Arima, Keiko Yukishiro, Masayuki Mori. Directed by Tadashi Imai. Screenplay, Shinobu Hashimoto, Kaneto Shindo; camera, Shunichiro Nakao; editor, Akikazu Kono. At Brussels Film Fest. Running time, 95 MINS.

Ogura	Rentaro Mikani
Isobe	Ineko Arima
Yane	Keiko Yukishiro
Miyaji	Masayuki Mori

Unreeling in feudal days of 18th Century Japan, this elegantly details a drama of an adulterous wife in a sealed society. She is driven to unfaithfulness by her husband's enforced absences and the lies of a friend. It ends in hari-kiri and a murder as the whole family avenges itself on the seducer.

Its Eastern pacing, mores and approach make this a difficult Yank entry except for special spots. But it is exceedingly well played, sensitively directed and with top technical credits. It is a natural for the lingo circuits. *Mosk.*

Imitation General
(C'SCOPE)

Farcical Army comedy with Glenn Ford and Red Buttons. Enough laughs for okay b.o.

Metro release of William Hawks production. Stars Glenn Ford, Red Buttons and Taina Elg. Features Kent Smith, Dean Jones and Tige Andrews. Directed by George Marshall. Screenplay, William Bowers from a story by William Chamberlain; camera, (C'Scope), George J. Folsey; editor, Sydney Guilaroff. Previewed in New York June 10, '58. Running time, 88 MINS.

M/Sgt. Murphy Savage	Glenn Ford
Cpl. Chan Derby	Red Buttons
Simone	Taina Elg
Cpl. Terry Sellers	Dean Jones
Brig. Gen. Charles Lane	Kent Smith
Pvt. Orville Hutchmeyer	Tige Andrews
Lt. Jeff Clayton	John Wilder
Pfc	Ralph Votrian

"Imitation General" is another entry in the current cycle of comedies about the armed forces. As such, it follows the pattern of similar recent contributions in that it presents an exaggerated and farcical version of life in the service.

War, as far these comedies are concerned, is one big laugh and "Imitation General" won't let audiences down in the yok department. It is frequently a very funny film and should prove to be fairly successful at the boxoffice for general situations and the drive-in trade.

William Bowers, who wrote the screenplay from William Chamberlain's story, has cooked up some unbelieveable farcical situations and has spiced it with the appropriate dialog. However, the main success of the film is the light, tongue-in-cheek interpretations rendered by Glenn Ford, Red Buttons and Tige Andrews. Expertly guided by director George Marshall, they play the film for what it is — a screwy concoction without a semblance of reality to real life. The picture, therefore, must be judged for what it attempts to accomplish although there will undoubtedly be exceptions taken to the introduction of this type of humor on an actual battlefield.

Previous service comedies, for the most, have dealt with the humorous aspects of camp life or experiences in non-combat zones. "Imitation General" is perhaps the first of these films to inject laughs in the midst of a shooting war. Some sensitive viewers may find nothing funny about scenes where death occurs between and concurrent with the laughs.

The title of the picture tells the story. Ford, as a master sergeant, disguises himself as a one-star general to carry out the mission of his commanding officer, Kent Smith, who is killed in action. The action takes place during World War II in France in a period when a portion of the U.S. Army is disorganized and the enemy is closing in. It had been the view of Smith that the presence of a general on the actual battlefield would help boost morale and regroup the soldiers roaming the battlefield. Ford, despite the warnings of his sidekick, Buttons, about the consequences of imitating an officer, is determined to carry out the general's plan.

Donning the general's helmet and his brass, Ford regroups the forces and astonishes the GI's with his feats of derring-do as he leads the attack in knocking out a machine gun nest and destroying a couple of enemy tanks. His nemesis, however, turns up in the form of Andrews, a crude, revengeful busted non-com with whom Ford had a setto in the states. As a result of Andrews' presence, Ford has difficulty maintaining his disguise and goes through considerable pains to be a general in front of the other soldiers and "dead" when his personal enemy is around.

Ford is an old hand at this type of part, having had his training in "Teahouse of the August Moon" and "Don't Go Near the Water" and gives the role the correct shading. Buttons, who won an Academy Award for his serious portrayal as the corporal in "Sayonara," scores solidly in his second film role as Ford's buddy. This time Buttons is on home grounds as a comedian and he tosses off the one-liners and banter with aplomb. The outing adds to Buttons' stature as a film thesp. As the sloppy, leering "villain," Andrews contributes a first-rate performance. Taina Elg, Metro's Finnish ballerina, is just right as the French gal at whose farmhouse Ford sets up headquarters. Smith, as the general, and Dean Jones, as a frightened soldier, also contribute good performances.

William Hawks has provided right production values and cinematographer George J. Folsey has done a good job in capturing the comedy battle sequence. All other technical aspects are fine. *Holl.*

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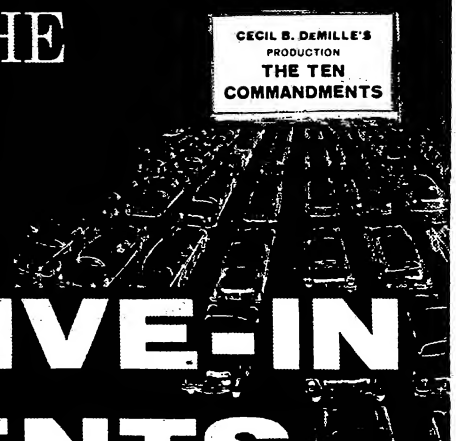

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ADDITIONAL SPECIAL DRIVE-IN ENGAGEMENTS FOR THE SUMMER OF 1958 NOW BEING CONSIDERED. CONTACT YOUR LOCAL PARAMOUNT BRANCH!

Avalanche of Big Films Helps Mpls.; 'Vikings' Mighty $25,000, 'Rebel' Oke 7½G, 'Vertigo' 9G, 'Days' 16G, 50th

Minneapolis, June 24.

A real avalanche of important pictures has the local boxoffice reversing its downtrend and bouncing back sharply. Bringing patrons in impressively are "Vikings," "Vertigo," "High School Confidential" and "Proud Rebel." Vikings" is rated smash at Radio City. "Confidential" is big. Due to make the loop lineup the strongest within recent memory are "South Pacific" tomorrow (Wed.) and "Kings Go Forth" the same day.

Holdovers also are numerous and still comparatively prosperous. It's the 50th and final week for "Around the World," engagement having been extended two days because of the last minute patrons' rush: "Search for Paradise" in its 17th stanza; "God's Little Acre" in its fourth and "This Happy Feeling" in second round.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (50th wk). Winding up magnificent run in blaze of glory. Pic was held two additional days to appease patron demand and to get a smash $16,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (17th wk). Continues neat at $11,000. Last week $13,000.

Gopher (Berger) (1,000; 85-90)—"High School Confidential" (M-G). Best boxoffice bet here in some time. Sock $7,000. Last week, "Sheepman" (M-G) (3d wk), $3,000.

Lyric (1,000; 85-90) — "This Happy Feeling" (U) (m.o.). Here after a healthy Radio City first week. Okay $5,000.

Radio City (Par) (4,100; 90-$1.25) —"The Vikings" (UA). Sensational ad-exploitation campaign helping this. Advanced admissions don't seem to hurt. Gigantic $25,000. Last week, "This Happy Feeling" (U), $10,500.

RKO Orpheum (RKO) (2,800; 75-90) — "Vertigo" (Par): Off to best opening here in months. Good $9,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $8,200.

RKO Pan (RKO) (1,800; 75-90)—"God's Little Acre" (UA) (4th wk). Brisk $4,000. Last week, $6,000.

State (Par) (2,200; 85-90) — "Proud Rebel" (BV). Given terrific bally as "the family picture of year." Children admission boosted to 35c. Virile $7,500.

Suburban World (Mann) (800; 85) — "Naked and Bold" (Indie). Fair $1,800. Last week, "Gates of Paris" (Indie), $1,800.

World (Mann) (400; 85-$1.25) — "Golden Age of Comedy" (DCA) (3d wk). Fine $4,000. Last week, $5,000.

Broadway Grosses

Estimated Total Gross
This Week $510,700
(Based on 22 theatres)
Last Year $541,700
(Based on 23 theatres)

'Camp' Hot $9,000, Hub; 'Gideon' 8½G

Boston, June 24.

Biz still is at low levels, even the cool, rainy weather part of week not being much help to most pix. "Bonnie Parker Story" is mild at Paramount and Fenway. "Camp on Blood Island" looms hotsy at Pilgrim. "Gideon's Day" is rated torrid at the Exeter. Holdovers also are slumping, but "10 North Frederick" is at Astor in fourth, "Bride On River Kwai," at Capri and "South Pacific" at Saxon in 11th round are still very solid. "Young Lions" is sturdy in ninth round at the Gary.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"10 North Frederick" (20th) (4th wk). Oke $7,000 or near. Last week, $7,500.

Beacon Hill (Sack) (678; 90-$1.50) —"Peter Pan" (BV) (reissue) (2d wk). Slick $8,000. Last week, $11,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (31st wk). Nice $14,000. Last week, ditto.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (9th wk). Bright $8,000 for 26th week in Boston. Last week, $9,000.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col) (2d wk). First week was hotsy $8,500 for U.S. preem of this pic.

Fenway (NET) (1,373; 60-$1.10)—"Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI). Fair $4,000. Last week, "This Angry Age" (Col) and "High Hell" (Par), $3,500.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (9th wk). Fine $8,000. Last week, $9,000.

Kenmore (Indie) (700; 85-$1.25) —"Smiles of Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (6th wk-final). Oke $3,200. Last week, $3,600.

Memorial (RKO) (3,000; 60-$1.10) —"Oklahoma" (20th) and "Carousel" (20th) (reissues). Oke $8,000. Last week, "From Hell to Texas" (20th) and "Count Five and Die" (20th), $8,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Vertigo" (Par) (4th wk). Mild $5,000. Last week, $9,000.

Paramount (NET) (2,357; 70-$1.10)—"Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI). Slow $9,000. Last week, "This

(Continued on page 20)

'Feeling' Rich 8G, Pitt; 'Earth' Okay 7G

Pittsburgh, June 24.

Biz is up generally this week. "Happy Feeling" looms hep at Fulton, while both "Naked Earth" at Harris and "High School Confidential" at the Penn are rated okay. "South Pacific" is spurting to a big total at the Nixon. "Lone Ranger and City of Lost Gold" is dying at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 85-$1.25)—"This Happy Feeling" (U). Hep $8,000. Last week, "Mark of Hawk" (U), $4,000.

Guild (Green) (500; 99-$1.25)—"Last Bridge" (Union) (3d wk). Good $1,300. Last week, $1,600.

Harris (Harris) (2,165; 85-$1.25) —"Naked Earth" (20th). Okay $7,000 or near.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (12th wk). Big $12,000 against $10,500 of last week.

Penn (UA) (3,300; 85-$1.25)—"High School Confidential" (M-G). Oke $9,000. Last week, 2d of "God's Little Acre" (UA), $8,000.

Squirrel Hill (SW) (900; 99-$1.25) —"Mam'zelle Pigalle" (Indie) (2d wk). New Bardoter just doesn't have it and will be out at the end of this stanza at $2,000 or less. Last week, $3,200.

Stanley (SW) (3,800; 85-$1.25)—"Lone Ranger and Lost City" (UA). Opening day personals of Lone Ranger helped some but not enough. Very poor $4,000 or near. Last week "Proud Rebel" (BV), $8,000.

'Revenge' Oke 13G, Frisco; 'Days' 11G

San Francisco, June 24.

First-run biz here currently is mild at most spots although the longruns are being helped by the AMA convention. "Revenge of Frankenstein" looms okay at Paramount while "Attila" is passably good at St. Francis. "Peter Pan," out on reissue, shapes fair at the Fox. "Search For Paradise" is perking to a dandy total in 15th session at Orpheum while "Around World in 80 Days" is doing sensationally in 78th stanza at the Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Union Pacific" (Par) and "Wild Harvest" (Par) (reissue). Barely okay $6,000. Last week, "Happy Feeling" (U) and "One Got Away" (Rank), $10,000.

Fox (FWC) (4,651; $1.25-$150)—"Peter Pan" (BV) (reissue) and "Black Beauty" (Indie). Fair $9,000. Last week, "Proud Rebel" (BV) and "Abominable Snowman" (Indie), $12,500.

Warfield (Loew) (2,656; 90-$1.25) —"Maracaibo" (Par) and "Crooked Circle" (Indie). Dull $7,000. Last week, "Hig School Confidential" (M-G) and "Gunfire at Indian Gap" (Rep) (2d wk), $7,200.

Paramount (Par) (2,646; 90-$1.25) —"Revenge of Frankenstein" (Col) and "Ghosts of China Sea" (Col). Oke $13,000. Last week, "Attila" (Indie) and "Escape Terror" (Indie), $19,000.

St. Francis (Par) (1,400; 90-$1.25) —"Attila" (Indie) and "Escape From Terror" (Indie). Okay $9,000. Last week, "This Angry Age" (Col)

(Continued on page 20)

'Kings' Wham $25,000, Det.; 'Too Soon' OK 14G, 'Pacific' Great 18½G, 11th

Detroit, June 24.

"Kings Go Forth" is stirring up great biz at the Madison this week to take pace-setting honors. "South Pacific" is soaring in 11th week at United Artists where it is heading for a sensational total on its run to date.

"Too Much Too Soon" looks okay at the Palms. "Space Children" is slow at the Fox. "Proud Rebel" is rated mild at the Michigan. "Hot Spell" is lukewarm at the Adams. "Poor But Beautiful" shapes okay at the Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Space Children" (Par) and "Colossus of New York" (Par). Dull $13,000. Last week, "Thunder Road" (UA) and "Star of India" (UA), $13,700.

Michigan (United Detroit) (4,100; 90-$1.25) — "Proud Rebel" (BV) and "Cambeli's Kingdom" (Rank). Mild $14,000. Last week, "Happy Feeling" (U) and "I Married A Woman" (U), $15,000 in 10 days.

Palms (UD) (2,961; 90-$1.25)—"Too Much, Too Soon" (WB) and "Bitter Victory" (Col). Okay $14,000. Last week, "God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (3d wk), $13,500.

Madison (UD) (1,900; $1.25-$1.50) —"Kings Go Forth" (UA). Tremendous $25,000. Last week, "The Goddess" (Col), $9,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB). Opened today (Tues.). Last week, "Let's Rock" (Col) and "Case Against Brooklyn" (Col), fair $9,500.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (11th wk). Sensational $18,500. Last week, $17,500.

Adams (Balaban) (1,700; 90-1.25) —"Hot Spell" (Par) and "High Cost of Loving" (M-G). Slim $7,000. Last week, "High School Confidential" (M-G) (2d wks), $7,000.

Music Hall (SF-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (20th wk). Great $17,000. Last week, $17,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90- $1.65)—"Poor But Beautiful" (T-L). Oke $7,000. Last week, "Desire Under Elms" (Par) (3d wk), $5,000.

Key City Grosses

Estimated Total Gross
This Week $2,434,800
(Based on 23 cities and 252 theatres, chiefly first runs, including N. Y.)
Last Year $2,635,400
(Based on 23 cities and 254 theatres.)

'Camp' Crisp 9G, Prov.; 'Vertigo' 7G

Providence, June 24.

"Camp On Blood Island" at RKO Albee is attracting the biggest coin here this week. However, the second week of "Vertigo" at Majestic shapes fancy. State is getting no place with "Stranger With a Gun."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Camp On Blood Island" (Col) and "The Snorkel" (Col). Peppy $9,000. Last week, "Fraulein" (20th) and "Count 5 and Die" (20th), $3,000.

Majestic (SW) (2,200; 65-80)—"Vertigo" (Par) and "Tall Stranger" (WB) (2d wk). Nice $7,000 or near. First was $9,000.

State (Loew) (3,200; 65-80)—"Stranger With Gun" (M-G) and "Sheepman" (M-G). Dull $7,000. Last week, "God's Little Acre" (UA) and "Toughest Gun Tombstone" (UA), $10,500.

Strand (National Realty) (2,200; 65-80)—"Bonnie Parker Story" (Indie) and "Machine Gun Kelly" (Indie). Poor $3,000. Last week, "Another Time, Another Place" (Par) and "Maracaibo" (Par), ditto.

'Feeling' Smash $15,000, St. Loo; 'Rebel' OK 10G, 'Days' Torrid 11G, 3d

St. Louis, June 24.

Only two new ones in town this week, "That Happy Feeling" at the St. Louis and "Proud Rebel" at Loew's but both are okay, "Feeling" being rated sock. "River Kwai" at the Fox looks big in second week. "South Pacific" at the Pageant still is great in 10th round. "Around World in 80 Days" is torrid at the Esquire.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; 90-$1.50)—"Around World" (UA) 3d wk). Hot $11,000. Last week, $12,000.

Fox (Arthur) (5,000; $75-90)—"Bridge on River Kwai" (Col) (2d wk). Off to big $13,000. Last week, $22,000.

Loew's (Loew) (3,200; 60-90)—"Proud Rebel" (BV) and "Crash Landing" (Col). Oke $10,000. Last week, "High School Confidential" (M-G) and "Long Haul" (Col), $9,500.

Orpheum (Loew) (1,900; 60-90)—"Snow White" (BV) (reissue) (3d wk). Good $9,000. Last week, $9,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (10th wk). Great $9,000. Last week, $10,000.

Richmond (Arthur) (1,000; $1.25) —"Golden Age of Comedy" (DCA) (2d wk). Good $1,700. Last week, $3,000.

St. Louis (Arthur) (3,800; 60-75) —"This Happy Feeling" (U) and "All Mine to Give" (U). Sock $15,000. Last week, "Hot Spell" (Par) and "Maracaibo" (Par), $12,000.

Shady Oak (Arthur) (560; $1.25) —"Golden Age of Comedy" (DCA) (2d wk). Nice $2,500. Last week, $4,500.

'REBEL' SOCKO $6,000, OMAHA; 'ELMS' FAIR 7G

Omaha, June 24.

All new bills prevail at downtown first-runs this session, but only "Proud Rebel" at the State is socko. "Desire Under Elms" looms fair at Orpheum. "From Hell to Texas" is failing to show strength at the Omaha while "Let's Rock" is modest at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Let's Rock" (Col) and "Screaming Mimi" (Col). Soft $2,500. Last week, "Seven Brides Seven Brothers" (M-G) and "Knights Round Table" (M-G) (reissues), $3,500.

Omaha (Tristates) (2,066; 75-90)

(Continued on page 20)

Balto Cool, Biz Offish; 'Rebel' Fancy at $9,000, 'Vertigo' Lusty 9G, 4th

Baltimore, June 24.

Biz is on slow side this frame, with cool weather and lack of big product not helping. Among new entries, "Proud Rebel" looks best at the Town. "Law and Jake Wade" is slow at the Century. "Vertigo" looks good on fourth Mayfair round. "Peter Pan" looks okay on reissue at the Hipp but "One That Got Away" is dull at the Film Centre. "South Pacific" shapes steady in 12th round at the New. "God's Little Acre" is rated good in fourth at the Stanley.

Estimates for This Week

Century (Ffuchtman) (3,100; 50-$1.25)—"Law and Jake Wade" (M-G). Slow $4,200. Last week, "Hell to Texas" (20th), $4,000.

Cinema (Schwaber) (460; 50-$1.25)—"Maid In Paris" (Cont) (2d wk). Oke $2,000 after same in first.

Film Centre (Rappaport) (890; 50-$1.25)—"One That Got Away" (Rank). Fair $4,500. Last week, "Stage Struck" (BV), $4,700.

Five West (Schwaber) (460; 50-$1.25) — "Deadlier Than o Male" (Cont). Tepid $2,500. Last week, "Hot Spell" (Par) (2d wk), $2,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Peter Pan" (BV) (reissue). Good $8,000. Last week, "High School Confidential" (M-G) (2d wk), $4,600.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (4th wk). Pushed to socko $9,000 after $8,000 in third.

New (Fruchtman) (1,600; $1.50-$2.50) — "South Pacific" (20th) (12th wk). Holding at about $9,000 after around the same in 11th week.

Playhouse (Schwaber) (460; 50-$1.25)—"Desire Under Elms" (Par) (4th wk). Fair $2,000 after $3,000 in third.

Stanley (Fruchtman) (3,200; 50-$1.25)—"God's Little Acre" (UA) (4th wk). Good $6,000. Third was $7,000.

Town (Rappaport) (1,125; 50-$1.25)—"Proud Rebel" (BV). Nice $9,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $8,000.

K.C. Perks Up; 'Vertigo' Lofty $11,000, 'Macabre' Fast 18G, 'S.W.' 15G, 2d

Kansas City, June 24.

First-run new entries are bright currently, with a couple of holdovers strongly in picture. "Vertigo" at the Paramount is sharp, and looks sure to hold. "Macabre" in four Dickinson spots shapes socko, and likely will give these houses their best trade to date this season. "High School Confidential" is slow at the Midland as is "Mark of Hawk" playing in two Fox Midwest houses simultaneously. "Snow White" in second stanza in four houses looks to top the usual first week average. "God's Little Acre" continues okay in longrun at Roxy. Some heavy rain spells are no help to ozoners.

Estimates for This Week

Apollo, Carver (Fox Midwest) (1,050; 700; 75-90) — "Mark of Hawk" (U). Modest $4,000. Last week, both subsequent-run.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Macabre" (AA) and "Hell's Five Hours" (AA). Great $18,000, best of season. Last week, "Ft. Massacre" (UA) and "Toughest Gun Tombstone" (UA), $10,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (20th wk). Pushing to great $2,100. Last week, $2,000.

Midland (Loew) (3,500; 75-90)—"High School Confidential" (M-G) and "The Line-Up" (Col). Slow $6,500. Last week, "Thunder Road" (UA) and "Gun Fever" (UA), $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise"

(Continued on page 20)

Philly Biz Better; 'Rebel' Robust $10,000, 'Pan' Lusty 11G, 'Acre' 9G

Philadelphia, June 24.

Rainy Saturday stayed the usual weekend exodus to the shore but the newspaper strike still is hurting biz at the local cinemas. "Peter Pan" is rated neat at the Randolph but "Left-Handed Gun" is doing little at the Goldman. In contrast, "Proud Rebel" shapes bright at Stanton.

"God's Little Acre" is rated solid at the Viking on fourth week. "Vertigo" looms strong in fourth Stanley round. "South Pacific" is fine in 13th session at the Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Law and Jake Wade" (M-G) (2d wk). Slow $5,000. Last week, $7,000.

Fox (National) (2,250; 65-$1.80)—"10 North Frederick" (20th) (4th wk). Tidy $10,500. Last week, $11,000.

Goldman (Goldman) (2,250; 65-$1.49)—"Left-Handed Gun" (WB) and "Chase Crooked Shadow" (WB). NSG $8,000. Last week, "St. Louis Blues" (Par) $9,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (13th wk). Fine $12,000. Last week, $11,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Peter Pan" (BV) (reissue). Neat $11,000 or near. Last week, "Bridge on River Kwai" (Col) (14th wk), $6,000.

Stanley (SW) (2,900; 99-$1.80)—"Vertigo" (Par) (4th wk). Strong $10,000. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.49)—"Proud Rebel" (BV). Lofty $10,000. Last week, "High School Confidential" (M-G) and "Screaming Mimi" (Col) (2d wk), $4,500.

Studio (Goldberg) (385; 90-$1.80) —"Pantallons" (Indie) and "Demoniac" (Indie). Oke $3,800. Last week, "Light Across Street" (Indie) and "Wild Fruit" (Indie), $3,400.

Trans-Lux (T-L) (500; 99-$1.80)—"Desire Under Elms" (Par) (4th wk). Oke $4,000. Last week, $3,900.

Viking (Sley) (1,000; 99-$1.49)—"God's Little Acre" (UA) (4th wk). Solid $9,000. Last week, $10,500.

BLOCKBUSTERS HYPO CHI B.O.

L.A. Perks; 'Vikings' Wham $38,000, 'Revenge' Fair 18G, 'Feeling' 12½G, 'Acre' 12G, 'Days' Great 17G, 79th

Los Angeles, June 24.

Bolstered by the great showing of "The Vikings" and strong staying power of four hard-ticket pix, first-runs here are shaping up firmly this stanza, with $236,000 or near in sight. "Vikings" is standout with a wham $38,000 expected in first round at Fox Wilshire.

"This Happy Feeling" is rated fair $12,500 or close in three spots while "Revenge of Frankenstein" shapes modest $18,000 in four houses. The return of the 3-D pix, "House of Wax" and "Phantom of Rue Morgue" is perky $9,500 at Downtown Paramount.

Among regular holdovers, "Bridge on River Kwai" is off in fifth round, two houses, but shaping socko $136,000 in 27 situations. "Vertigo" looks big $13,800 in fourth week at Hollywood Paramount or better than last week. "Little Acre" is beaming for sharp $12,300 in three houses on sixth lap.

"South Pacific" looks boffo $28,000 in fifth at Egyptian; "Windjammer" is handsome in 11th Chinese week while "Around World in 80 Days" is great $17,000 in 79th Carthay week.

Estimates for This Week

Fox Wilshire (FWC) (2,296; $1.50-$2.50)—"Vikings" (UA). Wow $38,000. Last week, with Rialto, Iris, Loyola, "God's Little Acre" (UA) (5th wk), $13,800.

Orpheum, Vogue, Ritz (Metropolitan-FWC) (2,213; 825; 1,320; 90-$1.50)—"This Happy Feeling" (U) and "Big Beat" (U). Fair $12,500. Last week, Orpheum, "Live Fast, Die Young" (U), "Girls on Loose" (U), $4,100. Vogue with State, Fox Beverly, "Hot Spell" (Par), plus 2d features, $10,200. Ritz with Hillstreet, Hawaii, "Here to Eternity" (Col) (reissue), "Lineup" (Col), $10,200.

Hillstreet, Hawaii, Wiltern, Warner Beverly (RKO-G&S-SW) (2,752; 1,106; 2,344; 1,612; 90-$1.50)—"Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Modest $18,000. Last week, "El Rey, "Story of Vickie" (BV), "Hulot's Holiday" (Indie) (reissue), $1,800.

Pantages (RKO) (2,815; 90-$2)—"Bravados" (20th) (2d wk). Soft $11,000. Last week, $12,400.

Fine Arts (FWC) (631; $1.50-$2.50)—"Bolshoi Ballet" (Rank) (3d wk). Happy $3,000. Last week, $9,500.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Vertigo" (Par) (4th wk). Big $13,800. Last week, $12,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (Mag) (5th

(Continued on page 20)

L'ville Picks Up; 'Rebel' Modest $8,000, 'Pacific' Big 11G, 'Vertigo' 7G, 2d

Louisville, June 24.

General b.o. pace is perking at downtown houses this week. Weather has been on the cool side, and some other factors are in favor of the film houses. New product is disappointing. "Proud Rebel" looks modest at Rialto is healthy while "Maracaibo" at Mary Anderson is fair. Seventh week of "South Pacific" at the Brown is big. "Vertigo" at the Kentucky looks strong in second session.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (7th wk). Still catching healthy biz from surrounding area. By $11,000 after last week's $10,500.

Kentucky (Switow) (900; 50-85)—"Vertigo" (Par) (2d wk). Great $8,000 or near after first week's

Mary Anderson (People's) (1,000; 50-85)—"Maracaibo" (Par) and "High Flight" (Col). Fair $5,000. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA), $8,500.

Rialto (Fourth Ave.) (3,000; 50-85)—"Proud Rebel" (BV). Moderate $8,000. Last week, "From Hell To Texas" (20th) and "Thundering Jets" (20th), $7,500.

United Artists (UA) (3,000; 60-90)—"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Dull $5,500. Last week, "Paris Holiday" (UA), same.

'Bravados' Brisk $9,000, Buff; 'Attila' Neat 15G

Buffalo, June 24.

Biz is shaping quite uneven in current stanza here but there are some bright spots. One of these is "Bravados," rated sturdy at the Center and "Attila," shaping solid at Paramount. "South Pacific" looms very strong in fifth Century week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90) "Thunder Road" (UA) and "Gun Fever" (UA). Mild $7,500 in 6 days. Last week, "Sheepman" (M-G) and "Handle With Care" (M-G) $8,500.

Center (ABPT) (2,000; 70-90)—"Bravados" (20th). Trim $9,000. Last week, "Hot Spell" (Par) and "Maracaibo" (Par), $6,500 in 5 days.

Century (NATC) (1,410; $1.50-$3.00)—"South Pacific" (20th) (5th wk). Sturdy $10,000. Last week, $10,500.

Lafayette (Basil) (3,000; 70-90)—"Girls On Loose" (U) and "Live Fast, Die Young" (U). Modest $7,000. Last week, "Proud Rebel" (BV) and "Campbell's Kingdom" (Indie), ditto.

Paramount (AB-PT) (3,000; 70-90)—"Attila" (Indie) and "Man Who Died Twice" (Indie). Fancy $15,000. Last week, "Cool and Crazy" (AI) and "Dragstrip Riot" (AI), $8,000.

Teck (Loew) (1,200; 70-90)—"Hell To Texas" (20th) (3d wk). Sad $1,000. Last week, $1,500.

Cinema (Martina) (450; 70-$1.25—"God Created Woman" (Kings) (8th wk). Fine $3,000. Last week, $3,200.

'Dracula' Fat 11G, Denv.; 'Pan' Same

Denver, June 24.

"Vertigo," with a smash take at the Denham, is standout here currently although in second week. It stays a third. "Horror of Dracula" is rated fancy at Paramount. "Peter Pan" looks good at the Denver while "High School Confidential" looks fair at Orpheum. "South Pacific" is big in ninth round at the Tabor.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Proud Rebel" (BV) (2d wk). Fair $8,000. Last week, $11,500.

Denham (Cockrill) (1,429; 70-90)—"Vertigo" (Par) (2d wk). Fine $12,000. Stays on. Last week, $10,000.

Denver (Fox) (2586; 70-90)—"Peter Pan" (BV) (reissue). Good $11,000. Holding. Last week, "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col), $11,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 65)—"Attack of Puppet People" (AI) and "War of Colossus Beast" (AI). Good $6,000. Last week, "Macabre" (AA) and "Bride and Beast" (AA), $6,000.

Orpheum (RKO) (2,596; 70-90)—"High School Confdential" (M-G) and "Death in Small Doses" (Indie). Fair $8,000. Last week, on reissues.

Paramount (Wolfberg) (2,200; 70-90)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Fancy $11,000 or near. Last week, "Kathy-O" (U) and "Campbell's Kingdom" (Indie), $8,500.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (9th wk). Big $7,000. Stays on. Last week, same.

Victory (Yaeger) (1,323; 50-65)—"Attack of Puppet People" (AI) and "War Colossus Beast" (AI). Fair $2,000. Last week, "Macabre" (AA) and "Bride and Beast" (AA), $3,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Last Bridge" (Union). Fast $2,000. Last week, "Ship Was Loaded" (FR), $1,200.

'VIKINGS' GIANT, 'DRACULA' BIG

Chicago, June 24.

Cool weather, abundance of blockbusters and an added operation are boosting main stem biz to its best level since early spring. The city has a new roadshow in the "Windjammer," preemed at the Opera House. It took a fine $22,300 in first three days. "Vikings" shapes mighty $71,000 at State-Lake opening stanza. Ziegfeld's initial round of "Passionate Summer" is sock $7,000.

Oriental's first week combo of "Horror of Dracula" and "Thing That Couldn't Die" looks like loud at $21,500. "Bravados" is still boff in second Roosevelt frame. "No Time For Sergeants" looks to hold up great in second round at the Chicago. "Streetcar Named Desire" reissue rates a dandy second session at the Surf.

"Hot Spell" is mild in third Esquire week. "Proud Rebel" is just okay in its third sesh at the Garrick. "Vertigo" rates dandy in fourth frame at the Woods. "God's Little Acre" is oke in sixth United Artists round.

Of the hard-ticket pix, "Search for Paradise" is nice in 10th Palace week, "South Pacific" is steady in 13th round at McVickers, and "Around World" looms fancy in 64th at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Gates of Paris" (Lope) and "Mystery of Picasso" (Lope) (2d wk). Fancy $4,000. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"No Time For Sergeants" (WB) (2d wk). Big $40,000. Last week, $51,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Hot Spell" (Par) (3rd wk). Fair $6,200. Last week, $7,000.

Garrick (B&K) (850; 90-$1.25)—"Proud Rebel" (BV) (3d wk). Okay $8,700. Last week, $10,000.

Loop (Telem't) (606; 90-$1.50)—"Folies Bergere" (Indie) (2d wk). Good $8,000. Last week, $10,000.

McVickers (JL&S) (1,580; $1.25-$3.50)—"South Pacific" (20th) (13th wk). Fine $29,500. Last week, $28,800.

Monroe (Jovan) (1,000; 65-79)—"Northwest Mounted Police" (Par) and "Blaze of Noon" (Par) (reissues). Soft $4,700. Last week, "Bride and Beast" (AA) and "Beast of Budapest" (AA), $5,000.

Opera House (Nat'l Th.) (2,100;

(Continued on page 20)

'Feeling' Fine $9,000, Indpls.; 'Pacific' 12G

Indianapolis, June 24.

Biz is moderately good at first-runs here this stanza. "This Happy Feeling" at Circle, is tops among new starters. "Paris Holiday" at Loew's looks okay. "South Pacific" has spurted again in 10th stanza at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"This Happy Feeling" (U) and "Maracaibo" (Par). Strong $9,000. Last week, "Proud Rebel" (BV) and "Thundering Jets" (20th), $8,000.

Indiana (C-D) (3,200; 75-90)—"Macabre" (AA) and "Hell's Five Hours" (AA) (2d wk). Fair $5,000 after $12,000 opener.

Keith's (C-D) (1,200; 75-90)—"Desire Under Elms" (Par). Oke $6,000. Last week, "Hot Spell" (Par), $4,000.

Loew's (Loew) (2,427; 75-90)—"Paris Holiday" (UA) and "Steel Bayonet" (UA). Oke $7,000. Last week, "Sheepman" (M-G) and "High Cost of Loving" (M-G), $5,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (10th wk). Big $12,000. Last week, $11,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Rain, Cold Boosting B'way; 'Feeling' Nice $31,000, 2 Spots, 'Vikings' Boff $65,000, Also 2, 'Sgts.' 140G, 4th

Broadway deluxers received an unexpected and welcome break this session in the form of a cool, rainy Saturday (21). This kept thousands away from the beaches and outdoor spots and sent them seeking cinema entertainment. It was the strongest Saturday this spring for many houses. First-runs also were helped in the last few days by the influx of out-of-town visitors.

Launching of "This Happy Feeling" in two theatres and continued, amazing strength of "The Vikings" helped to brighten the session. "Feeling" hit a fine $22,000 opening round at the Mayfair and a good $9,000 at the Guild for same period. "Vikings" looks like $34,000 at the Astor and $31,000 at the Victoria, where day-dating, both being wow figures for second weeks.

"No Time For Sergeants" with stageshow, which soared last Saturday to beat the previous such day by more than $4,000, is climbing to a fancy $140,000 in fourth and final round at the Music Hall or $15,000 better than the third week. However, the Hall was committed to open "Indiscreet" tomorrow (Thurs.), and, of course, will wind the present run today.

"Vertigo" is holding with a good $24,000 in fourth stanza at the Capitol. "High School Confidential" looks fair $11,500 for same week at the State.

"Windjammer" is holding close to its 10th week figure, with a nice $25,000 in current (11th) round at the Roxy. Of course, it continues on. "10 North Frederick" shapes fair $20,000 on five days of fifth session at the Paramount, with "Bravados" opening tonight (Wed.).

"Witness For Prosecution" shapes okay $6,200 for present (20th) week of an amazing run at the Plaza. "God Created Woman" did an about-face to forge ahead of its preceding week and get a wow $8,500 in 35th week at the Paris. Nearly all hard-ticket pix fared well. "Around World in 80 Days" pushed to a wham $33,000 in 88th session of its sensational run at the Rivoli where the 89th week opens today (Wed.). "Bridge on River Kwai" is big $25,800 for 27th frame at Palace while "South Pacific" held with a sock $36,000 in 13th stanza at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"The Vikings" (UA) (2d wk). First holdover session ending today (Wed.) looks to hold at great $34,000. Initial week, $39,000. Stays on indef.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (5th wk). Fourth round ended Sunday (22) was big $8,400. Third, $9,300.

Capitol (Loew) (4,820; $1-$2.50)—"Vertigo" (Par) (5th wk). Fourth week finished yesterday (Tues.) was good $24,000. Third was $28,000, helped by preview of new pic on Tuesday (17). "Kings Go Forth" (UA) opens July 3.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (14th wk). The 13th session completed Sunday (22) was sock $36,000 for 12 performances. The 12th week, $34,500 for 12 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Folies Bergere" (Indie) (5th wk). Fourth stanza finished Monday (23) was okay $6,200. Third, $7,100. "The Key" (Col) is set to open July 2.

Guild (Guild) (450; $1-$1.75)—"Happy Feeling" (U) (2d wk). First round ended yesterday (Tues.) was fancy $9,000 or near. In ahead, "Peter Pan" (BV) (reissue) (5th wk), $6,500.

Mayfair (Maurer) (1,736; 79-$1.80)—"Happy Feeling" (U) (2d wk). First week ended yesterday (Tues.) was fine $22,000 or close. In ahead, "Horror of Dracula" (U) (3d wk), $14,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Poor But Beautiful" (T-L) (3d wk). Second session completed Monday (23) was okay $6,000. First was $9,000.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (28th wk). The 27th frame finished yesterday (Tues.) was great $25,800 for 10 performances. The 26th

(Continued on page 20)

'Vertigo' Bangup $9,000, Port.; 'Pacific' 12G, 4th

Portland, Ore., June 24.

First-run biz still limps here this round despite new product in many spots. Near 100 degree heat and transient activities during the week-long annual Rose Festival cut deeply into trade last week. "South Pacific" continues big at the Broadway in fourth session. "Vertigo" looms best of new entries at Paramount but its only nice. "Peter Pan" is back at the Fox but it's only modest while two other new bills are light to dull.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (4th wk). Big $12,000 or over. Last week, $14,000.

Fox (Evergreen) (1,536; $1-$1.50)—"Peter Pan" (BV) (reissue). Modest $6,000. Last week, "Angry Age" (Col) and "Screaming Mimi" (Col), $5,900.

Liberty (Hamrick) (1,865; $1-$1.50)—"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Sad $3,400. Last week, "High School Confidential" (M-G) and "Cry Terror" (M-G), $6,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Revenge Of Frankenstein" (Col) and "Curse of the Demon" (Col). Slow $6,000 or near. Last week, "From Hell To Texas" (20th) and "Count Five and Die" (20th), $6,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Vertigo" (Par) and "Hot Spell" (Par). Fine $9,000 or close. Last week, "Proud Rebel" (BV), $5,100.

'Wind' Mild 18G, Toronto; 'Hot' 11G

Toronto, June 24.

Newcomer "Hot Spell" shapes standout and fine in three spots. "Windom's Way," also new, is okay at the Hyland. Reissue of "The Great Dictator" looks sock. Also okay on world preem is "Now That April's Here," a Canadian-made film at the Towne. Leading the holdovers are "God Created Woman" and "Vertigo" both in third stanzas and neck-and-neck in trade. Also hep is "Brothers Karamazov" in fifth frame.

Estimates for Last Week

Carlton (Rank) (2,518; 75-$1.25)—"God Created Woman" (Kings) (3d wk). Fine $12,000. Last week, $14,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,058; 995; 1,089; 1,393; 752; 684; 694; 50-75)—"Saddle Wind" (M-G) and "Handle with Care" (M-G). NSG $18,000. Last week, "Fantastic Disappearing Man" (UA) and "Flame Barrier" (UA), $10,000 for four houses and 3,432 capacity.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Hot Spell" (Par) and "Chain of Evidence" (AA). Nice $11,000. Last week, "I Married Woman" (U) and "Flood Tide" (U), $7,500.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (11th wk). Solid $7,000 on final week's announcement. Last week, same.

Hyland (Rank) (1,357; $1)—"Windom's Way" (Rank). Nice $7,000. Last week, "Fraulein" (20th) (2d wk), $5,000.

Imperial (FP) (3,344; 75-$1.50)—"Vertigo" (Par) (3d wk). Big $12,000. Last week, $14,000.

International (Taylor) (557; $1)—"Great Dictator" (UA) (reissue). Smash $5,000. Last week, "Miracle of Marcelino" (IFD) (5th wk), $3,000.

Loew's (Loew) (2,098; 75-$1.25)—"Sheepman" (M-G (2d wk). Light $8,000. Last week, $10,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (46th wk). Final fortnight ads

(Continued on page 20)

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Elephant's Nervous Breakdown

Allied Artists' man in Thailand, Tom N. Jackson, told the tale of the handling of "Sabu" to the homeoffice this week. His note read:

"Our campaign includes boys dressed as Sabu walking around distributing hand bills, a fairly elaborate theatre front and lobby, and a live elephant dressed with rider on parade in the zoo. Unfortunately we could not get permission to walk the elephant around the streets, but we did manage to do tours of the city for a few hours on Thursday and Friday with the elephant on a truck, which was also decorated with motifs from the picture. However the poor elephant suffered a nervous breakdown on Friday and had to be put to bed with sedatives, so we are now restricted to the zoo area . . . Apparently the Bangkok traffic upset the elephant and it has my sympathies."

Reade-Wormser Spread O'Seas Lines

Continental Set for (1) Nine British and French Imports and (2) Romulus Coproduction Deals

Nine new British and French films have been acquired, and conclusion of a longterm coproduction deal with Britain's Romulus Films is set by Continental Distributing Inc., meaning Walter Reade Jr., board chairman, and Irving Wormser, president.

Outfit, which states it has invested some $2,000,000 in its various deals, has established a longterm credit with Bankers Trust Co.

One of the pictures acquired by Continental is "My Uncle," starring French comedian Tati. Guarantee thought to run over $200,000. Picture is being dubbed in Paris and has been cut to 115 minutes for the States. It'll be released in both dubbed and titled versions and, having very little dialog, may also be shown in its original form. It's due out in October. Reade will be in Paris at mid-July to check on the dubbing.

Deal with Romulus brings Continental into pre-production for the first time. It embraces, for the moment, only two pictures with a total negative cost of $1,400,000. Continental puts up 20% of the cost and shares proportionately in world profits. There'll be other, similar deals, based on script approval by Continental.

Reade and Wormser, with Carl Peppercorn as their sales v.p., plan to strengthen the Continental field setup with additional men and to assure individual handling of the Continental product. All of the newly-acquired nine pix will be released by Continental this year.

Among the titles are "Pot Bouille," "Living Waters," "The Mirror Has Two Faces," "The Law is the Law" and "Prist and the Prostitute" (Filles de la Nuit). Also, Romulus' (the Woolf Bros.') "The Silent Enemy," and two comedies—Peter Ustinov's "Angel Over Brooklyn" (tentative title) and "Law and Disorder."

According to Wormser, Continental via these deals "hopes to prove that there are really only a couple of capable distributors in the market. We want to convince the Europeans that, with us, their product is in the hands of an organization that can deliver the goods." He said there was need to go into pre-production deals "because you can't make a profit on distribution alone any more."

Continental in the past has been in coproduction deals of a sort via "To Paris With Love" and "The Lady Killers." However, these films were already shooting when negotiations started. With the Woolf Bros., the arrangement will start from the script stage up. Reade said pre-production probably will extend to French and Italian producers also. He's already started the ball rolling in that direction.

Impression is that Continental is undertaking the financing of its current and forthcoming ventures on its own. In the past, under the "Continental Plan," Reade bought his properties and then invited a select group of exhibitors around the country to share in both cost and profits.

Stalks Cinerama

Continued from page 4

could, in the future, straighten out many of the complications that exist in the relationship with CPC. He acknowledged the possibility of a tender, but maintained that no final decision had been made as yet. Fabian added that no application had been filed with the Securities & Exchange Commission as yet.

Can't Close Deals?

Motive is believed rooted in current contractural arrangement between the two companies. Under the contract, SW and CPC split on a 50-50 basis all profits, after the recouping of production and theatre operating costs, from the exhibition of Cinerama films. This arrangement, with such a hefty portion of the profits going to CPC, is believed to be preventing Stanley from making the type of deals necessary to interest indie producers in making films in the Cinerama medium. The indie filmmakers, apparently want a percentage of the profits in order to undertake the production of a Cinerama picture.

Stanley already has a strong say-so in the activities of Cinerama Inc., the equipment manufacturing and installation company, via its ownership of 35% of the voting stock of the company. By acquiring a similar voice in Cinerama Productions Corp., Stanley Warner, it's believed, would virtually become the boss of the entire Cinerama operation which has been in a state of turmoil in the past five years because of the various interests involved in the activities of Cinerama.

SW's basic deal with the two Cinerama companies, originally signed in Aug., 1953, was scheduled to expire in August of this year, but modifications of the original contract have been made. In an agreement signed in January of this year, SW's license to produce pictures in the Cinerama process became non-exclusive. Its exhibition license, however, remains exclusive on certain conditions up to Dec. 31, 1958, but only in cities exhibiting Cinerama pix on Jan. 18, 1958.

It's also believed that SW has to work a new arrangement with the Dept. of Justice to continue in Cinerama operation. The company's original agreement with the two Cinerama companies was only approved by the D. of J. for a period of five years and it's felt that SW is now dickering with the Government agency for an extention of the deal. Some sources believe that SW is making an all-out effort to absorb completely all the companies involved in the three-strip medium.

It's conceded that there is a possibility that SW may make an arrangement with the stockholders of both Cinerama Productions Corp. and Cinerama Inc. whereby their shares in Cinerama would be exchanged for stock in Stanley Warner.

Delay Todd Cartoon Suit

Los Angeles, June 24.

Suit for damages of $350,000 brought by Animation Inc., against Michael Todd Productions for asserted plagarism of a cartoon idea which late producers used in "Around the World in 80 Days," has been postponed.

It was reported by both parties that a settlement is pending.

Bagnall Still Heads Fund

Hollywood, June 24.

George L. Bagnall was reelected prexy of Motion Picture Relief Fund for third consecutive term.

Also elected as vps were Albert B. Hilton, Otto Kruger, Sol Lesser and Valentine Davies.

Metro To Distribute Egyptian Features In 12 Arabian Lands

In what is believed to be the first arrangement of its kind and one with broad international implications, Metro has closed a deal with an Egyptian film producer for the distribution of his product in 12 Arabic-speaking countries in the Middle East. Eventually, however, it is hoped that a world market will be found for the Egyptian films.

The agreement, signed with Pierre Zarpanely, head of Al Hilal Films of Egypt, calls initially for the distribution by Loew's International of four Arabic-language pictures annually over the next two years. Zarpanely, who is in the United States to finalize details of the deal with Morton A. Spring, Loew's International topper, said his aim was to improve the quality of the Egyptian films so that new markets can be found for them. He added that his plans included co-production arrangements with U. S. producers and the use of American stars. Zarpanely, in the U. S. as guest of the State Dept., pointed that while the Egyptian public had learned a great deal about other countries via the importation of films, the rest of the world knows little about Egypt through the locally made pictures. His hope, he stressed, is to produce pictures that will eventually have a world-wide market.

Zarpanely, who formerly had his own distribution company for the release of films in the Arabic market, said he had tied up with Metro because of the American company's superior distribution facilities in the Middle East and the rest of the world. Egyptian distributors, he noted, do not have the organizations to go outside the neighboring market.

Anti-Bootlegging

Moreover, he maintained that distribution via Metro would result in tighter control of the marketing and would prevent the bootlegging of prints that frequently occurs in the Middle East. In addition to the close M-G supervision via its local offices in the Middle East, the Egyptian film-maker pointed out that Loew's International had exclusive contracts with the cream of the theatres in the Middle East area in addition to owning its own houses in Cairo and Alexandria.

Although American film companies have been releasing the films of British, French, Italian, Spanish and Mexican producers in the world market, this is the first time that a major American company has placed its vast overseas facilities at the disposal of a Middle East producer. According to Zarpanely, the deal did not require the consent of his government. "Any arrangement that represents progress is welcomed by the government," he declared. Similarly, a Locw's International spokesman said that the okay of the U.S. State Dept. was not necessary, although the agency knew of the agreement and had heartily approved it.

60 Films Yearly

The entire Egyptian film industry, Zarpanely noted, produces a total of approximately 60 pictures annually, of which he contributes about 11. The pictures are made at Misr Studios in Cario, a rental lot available to all producers. Egypt, he pointed out, has the only organized film industry in the Middle East and that it supplies the Arabic-speaking pictures for the entire area. The Egyptian language, he said, was a classic Arabic and was understood by all the Arabic-speaking countries.

The biggest money-makers in the Middle East, according to the producer, are the Arabic-language pictures. American pictures, he said, ranked second in popularity. He reported that Russian pictures are getting playing time, but are not receiving the same reception as the U. S. entries because "they don't have the entertainment value."

Zarpanely's tieup with Metro, a year and half in the making, stemmed from the success of one of his films at the Metro Theatre in Cairo. Previously M-G's "Gone With the Wind" had been the theatre's all-time grosser, but Zarpanely's "Baya and Sekina" outgrossed "Wind" by a "healthy margin," according to Seymour Mayer, Loew's International regional director for the Middle East, Far East and Latin America, who initiated the deal.

Meets U. S. 'Legalism'

Dealing with an American company represented a new experience for the Egyptian producer. A 160-page contract, containing hundreds of "do's" and "don't," overwhelmed him to the extent that he almost decided not to go through with the deal. Many clearances, such as music rights for example, had to be guaranteed for each picture to be released by Metro. Previously Zarpanely never had to bother with many of the details enumerated in the pact.

Later this month Zarpanely will go to the Metro Studios in Culver City for a stay of about four weeks to study U.S. picture-making techniques and technical aspects of set-dressing, sound, makeup and related matters. He returns to Cairo in mid-August.

Radio City's Scale

Radio City Music Hall points out that the purported contrast between its 1946 and 1958 admission scale, as included in last issue's chart of Broadway houses, then and now, was lopsided. In the 1946 b.o. the general admission was given, then contrasted, oversimplified, to the mezzanine reserved seat price today of $2.75.

Back in 1946, the Hall scale ranged from 70c to $2.40, as shown by VARIETY late in that year whereas the scale today is 90c to $2.75.

Says Youngstein: 'What This Trade Needs Is Guts'

"Guts, courage and imaginative drive" will provide the solution to the industry's problems but nonetheless it is to be an industry of smaller physical scope in the future, according to Max E. Youngstein, v.p. of United Artists. Addressing a convention of Schine Circuit managers in Glens Falls, N. Y., last week, Youngstein coupled the advice to exhibitors that they support film product, with the prediction that in five years there will be only 10,000 theatres operating and an appreciable reduction in producer-distributor organizations.

"What remains though," the exec stated, "will be far healthier and more stable than we've known in the past." In other words, as he put it, there are to be fewer participants in film industry profits but the participation of those who survive will be greater than ever.

Although he's a co-owner of UA, which is basically a distribution organization, Youngstein felt no hesitancy about lashing out at present-day distribution systems. While criticizing the majors for maintaining large sound studios which are not used, he further commented, "It is also impractical to maintain exchanges in 30 or more towns which are accessible through air express."

Re the public, the film choice has veered to a top star or an appealing story and, hence, creative brains and creative energy in the business have assumed more importance than ever.

Youngstein, who in past has attacked exhibitors for shortcomings in the way of supporting the pictures they're playing, asked that they now actively back promotions instead of talking about same, that they take on a greater share of the promotional expense and that they train new manpower.

He specifically asked of exhibitors that they contribute more initiative, enterprise and hard dollars.

While preaching the sermon about the economic need of distributor consolidation, as he did in an address before the Schine Circuit meeting of managers in Glens Falls, N.Y., last week, United Artists co-owner and v.p. Max E. Youngstein said in Manhattan Monday (23) there's nothing immediate on the horizon for UA in the way of merging of interests with another company. Reason is there's no show of "enthusiastic collaboration" by any other outfit.

It's not that any other organization is not of a mind to get together. But it must of necessity be a slow process—one of sounding-out. The UA official, while also asking for adjustments in advertising procedures, film licensing methods (via an approach to the Department of Justice) and more economy on the production end, said he plains to talk up the idea of distribution streamlining at future opportunities. These would include future meetings of trade associations where he'll seek to further the idea.

Milton R. Rackmil, Universal prez, returned to N. Y. over the weekend from a 10-day European business trip.

Need Is 'Faith'; Gerard Sees Biz Silly-Rapped

Glens Falls, N. Y., June 25.

Only those who believe in the film industry "belong in it," Philip Gerard, eastern publicity manager of Universal, told Schine Circuit executives and staffers at a dinner here last week (18) following the chain's "project hardsell" session to launch its new season's campaign.

Gerard, among several speakers who addressed the Schine personnel, maintained that only those who don't know much about the motion picture industry "have the most to say" and that these detractors are the ones who "distort" and "destroy." "But those who know and who believe and who are working at their business, don't downbeat—don't spread rumors and don't gossip. They are busy working at their jobs. They are determined to meet their problems and they will succeed and are succeeding because they believe in their business," Gerard declared.

General tone of the Schine session was upbeat. A stage presentation, consisting of a burial ceremony of "Mr. Gloom," and a mock marriage involving "Miss Upbeat" and "Mr. Hardsell," preceded the formal business matters and speeches,

Attending the session were homeoffice personnel, zone and group managers of the circuit. Company execs who addressed the meeting included J. Myer Schine, Donald Schine, G. David Schine, Seymour L. Morris, Bernard Diamon, Stan Werthman, Arch Levine, George Lynch, William Graham, Sy Evans, Bill Kraemer, Charles Horwitz, F. D. Torrey and Francis Barter.

A cocktail party and dinner concluded the one-day session.

RULED NO NEGLIGENCE

Screenwriter Theodore Cox's Death Not Actionable

Boston, June 24.

The $70.000 suit against the government brought by the administrator of the estate of Academy Award winner Theodore S. Cox, 49, of Cambridge, who committed suicide in the Northhampton Veteran's Hospital in January, 1956, was dismissed by Federal Judge Bailey Aldrich in U. S. District Court, Thursday (19) here.

Judge Aldrich granted a motion for dismissal of the suit after the plaintiff rested and the government argued there was no negligence involved. Cox co-authored the script of "The Greatest Show On Earth," Academy Award winner of 1943, and also wrote "Reap the Wild Wind."

He stabbed himself to death with a pair of scissors in a photography dark room at the Northampton, Mass., hospital. His brother, Norwood, filed the suit.

Have you heard
the industry buzz about

THE BIG SHOCK-AND-SURPRISE SENSATION SHOW!

Once it was human—even as you and I!

the fly

WINGING ITS WAY TO YOU FROM 20th...

THE BIG NEWS IN JULY!

New York Sound Track

Protracted talk about distribution consolidations and the shifting of operations to the Coast has resulted in much lowering of morale among rank-'n-filers at the homeoffices. Many of them are looking for new connections and the film companies could be faced with a serious employment problem . . . It was just coincidence, of course, but United Artists veepee **Max Youngstein's** call for retrenchment as an economic must broke day and date with Warners' disclosure of a six-months' loss of $2,894,000 . . . On the same subject, the conversations about a wholesale exodus to the west is regarded as unsound by many top officials in the east. Gotham has been, and continues as, the "business" end of the industry, they argue, and any kind of displacement would add up to just so much false economy . . . And back to Warners, it's interesting to note that this outfit's cash position is up to $11,000,000, as against $7,500,000 a few months ago, despite the down-beat fiscal report.

Herb Drexen, who died in Hollywood over the weekend at 78, typified the resourceful film pioneers who never accepted a stalemate without some countermove. Needing the cooperation of a couple of Paris gendarmes to participate in a pseudo-milling crowd in a street scene, Drexen went one better: he hired a couple of stunt men to do their stuff atop the Eiffel Tower and the resultant crowds got the flics and the gendarmerie out in force at much less cost than if they had co-operated officially.

Plan to combine the Motion Picture Assn. of America budget with that of the Motion Picture Producers Assn. on the Coast has been abandoned due to studio protests. Idea had been to bring about a more equitable distribution of expenses among majors and independents . . . **Raoul Levy** keeping steady company with **Frank Sinatra**, latter to costar with **Brigitte Bardot** in a film.

William Holden came in from Brussels yesterday (Tues.), lingers for a few days to talk up "The Key" for Columbia, and then back to his California base . . . **Robert Snell**, former part-time office boy at United Artists, just graduated from Georgetown Medical School summa cum laude. Dr. Snell's mother is **Grace Snell**, longtime receptionist on the exec floor of the UA homeoffice . . . **Olivia de Havilland** goes back to France tomorrow (Thurs.) after a four-week visit to the states. She was in doing the publicity rounds for her newest picture, "Proud Rebel."

Name of the German producer who last week wound up locationing "The Traps in America" in New York is **Utz Utterman**. It was misspelled in last week's interview-story . . . "En Cas de Malheur," **Raoul Levy's** latest with **Brigitte Bardot** and **Jean Gabin** went $300,000 over budget.

Carousel Productions is negotiating for **Curt Jurgens** to essay the lead opposite **Maureen O'Hara** in its "Singapore East," which rolls in September or early October in London and Singapore. **J. Lee Thompson** will direct the film being produced by **Charles FitzSimons** and **A. S. Fleischman**, partners in Carousel.

Jean Goldwurm of Times Film fell in his office and injured his leg . . . **Richard Davis** in from Europe and planes right back again . . . **Salvatoro Casolaro** goes to Rome to bring back **Maria Cagnilia**, who sings in his film, "Tesca." She'll help plug the two-a-dayer when it bows at the Normandie Theatre, N. Y., after Labor Day.

Lou Bunin's "Homer the Horse Who Couldn't Talk" chosen as the outstanding U. S. television short subject to be shown during the Brussels Exposition. It was created and directed by Bunin, written by **Paul Tripp**, music by **Ray Carter** and includes **Eddy Manson**, harmonica virtuoso.

Vet publicist **Arnold Van Leer**, now stationed in Boston for Paramount (and incidentally a second-time grandfather), has a recollection of the late **Nate B. Spingold** when **F. Ray Comstock** & **Morris Gest** brought over the Moscow Art Theatre and, among the Chekov repertory, they assigned three different pressagents to publicize each star. Thus Olga (**Vera Fashennaya**), Masha (**Varvara Bulgakova**) and Irina (**Lydia Korenieva**) had **Harry Reichenbach**, **Ben Atwell** and **Spingold** doing individual publicity for each of the titular "Three Sisters." In that era (1923) a top p.a. got $75 a week. **Morris Gest's** "discovery" of Russian entertainment—**Balieff's** "Chauve-Souris," the Moscow Art, etc.—was forerunner of today's **Sol Hurok** imports from the Volga belt.

Elmer Rhoden, National Theatres head, believes the "average person will get more cultural values out of 'Windjammer' than out of the Metropolitan Opera." . . . Showman cites the longhair aspects of the new wide screen pic (score by Morton Gould, Pablo Casals recital, etc.), then states the film itself is a work of art. "It stresses the virtues of courage, devotion to duty, hardiness and manhood. What could be more cultural than that?"

Frank P. Rosenberg purchased **Helen MacInnes'** "North from Rome," for indie production next year in Italy . . . Seven Arts Production registered four with MPAA Title Registration Bureau: "Irresistible," "The Irresistible Impulse," "The Irrisistible Urge" and "The Lady Goofed" . . . **Samuel G. Engel's** next production for 20th-Fox, "The White Terror of the Atlantic," will location for two months off coast of Greenland, starting in August with U.S. Coast Guard cooperation . . . **Sandra Dee** plays **Lana Turner's** daughter in Universal's "Imitation of Life," slated to roll July 8 under direction of **Douglas Sirk** . . . **Regis Toomey** and **Ann Doran** pair up as husband-and-wife team for eighth time out in Allied Artists' "Joy Ride." . . .

Joseph Lisbonna, head of Lisbon Films of Paris, has acquired the French rights to the Hungarian festival entry, "At Midnight." He's in London on a product prowl . . . **James Mulvey** hopped over from London to attend the Brussels screening of **Sam Goldwyn, Jr's.** "The Proud Rebel." **David Lewis**, **Metro's** continental manager, came in from Paris for the showing, too . . . Indie producers **Marcel Hellman** and **Steven Pallos** over from London for the last part of the Brussels fest.

Edmund Grainger set "The Company of Cowards" as his next production for Metro, planning to replace **Charlton Heston** in top role due to actor's current long engagement in "Ben Hur" . . . **Clarence Muse** into Goldwyn's "Porgy and Bess" . . . **Sam Katzman** cast French star **Lisa Bourdin** to make American film bow in his Columbia production, "The Last Blitzkrieg," **Van Johnson** starrer lensing in Holland . . . **Gia Scala** opposite **Robert Mitchum** in Metro's "The Angry Hills," shooting in Greece.

Gladys Cooper will portray Mother Superior in Warner Bros.' "The Miracle" . . . National Telefilm Associates Inc., which previously has confined production activities to television, registered "Hoppity Goes to Town" with MPAA Title Registration Bureau for motion picture production . . . **Mann Rubin** will script **Rona Jaffe** novel, "The Best of Everything," for Jerry Wald at 20th . . . **Arthur Kennedy** joins **Frank Sinatra** in "Some Came Running."

Theatre Owners of Washington, Northern Idaho and Alaska, a Theatre Owners of America affiliate, has notified the N. Y. office of TOA that it has endorsed the industry's business building campaign. But where's the money? "Coney Island, U. S. A." **Valentine Sherry's** Venice Film Festival prize winner, has been selected for showing on the "People and Places" program at the U. S. Pavillion at the Brussels Fair. The 21-minute film is being handled by **Joseph Burstyn Inc.** in the U. S. . . . Metro has acquired the film rights to **Robert Lewis Taylor's** "The Travels of Jaimie McPheeters," **Lawrence Weingarten** will produce, with **Richard Brooks** directing and writing the screenplay.

Paging Don Ameche! First press message ever sent by telephone between Salem, Mass. and the Boston Globe will be recreated on Friday (20) as part of the Yankee Homecoming Celebration of Salem. The first message was sent on Feb. 12, 1877.

"Busman's Holiday," based on experiences of the Bronx bus driver who ran away with his bus, will be the first feature pic to be produced by **Michael Todd Jr.** and **Elizabeth Taylor** and will begin shooting on location this August. Pic will be in color and 70m, a new refinement of Todd-AO, called "the Todd process." It will be roadshowed beginning sometime next year.

Legit pressagent **Dick Weaver**, who's handling the hardticket engagement of "Gigi" at the Royale Theatre for Metro, has been accepted for membership in the film publicists local of the IATSE . . . **Lynn Farnol** is offering tickets to the Moiseyev engagement at Madison Square Garden to newsmen who'd like to accompany **Ramine**, the Tahitian looker who appears in "Cinerama—South Seas Adventure." "This is her first view of civilization," according to Farnol, "and a life diametrically opposed to her South Seas idyll" . . . 55th St. Playhouse held a special midnight screening Monday (23) of "The Goddess" for the casts of Broadway shows. Pic stars **Kim Stanley** . . . **Rock Hudson** set to star in "This Earth Is Mine," which Universal will make in association with Vintage Productions. **Henry King** will direct.

Metro has filmed a special trailer for television and theatres to introduce **Teddy Rooney** and to feature his father, **Mickey Rooney**, as they appear in "Andy Hardy Comes Home." The 30-second footage will be utilized separately for tv spot announcements and as an introduction to the regular theatre trailer . . . Universal has received word from **Dr. Alfred Bauer**, director of the Berlin Film Festival, that the fest committee has extended an invitation to show, out of competition, the company's production of **Erich Maria Remarque's** "A Time To Love And A Time to Die."

Dimitri Tiomkin, Yank film composer-arranger just back from the Brussels Film Festival, took away feeling that the discrepancies between festival jury opinions and public and press attitudes are too great to get the right feeling from the awards. He believes international juries "look down" on Yank releases as less profound and mature than

Changes In Madrid Promise Less Bureaucracy & Redtape In Films

By HANK WERBA

Madrid, June 24.

Spanish Government, in two recent sweeping decrees, has completely reorganized official film agencies and centralized film authority within the ministry of information and, particularly, in that ministry's Director General for Cinema Munoz Fontan. Move eliminated the potent section for film economy control (SOEC) which once handled film import licenses and money exchange arrangements for the ministries of commerce, industry and finance. Decrees simultaneously created a National Cinema Institute as Spain's supreme authority on film affairs.

While the dust has not yet settled on this major revamp, and with other equally important film decrees slated to follow—one of which will radically alter the structure of film production now in vigor, it is now clear that Director General Munoz Fontan now stands on the top rung of Spain's film hierarchy.

Director General of Cinema in the past was limited basically to control of censorship and issuance of dubbing permits. His office also issued film production permits with prior approval from SOEC and the Sindicato del Espectaculo. Cine chief now adds vital realm of state aid to producers and regulation of Spanish film distribution to his jurisdiction.

Additional clause in decree gives Director General right to approve applications for import licenses which will continue to be submitted directly to the commerce ministry. Wording vaguely calls on the Director General to transmit his viewpoint on film import applications, but observers believe commerce officials will comply with Director General's views since he now musters peak state authority in domain of cinematography.

Result of reorganization is expected to reduce bureaucratic delays considerably. In the past, to cite only one example, a shoo-ing permit required signatures of four officials located in different ministries in diverse barrios of Madrid. New set-up will include reps from pertinent ministries and Sindicato under one roof.

Creation of National Cinema Institute and move to centralize within the ministry of information was a closely guarded secret, with project under wraps until its first airing before Spain's Council of Ministers three months ago. Dated March 28, the two decrees did not appear in the Bulletin Officiel until May 14 and 16.

Emphasizing government's centralization aim is incorporation of all former key SOEC personnel under Munoz Fontan with the exception of youthful Jesus Orfila, ex-SOEC topper. Orfila, for years No. 2 film echelonner, reverts to other commerce ministry functions, retaining authority for foreign film commerce. His forthright utterances to VARIETY on several occasions last year touching on many thorny aspects of the Spain-Motion Picture Export Assn. deadlock, were read here with wide interest.

Amusement Stock Quotations

Week Ended Tuesday (24)

N. Y. Stock Exchange

1958 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	44	18¾	18⅜	18¾	—
18	13	Am Br-Par Th	123	17¾	17¼	17¼	— ½
32	24½	CBS "A"	51	31⅜	30¼	30¾	— ⅜
31¾	24⅛	CBS "B"	44	31	29½	30	— ½
18	12½	Col Pix	19	17¼	16¾	16¾	— ⅜
16¼	13⅞	Decca	128	15⅛	14⅞	15	— ⅛
24⅞	14	Disney	110	29¾	22⅝	22¼	— ¾
111¾	97⅛	Eastman Kdk.	85	111¾	109	108¾	—3¼
5¼	3¾	EMI	66	4⅞	4¾	4¾	—
7⅞	6¾	List Ind.	22	7¼	7⅛	7⅛	— ⅛
17½	12⅞	Loew's	399	17¼	16⅜	16½	— ¾
9¼	7⅜	Nat. Thea	62	8⅝	8⅜	8½	—
40⅛	30⅝	Paramount	75	39⅛	38⅛	35⅝	— ½
17⅛	12⅜	Philco	112	15⅝	15	15¼	— ⅛
69¼	43½	Polaroid	325	60½	59	58¼	—1
36⅜	30¼	RCA	475	35½	34⅛	34½	—1
7¼	5	Republic	22	6⅜	6¼	6¼	— ⅜
12⅝	9½	Rep., pfd	4	12¼	11¾	12½	— ⅛
18	14½	Stanley War	67	17⅜	17	17	— ⅜
25⅜	20	Storer	19	24	23⅞	23⅞	— ⅛
31½	21¾	20th-Fox	136	30⅜	29⅛	29¼	— ½
23½	15¼	United Artists	78	23	21⅝	21⅝	— ½
22⅝	19	Univ. Pix	6	22	20¾	21¾	+ ¾
71	58½	Univ., pfd	*260	60	59½	60	+ ¾
20⅜	16⅞	Warner Bros.	80	20¼	19	18	—2⅜
84½	67½	Zenith	67	82½	80½	81¼	— ¾

American Stock Exchange

4⅝	2⅞	Allied Artists	286	4⅝	3⅞	4⅛	+ ⅛
9¼	7⅜	All'd Art., pfd	69	10¾	9	10	+1¼
10	8⅜	Assoc. Artists	47	8⅞	8¾	8⅞	— ¼
5⅝	3	DuMont Lab	152	4¼	4¼	4¼	—
3⅞	2½	Guild Films	895	3⅞	3⅜	3¾	+ ¼
9¼	5⅝	Nat'l Telefilm	120	8⅝	7⅞	8½	+ ¼
6	3⅝	Skiatron	294	5¼	4½	4⅜	— ⅜
5⅜	3½	Technicolor	78	5½	5¼	5⅜	—
5	3½	Trans-Lux	34	5	4¾	5	+ ⅝

Over-the-Counter Securities

	Bid	Ask	
Ampex	68¾	73	+ ¼
Chesapeake Industries	2⅛	2½	—
Cinerama Prod.	2	2⅜	—
Magna Theatre	1⅜	1⅞	—
Official Films	1	1¼	—
Teleprompter	5⅝	6¾	—
U. A. Theatres	5⅛	5⅝	+ ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Strand, Providence, Sues

Providence, June 24.

Main stem's sole "loner," the Strand, has filed a $39,000,000 Sherman antitrust suit in U. S. District Court here against 13 motion picture producers, distributors and exhibitors, charging conspiracy and monopoly.

National Realty Co., theatre operator, named as defendants RKO Rhode Island Corporation, Albee Theatre operator; Loew's Theatre and Realty Corp., C & F Theatre Co. which operates Majestic Theatre; RKO Radio Pictures, Inc., Loew's Inc., Paramount Film Distributing Corp., 20th Century Fox Film Corp., Warner Bros., Picture Distributing Corp., United Artists Corp., Universal Film Exchanges, Inc., Columbia Pictures Corp., Republic Pictures Corp. and Stanley Warner Theatres Inc., operators of Majestic Theatre since 1956.

'FOUR HORSEMEN' RE-DO; SILENT SOCKO OF 1921

Hollywood, June 24.

"The Four Horsemen of the Apocalypse," which brought Rudolph Valentino to stardom in 1921, will be refilmed next year by Metro. Pic, in which Alice Terry also appeared, was produced by Rex Ingram and one of the top grossers of the silent era. It was made by the old Metro, forerunner of present MGM.

To acquire the Blasco Ibanez best-seller, whose U. S. copyright expired in 1946, the present Metro had to renegotiate for foreign rights which, in some cases, run longer than in the U. S.

Old Metro paid $190,000, a record sum, for first rights in 1918, and spent $600,000 on production. New version is expected to run nearly 10 times this amount.

PRIME TOA'S 11TH YEAR

Convention Set for Miami Beach Oct. 21-25

Ernest G. Stellings, president of Theatre Owners of America, has appointed an honorary chairman and three co-chairmen for TOA's 11th annual convention which will be held for the second year in a row at the Americana Hotel in Miami Beach, Oct. 21-25.

Mitchell Wolfson, past president of TOA and co-owner of the Wometco Television and Theatre Co. of Miami, will serve as honorary chairman for the second successive year. Named as co-chairmen were S. L. Gillette, of Salt Lake City; J. B. Schuyler, Butler, Wisconsin; Sumner Redstone, Boston.

Convention, whose theme will be "Operation Better Business," will be held concurrently with the annual meeting of the National Assn. of Concessionaires, with both groups sponsoring a joint trade show.

THRILLS! IN COLOR!
ADVENTURE! SUSPENSE!
REACH FOR NEW HIGHS!
ZOOMING GROSSES!
ALL AGES LOVE IT!
NEW! SENSATIONAL!

MGM BACK ON TOP IN '58!

Over-Booked, and in Wrong Town, Osaka Festival Grief Now Revealed

By DAVE JAMPEL

Tokyo, June 17.

Despite publicity claims by foreign artists and concert managers alike that they played to "packed houses" at the Osaka Festival of Music, Drama and Art which ran for one month ending May 10, it is now revealed that many tickets had to be sold at discount rates and students were mobilized by phone calls to pad audiences for such performers as Met tenor Jan Peerce, pianist Benno Moiseiwitsch and the Amadeus String Quartet.

Best information is that festival went at least 10 million yen in the red. Full accountings are now underway to study the situation and determine whether it is feasible to follow the initial venture.

Festival kicked off on a high note with the New York City Ballet and the Leningrad Philharmonic playing to full openings crowds that included many local and foreign notables. After that it was all downhill due to oversupply of talent, internal disputes on presentation, choice of site and dual interests of the two big newspaper groups in the area.

It was revealed that only 30% of the house was sold for Peerce's debut. Hurry-up discount tickets were sold. Ducats to Moiseiwitch's concerts were distributed free to visitors of the Asahi Broadcasting Station.

Vital split which led to fest failure was between Miss Michi Muravama, daughter of the Asahi Newspapers publisher and Kaoru Chuma, chairman of the organizing committee. It was Miss Muriyama's intention (she sparked the fest idea) to organize on the plans of the European fest with only token attention to Oriental and Japanese artists. Chuma, however, wanted East and West cultures represented with a 50-50 split of talent.

Since Chuma had greater authority although Miss Murayama had already signed guarantee contracts with the foreign artists, there were many overrulings and compromises leading to disorganization.

The choice of Osaka, an industrial city that is Japan's second largest metropolis, was a contributing minus factor. Many believed the fest to be an adjunct of the concurrent Osaka International Trade Fair. The fest spokesman also acknowledged that Tokyo, with its larger number of foreigners, music lovers and hotel rooms, would have been a more successful choice. This was proven when many of the artists played post-fest concerts successfully in this city.

He added that it was ill-considered to think Osaka could support big NYC Ballet, the Leningrad Philharmonic, Peerce, Moiseivitch, Henri Piette and Janine Reeding, the Amadeus String Quartet, the Salzburg Marionettes, the Chinese Dance Troupe and other foreign talent in addition to Japanese attractions.

Polish Pix Producer Seeks Haven in West

Frankfurt, June 17.

One of the most prominent Polish film producers, Ignacy Taub, has just asked to be admitted to West Germany as a refugee at one of the centers in Nuernberg. His recently-completed pic, "The Eight-Day Week," has been in constant trouble since its production. Made originally as a German-Polish co-production, the West German authorities refused to allow it to be termed a co-production because they do not have official connections with the Communist-controlled government.

Second, the Polish government took issue with the film, saying that it did not treat the Polish workday with the proper respect. At the last minute, Communist leader Wladislaw Gomulka insisted that the film be withdrawn as the official Polish entry at the Cannes film festival.

Film was to be the biggest post-war project in film-making in Poland. German officials had hoped that it might represent a new market. Taub decided to make the break for freedom while in West Berlin, working on the German version of the pic with Berlin's CCC Studios.

17 Legit, Opera Events, So-So Boxoffice For Zurich June Festival

Zurich, June 17.

For some time, opposition has been voiced here against the format used for the traditional Zurich June Festival at Stadttheatre (opera, ballet) and Schauspielhaus (legit). Latter has now adhered for years to its "Theatre in Four Languages" cycle, including guest troupes from France, Italy and Britain, whilst the opera house usually presents one or two new productions plus a foreign ballet outfit and repertory operas with name singers from abroad.

Result of the controversy, spurred by a number of fiercely critical appraisals in local papers, is particularly felt this year by generally spotty biz, with some exceptions. First two weeks of the fest, which teed off May 29, brought a fast succession of not less than 17 opera and legit performances, of which only eight clicked at the b.o.

Sellout events included Schauspielhaus' new production of Heinrich von Kleist's classical German comedy "Amphitryon" and two performances of the Madeleine Renaud-Jean-Louis Barrault troupe with Jean Anouilh's "The Rehearsal, or Punished Love," both also winning critical acclaim; and Stadttheatre's newly produced Stravinsky double-bill "Oedipus Rex"—"Firebird" and "Traviata." Latter was brilliantly sung by Virginia Zeani, Ettore Bastianini and Ferrando Ferrari, from La Scala di Milano, and got a 15-minute ovation.

The Stravinsky evening earned mixed reviews, but some of the thumbs-down verdicts might be attributed to general antagonism against the fest per se. Production of both works was standout and strikingly modern. Abstract set for "Firebird" by young Swiss designer Ruodi Barth, particularly, was a visual delight, with "Oedipus" production values (set and costumes by Paul Haferung) equally impressive. Leads were excellently handled by Hemut Melchert from Hamburg, Germany, and young U. S. contralto Mary Davenport (Iocasta), a member of the Zurich troupe showing considerable promise.

In-the-red shows so far were Italy's Rina Morelli-Paolo Stoppa Co., presented by Luchino Visconti, with Carlo Goldoni's "Impresario from Smyrna" at Schauspielhaus, and "Fidelio," "Walkuere" and "Trovatore" at Stadttheatre, despite several top names such as Hans Knappertsbusch conducting "Walkuere" and Bastianini as Count Luna in "Trovatore."

Mezo.

H-H-L Setup Plans For Big London Film Prod.

London, June 17.

The Hecht-Hill-Lancaster setup will be operating in London this summer and fall. Production starts on "The Devil's Disciple" July 15. It will star Sir Laurence Olivier, Burt Lancaster and Kirk Douglas. Harold Hecht, James Hill and Burt Lancaster will be supervising the finalization of screenplays of four other pix, including "Summer of the 17th Doll."

Hecht, who arrived in London last week, will also explore the possibility of co-production with a French company and will look over British facilities for filming two medium-budgeted films, "Tall Dark Men" and "Catbird Seat."

Fehlen U Chief in Japan

Tokyo, June 17.

Paul Fehlen assumed his new post as Japan managing director for Universal Pictures, succeeding William W. Broun, who will be assigned to the Australasian divisional office in Sydney.

The move closely follows the appointment of Alvin I. Cassel as U's Far East supervisor. Cassel replaced Arthur Doyle, who resigned.

TITANUS FILMS SETS $10,000,000 PIX PROD.

Rome, June 17.

Over $10,000,000 will be invested in the next few months in a production-distribution program by Titanus Films of Italy. Plans were revealed here by company prexy Goffredo Lombardo at start of Titanus' annual convention in Fiammetta Theatre here. Titanus plans to produce and release 18 features, at least 13 of the total being this company's own productions or co-produced items. All releases will be of Italian nationality. Company in previous years invested in many American pix as well as Italo productions.

Five of the Titanus productions are already shooting. About $3,000,000 is going into "The Naked Maja," the just-started Ava Gardner-Anthony Franciosa vehicle while also currently "The Law," with Gina Lollobrigida, is in work. "Venice, the Moon and You," starring Alberto Sordi and Marisa Allasio also is being produced.

In a studio expansion move, Lombardo announced that Titanus had purchased the onetime Metro dubbing studios in Rome for an undisclosed sum, plus the facilities of the Experimental Film School and its sound stages.

Berlin Film Fest Tees Off June 27

Berlin, June 24.

The Eighth Berlin Film Festival opens Friday (27) and, for the first time, a policy of restriction on entries has been introduced. This is a sequel to protests over the last year or two on quality and quantity of entries. Under the new rule, entries are limited to two per top-producing nation with Fest authorities reserving the right to invite other films of merit to participate within competition. Under the invited banner this year will be the American production, "Time to Live and Time to Die" (U) which was filmed on location in Berlin. It was adapted from Erich Maria Remarque's novel.

Other U. S. entries, already announced, are "Wild Is Wind," (Par) and "The Defiant Ones" starring Tony Curtis and Sidney Poitier. Additional U. S. offerings will be Walt Disney's "Adventures of Perri" and "His Friend Jello."

Sole British entry will be "Ice Cold in Alex" starring John Mills and Sylvia Syms. Japan is entering "The Story of a Pure Love" and "The Temptress." Other entries already set include a big South American contingent from the Argentine, Brazil, Venezuela, Uruguay and Mexico; from all the Scandinavian countries and features from Finland and Iran.

As in previous years, the Fest authorities are making a big propaganda pitch towards residents in neighboring East Berlin, who are to be accorded facilities to buy tickets for all screenings on a one-for-one rate of exchange. The normal exchange rate is approximately five East Berlin marks for one West mark. The financial sacrifice, it is felt, is more than compensated by giving the East-Zoners a chance to glimpse the Western way of life.

Ava's Garb Okay For Films, Not Irish Dailies

Dublin, June 17.

Ava Gardner in a bathing costume is okay for film patrons, but not for newspaper readers. This is a reflection of the view in some unofficial censorship here on advertising for "The Little Hut" (M-G). Advertisement showing Miss Gardner in bathing costume was rejected by the Evening Herald and a new ad prepared.

The Evening Press ruled, just before press time, that the ad could not appear there either. As there was no time to change the offending picture of Miss Gardner was chipped from the block, leaving a gap in the ad. Third Dublin newspaper, Evening Mail, published the advertisement in its entirety.

The Adelphi management has a beef because the pic was part of the advertising matter which had been passed by Film Censor Liam O'Hara, who had nixed some illustrations of the reclining Ava and scissored about 900 ft. from the film.

New Survey Sees 12,000,000 Weekly Stable Attendance at British Cinema

London, June 24.

A forecast that motion picture attendance will, without being "unduly pessimistic," be stabilized a around the 12,000,000 a week, i made in a new survey of the British film industry published by PEP (Political and Economic Planning) this week. The review updates an exhaustive analysis published six years earlier.

Opening paragraph of the 195 publication referred to recurrin, crises, falling attendances, threa of tv, rising costs, losses on production and closing of studios With some differences of degree says the new report, that sums up the state of the industry in Ma this year.

Although there are similarities between the position today and that obtaining six years ago, there are also marked differences, the report notes. The combines are as strong as ever, American interests are no less and government intervention has not been withdrawn But that intervention, subject to some possible refinements, has now practically reached its furthest point: the National Film Finance Corp. is virtually permanent there is stautory financial aid to producers, and the exhibitors quota, though still under discussion, undoubtedly will be continued after its present expiry date in 1960.

"Thus government intervention can no longer be regarded as the main current in the industry's affairs" the report continues. "Already, its successor is stirring. It is no less than an operational revolution, forced on the industry by the catastrophic decline in attendance over the past few years. This revolution is at present only in its initial stages. It is difficult, therefore, to do more than discern it in vague outline. What is definite however, is that in the industry itself, never notable for revolutionary tendencies, there is a dawning realization that some fundamental changes must be made if the cinema is to survive as a major force in mass entertainment.

"Apart from those groups who would seek a cure by surgical operation on the structure of the industry, there are few people prepared to attempt a definition of what those changes should be. The catchword of the moment that serves as a cloak for this uncertainty is 'rationalization.' How far 'rationalization' will extend and what changes it may bring in exhibition, distribution and production policies is still uncertain What is indisputable, however, is the factor which initiated it."

The report opines that the most outstanding event in the industry's affairs over the past six years has been the decline in attendance. In 1957, total admissions were almost one-third less than in 1951 and more than two-fifths below 1946, which was the peak year.

The chief enemy of the picture theatre in recent years, the report suggests, has been tv. Three-quarters of the decline in attendances between 1950 and 1952 was attributed by the Board of Trade to increased viewing, equalling a loss of about 65 admissions a year for every new tv license holder.

24% Dip

Attendance at British cinemas took its biggest-ever dive in the first quarter of the year, when it dropped by 65,000,000 to a total of 199,000,000. That represented a decline of 24% over the same period in 1957. Despite that drastic fall, however, admissions showed a seasonal increase.

Gross receipts in January to March totalled $61,040,000, a drop of $12,600,000—or 17%—over the previous year. It was, however, the first full period in which the recently introduced higher admission charges came into effect and that helped to offset the returns. Current level of average admission prices through the country is in the region of 30c, roughly 10% above last year.

The January-March period was the fourth successive quarter in which admissions showed decreases of the order of 20% as compared with the year earlier.

The survey embraces 4,064 theatres, 180 less than in the same period last year, with a capacity of 3,812,000.

Anglo-European Pix To Get Dual Nationality If Flaud-BOT Talks Jell

London, June 24.

A proposal that Anglo-continental co-productions might be accorded dual nationality is to be discussed here next month by Jacques Flaud, head of the Centre Du Cinema of France, with officials of the Board of Trade, heads of the two producing groups and with the studio unions. Flaud's visit is being timed to coincide with high level government and industry negotiations on the renewal of the British Quota Act in 1960. At about the same time, the French Act is also due for renewal.

Arthur T. L. Watkins, president of the British Film Producers Assn., had an informal discussion with Flaud during the Cannes Festival last month and suggested that the talks should be continued.

It is understood that one of the main objectives is to encourage co-production between Britain and Continental countries on the same level as co-production between the various film producing nations in Europe. For example, if a film is jointly produced between German and Italian interests it has the advantage of being free of any quota or import restrictions in either country as well as the economic benefit derived from cost-sharing.

The issue was raised by the BFPA in its submission to the BOT on renewal of the British Quota Act earlier in the year. It was pointed out that such a step would involve certain amendments to the existing legislation if the idea was to be developed.

It seems likely that the dual nationality proposal will receive a hostile reception from some of the studio unions, while the Federation of British Film Makers would not want to encourage any alterations in the quota which would be resented by the American companies using British studio facilities. The Federation fears a possible collapse of the British production industry if there was to be a sudden withdrawal of American studio activity.

Denies Gina Held Up Film to Change Script

Rome, June 17.

Maleno Malenotti, exec producer of "La Loi" (The Law), a Titanus-GESI-Cite Films co-production, has denied that the pic was held up because Gina Lollobrigida insisted on some last-minute script changes. According to Malenotti, delay was simply due to the French crisis, which made signing of twin production papers difficult until now. Producer also denied the actress was receiving some $270,000 for her work in the film. Miss Lollobrigida, he said, would receive a guarantee of some $75,000 plus a cut of the film's net. "The Law" is already under way on the Adriatic coast under the direction of Jules Dassin. Yves Montand, Marcello Mastroianni, Melina Mercouri, Pierre Brasseur and others are in the cast.

Sascha Film to Do 6 Pix

Vienna, June 17.

With six films on its production sked for the 1958-59 season, Sascha Film again is taking its place here among leading producers.

"One Must Be 20 Again" is nearing completion at the Sievering studios. It will be followed by Geza von Bolvary's "Radetzky March," a comedy.

Gustav Ucicky will do "The Priest and the Girl" while Rudolf Schuendler is set for "Glamor of the Uniform," another comedy. Ski ace Toni Seiler will have the lead in a wintersport comedy "Meeting Place Kitzbuehel."

George Seaton in the east for conferences, including sessions at the Pentagon, regarding the next Bill Perlberg-Seaton production, "The Counterfeit Traitor."

German Director Praises Gotham Craft Unions, Reverses Producer; Favors Such Guilds for Homeland

West Germany has a real need of strong film unions and guilds, German director Wolfgang Liebeneiner said in N. Y. last week. He opined that the establishment of such unions would actually help to improve the quality of the German pictures.

Liebeneiner has been in New York for the past several weeks, directing location sequences for the German film, "The Trapp Family in America," produced by Utz Utterman for Divina-Films (Gloria distribution). Whereas Uttermann last week told VARIETY that union requirements in Manhattan had created prohibitive budget conditions. Liebeneiner saw things differently.

"We actually had marvellous cooperation," he commented. "We shot in and around New York for nine days and we could never have done it without the unions and without Sound Masters, the firm which helped us make all the technical arrangements. Of course, I don't see this thing from the money angle. And Uttermann undoubtedly had his reasons for complaining. But speaking only as the director, and not concerned with budgets, I couldn't have been happier."

Uttermann had said he was returning to Germany with a warning to his producer colleagues not to come to do location shooting in the States. Liebeneiner disagreed. "When you make a picture about New York, you can't shoot it anywhere else," he said.

Liebeneiner stated flatly that he was "on the side of the unions." And he added: "For us, unions like this are really a desirable goal. I wish we had them in Germany. There we work Saturday and late into the night if necessary, with no extra pay. I think we would actually work better, and possibly make better films, if we had regular and shorter hours and got a chance to relax Saturdays, for instance."

Liebeneiner said there was a directors' guild in Germany, but it had very little strength. "We never really got together and figured out what to do," he related. "The same is true for the actors. German artists really are the ultimate in individualists. They care only for themselves and their work, and they rarely think in terms of the group."

The director, who besides making films also is on staff with the Theatre on the Josefstadt in Vienna, cited two other reasons for the comparative weakness of German unions. "For one," he said, "the reluctance to organize is a remnant from the Hitler period, when everyone was tightly organized and directed. They don't like this now, possibly even fear it. For another, West Germany is a country without a real capital; that makes things difficult, too. When you cast a picture, for instance, you've got to think of actors who may be busy in a dozen of places."

Liebeneiner said participation deals were virtually unknown in Germany today. He got his first percentage deal on an as yet unreleased film called "Taiga," which deals with a Soviet prison camp for Germans in Siberia. In order to get the picture made, the director and cast accepted a cut in salaries against a percentage. "Most of our actors don't want to take percentage deals because they aren't sure they'll get any money back," Liebeneiner stated.

When he finishes "The Trapp Family in America" (sequel to "The Trapp Family," top German grosser which he also directed), Liebeneiner will do a picture about a priest who invented a cold-water cure. It's be done for Austria's Schoenbrunn Film and the NF distribution outfit. Pic rolls in September.

M-G Ad Budget

Hollywood, June 24.

Metro is setting up a $1,000,000 plus ad campaign for 17 summer and fall releases, the most intensive in years.

Edward Churchill, prexy of Donahue & Coe, and vp Oliver Kingsbury are here to plot campaign with studio toppers Benjamin Thau and Sol C. Siegel.

Goetz Reps U.S. in Berlin

Hollywood, June 24.

William Goetz heads for Germany this week as official representative of U. S. Information Service at 1958 Berlin Film Festival.

Producer, accompanied by his wife, will stop over en route in Washington for confabs with State Dept. officials. He'll be gone 10 days.

New Barriers To Free Pix Trade Irk Int'l Prods.

Paris, June 24.

The International Federation of Assns. of Film Producers feels that free world film trade is now being menaced by erection of arbitrary barriers in various countries. The IFAFP, headquartered here, has made it clear the organization will combat any force impeding liberal film interchange. It feels these new film difficulties are all the more deplorable when pix everywhere are losing ground to tele and interest in motor car travel and a general public disaffection with films.

IFAFP is especially bitter at recent events in Belgium, Turkey, Argentina and Switzerland. Belgium's 35% minimum for distribs plus hiked film taxes and the abolition of minimum guarantees, irks the IFAFP. Turkey's threat to put a 10% to 15% tax on the producer's share of a foreign film, Switzerland's unilateral measures on percentage setups for pix in distribution plus the intended boost on film import tax payments by 200% and Argentina's present pushing up of foreign film entry levies all are sources of annoyance. They are rated raps at free trade.

The IFAFP has stated it will take direct action on all these problems to prove that the organization's sole function is not only in regulating film festivals. The plethora of fests will also be dealt with firmly and probably cut to four official fests (maybe Cannes, Venice, Berlin, Karlovy Vary), with the others not considered competitive world fests.

IFAFP also has resolved to take a firm hand in the new film problems that may follow in the wake of the coming Common Market. It has suggested a special arbitration board be set up to get the complicated film exchanges and coproductions working satisfactorily.

However, reps of the countries which might be acted against by the IFAFP say that the organization, many of whose members practice tight film quotas and strict currency restrictions, are not the ones to lay down the law to other countries.

ORPHEUM, MINNEAPOLIS BACK IN BIDDING SWIM

Under a new and novel distribution deal here RKO Theatres' Orpheum, which recently has been out in the cold most of the time as far as top boxoffice pictures' playdating is concerned, is finally starting to score once more.

Some months ago RKO Theatres junked a product splitting arrangement with the Minnesota Amusement Co. (United Paramount) and demanded the right to competitively bid for all pictures for its Orpheum and Pan here. At the outset it landed some of the hotter stuff and then went into a tailspin.

The splitting arrangement was resumed then with United Paramount, but with the proviso that if two downtown independent first-run houses, Ted Mann's World and Bennie Berger's Gopher, were interested in any picture it would be put up for competitive bidding by everybody.

Under competitive bidding, participated in by all loop theatres, the Orpheum has come up this month with such toppers as "God's Little Acre," "Vertigo" and "No Time for Sergeants" and is once more prominently in the boxoffice derby.

As usual, Mann's World is faring well, too, having just grabbed off "Kings Go Forth," of which great b.o. things are anticipated. Previously during the current year it has had such blockbusters as "Witness for the Prosecution," and "The Young Lions," to mention a few.

United Paramount landed "The Vikings," "Gigi," "Bridge on the River Kwai," "The Long, Hot Summer" and "Peyton Place," among others, so that it probably hasn't any kick coming either.

Berger's winnings have included "Saddle the Wind" and "Sheepman," which didn't do well, and "Don't Go Near the Water," which clicked mightily, among others.

Hollywood Echo: AFM Pickets N.Y.

American Federation of Musicians' pickets will be posted before the Capitol Theatre on Broadway starting tomorrow (Thurs.) in a new AFM move to back up the four-month strike of studio tooters against the major studios.

The picketing is an AFM protest against the use of "foreign strike-breaking music" in Paramount Pictures' "Vertigo." Also targeted for AFM pickets is 20th Century-Fox's "10 North Frederick," for the same reason.

Described as "informational," the picketing is not designed to block projectionists or other theatre employees from going to work. In New York, Local 802 will man the picket lines. Other locals across the country will take similar measures against the two pictures in whatever towns they play.

Herman D. Kenin, newly elected prexy, made the decision to strengthen union action in behalf of the strike to cut down the influence of the rebellious Coast tooters, organized into the Musicians Guild, who are challenging the jurisdiction of the AFM before the National Labor Relations Board. Kenin is switching from former prexy James C. Petrillo's policy of hitting the Coast strike, rather than supporting it.

Theatre's Libel Suit Vs. Radio

Berlin, N.H., June 24.

Berlin House Inc., owner of the Princess Theatre here, has filed a $150,000 libel suit against radio station WKCB, basing the action on editorials dealing with juvenile delinquency which station broadcast.

A writ of attachment has been filed against the radio station and the suit will be returnable in Coos County Superior Court here, July 1.

WKCB is owned by Richard B. McKee.

Advances to Outside Producers 'Primary' Reason for WB Deficit

Warner Brothers last week reported a net loss of $2,894,000 for the six months period ended March 1, 1958. It blamed it primarily on an estimated loss of $2,500,000 in advances to (unidentified) independent producers.

For the same period in 1956-57, WB reported a net profit of $2,630,000 after provision of $2,500,000 in federal income taxes and a provision of $175,000 for contingent liabilities.

Not counting the advances to the indies, WB put its loss in the 1958 period at $394,000, which however, included an $800,000 carryback credit for federal income taxes. Also, a $769,000 sale of capital assets was included in the six months period. Last year, that credit item account for only $212,000. Also, income from nonconsolidated foreign subsidiaries in '58 ran to $1,204,863 whereas in 1957 it amounted to only $49,027.

The WB board last week nevertheless declared the regular 30c quarterly dividend, payable Aug. 5 to stockholders on record July 12.

The Warner statement showed a drop in film rentals and sales from $39,744,690 during the six months period last year to $31,332,334 in 1958, that's a decrease of more than $8,000,000. Amortization of film costs rose to $27,315,847 from $25,977,616. Operating expenses were down to $8,936,598 from $10,040,460 in 1957.

Company reported that, since March 1, it had improved its cash position by $3,500,000, i.e. from $7,500,000 to $11,000,000, at the present. It also reported that it had repaid $2,000,000 of its bank loan, thus reducing its overall debt to $5,000,000.

During the quarter ended March 1, 1958, Warners purchased 11,700 of its own shares at a cost of $214,000. On that date, 1,745,196 shares were outstanding after deducting 737,051 shares held in treasury.

Five Chi Hard Tickets

Chicago, June 24.

"Gigi" (M-G) and "Windjammer" (NT) give Chicago five hard-ticket pix, the most it's ever had at one time. Latter is in Opera House, and former is down for July 8 at the Harris legit house.

Others roadshowing here are "South Pacific," "Search for Paradise" and "Around World," the last in its 63d week.

J. J. Fitzgibbons' Chart of Future Toll-Marked

Vancouver, June 24.

J. J. Fitzgibbons, president of Famous Players, maintained that there was no contradiction in his statement that "suburban theatres are obsolescent" and his remarks that "the film business is preparing for a new boom—our business is getting better—ticket sales have taken an upswing this year."

It became obvious, however, at the western conference of the circuit's managers and associates here that wired television, specifically Telemeter, figures importantly in Famous Players' future. Employing the system developed by Paramount, its parent company, FP has tentatively set the start of a Telemeter operation in London, Ontario, for this fall.

Sub-run theatres are passe because their size makes them only suitable for small screen operation and are incapable of adaptation to modern projection, Fitzgibbons declared. It seems that's why FP has let around 20 theatres go dark last year and is accelerating its house-dumping activity now. Chain's hardtop situations, currently around 380, will be using a hard-ticket policy when a blockbuster plays a house, he indicated. Theatre chain's half interest in three indie tv set-ups in eastern Canada indicates there's more than Telemeter involved in FP's plans since "we wouldn't mind buying into more," Fitzgibbon is quoted as stating.

In his address, Fitz pointed out that "even though we have some 'whey water' in the supply of product available to us, there is still plenty of 'cream' left in the pictures you know how to 'milk'." Body of his speech was a pep talk plugging the virtue of persistence and enthusiasm in a manager

Sez Preminger

Continued from page 5

the industry will continue," he remarked.

Preminger's indie schedule calls for the shooting of "The Other Side of the Coin," based on a novel by Pierre Boule, author of "The Bridge of the River Kwai," on location in Singapore. This film as well as his planned production of "Anatomy of Murder," a property over which there is a dispute with Seven Arts Productions, will be financed and released by Columbia. As his third upcoming venture, this one for United Artists, Preminger will film "Exodus," based on a soon-to-be-published novel by Leon Uris. The film, described as a personal story of the background of the founding of Israel, will be filmed on location in Israel.

Preminger, who is doing preparatory work on all three properties, expects to complete the productions in a year and a half to two years. He hasn't decided as yet which one he'll roll first, but he indicated that he can't start shooting the Boule film in Malaya until February because of the weather.

In analyzing the current state of the film biz, Preminger is inclined to believe that the industry has overrated the effect of the old pictures which are shown on television. The public, he said, may stay home to see one of the outstanding bigger pictures of the past, but he doesn't think that it remains glued to the living room for the plethora of "B" oldies. Preminger maintained that the tv ratings have proved nothing and that the only way tv can become a real competitive media is to have a paying audience.

Hardsell—Will It Payoff If Release Is Less Than a B.O. Blockbuster?

Minneapolis, June 24.

A campaign designed to test the effect of a hardsell drive on a non-blockbuster picture is being tried here by the Minnesota Amusement Co. (United Paramount).

Campaign, under the direction of Ev Seibel, MAC pub-ad chief, is being employed for the local engagement of "Proud Rebel," which is being aggressively sold as a family picture. Film is now playing the local State Theatre and St. Paul Riviera day-and-date.

Emphasis of the campaign has been the utilization of the potential of the local public schools. In both of the Twin Cities, Seibel started his campaign a month before the picture's opening in order to catch the public school pupils before the start of the vacation period.

Outstanding pupil in every Twin Cities' area elementary school was invited to bring all members of his family to "proud Rebel" screenings. At each screening, photographs were taken and comments of the family were recorded on tape for subsequent radio use. Five photographs of different families and their comments were used, one a day, in newspaper ads off the amusement page for five days ahead of the picture's opening. Tv and radio announcement were also employed and there were five different radio contests during this month.

With every elementary public school represented at the screenings by at least one family, much word-of-mouth was engendered, Seibel pointed out. "This has been a switch from the usual sort of daring sex advertising and other sensational ways used to sell pictures," Seibel observed. "If anything, we've gone to the other extreme to let the public know this is a clean picture for every member of the family. Now all that we have to do is to see how the public will respond."

CARY GRANT INGRID BERGMAN

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'Feeling' Hot 11G, Cincy; 'H.S.' 8G

Cincinnati, June 24.

Cincy's frontline film traffic continues briskly this week. New bills, topping firm holdovers, are "This Happy Feeling," shaping swell at flagship Albee, and "High School Confidential," good at Palace. "Snow White" is a solid third-rounder at Keith's and likely will stick for a fourth week. "Vertigo" bids for an okay moveover session at the Grand. Long runs are in peak stride, "South Pacific" in ninth week at the swank suburban Valley and "Search For Paradise" on 29th lap at the downtown Capitol. Home stand of Cincy Reds and pickup in conventions are boosting the flow of visitors.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"This Happy Feeling" (U). Swell $11,000 or near. Last week, "Vertigo" (Par), $11,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (29th wk). Holding to lofty $16,500, same as last week. Surge of vacationing students at matinees is also helping night attendance.

Grand (RKO) (1,400; 90-$1.25)—"Vertigo" (Par) (m.o.). Firm $6,500. Last week, "Touch of Evil" (U) and "Girl Most Likely" (U), split with "Damn Citizen" (U) and "I Married a Woman" (Par), six days, $6,000 at $1.10 top.

Keith's (Shor) (1,500; 90-$1.25)—"Snow White" (BV) (reissue) (3d wk). Solid $7,500 after $9,800 second round.

Palace (RKO) (2,600; 90-$1.25)—"High School Confidential" (M-G). Okay $8,000. Last week, "From Hell to Texas" (20th), $6,500.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (9th wk). Shaping for hotsy $15,000 on continued upswing after $13,800 in eighth canto.

CHICAGO

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$1.50-$3.50)—"Windjammer" (NT). Fine $22,300 in first three days.

Oriental (Indie) (3,400; 90-$1.50)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Loud $21,500. Last week, "This Happy Feeling" (U) (3d wk), $17,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)— "Search for Paradise" (Cinerama) (10th week). Good $26,500. Last week, $22,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"The Bravados" (20th) (2d wk). Boff $21,000. Last week, $31,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA). Mighty $71,000. Last week, "Bridge on River Kwai" (Col) (14th wk), $11,000 for 4 days.

Surf (H&E Balaban) (685; $1.50)—"Streetcar Named Desire" (20th) (reissue) (2d wk). Strong $6,300. Last week, $7,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (64th wk). Fancy $18,500. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.50)—"God's Little Acre" (UA) (6th wk). Oke $13,500. Last week, $15,500.

Woods (Essaness) (1,200; 90-$1.50)—"Vertigo" (Par) (4th wk). Dandy $20,000. Last week, $19,000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (7th wk). Exciting $4,000. Last week, $4,200.

Ziegfeld (Dowd) (585; $1.25)—"Passionate Summer" (Union). Sock $7,000. Last week, "Razzia" (Kass) (3d wk), $3,800.

BOSTON

(Continued from page 10)

Angry Age" (Col) and "High Hell" (Par), $6,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Camp on Blood Island" (Col) and "Snorkel" (Col). Big $9,000. Last week, "Wells Fargo" (Par) and "Forest Rangers" (Par) (reissues), $3,500.

Saxon (Sack) (1,000; $1.50-$3.30)—"South Pacific" (20th) (11th wk). Smash $18,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)—"Poor But Beautiful" (Indie) and "Four Bags Full" (Indie). Pleasing $4,700. Last week, "Woman" (Indie) and 'Shamed" (Indie), $4,000.

Orpheum (Loew) (2,900; 75-$1.25)—"High School Confidential" (M-G) and "Return to Warbow" (Col) (2d wk). Light $7,500. Last week, $10,000.

State (Loew) (3,600; 75-$1.25)—"God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (4th wk). Down to $5,000. Last week, $6,000.

LOS ANGELES

(Continued from page 11)

wk). Boff $28,000. Last week, $28,300.

Rialto, Iris, Loyola (Metropolitan-FWC) (839; 825; 1,298; 90-$1.50)—"God's Little Acre" (UA) (6th wk). Sharp $12,000 or over.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (11th wk). Handsome $20,000. Last week, $18,600.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cinerama). Started 55th week Sunday (22) after $16,900 last week. Last week, Wiltern with Downtown, Hollywood, "Bridge on River Kwai" (Col) (4th wk), $16,100. Warner Beverly, "Spanish Gardener" (Rank) (3d wk-5 days), $1,000.

Downtown Paramount (ABPT) (3,300; 90-$1.25)—"House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues). Perky $9,500. Last week, "18 and Anxious" (ABPT), "Girl in Woods" (ABPT) $5,700 in 8 days.

Los Angeles, New Fox, Uptown (FWC) (2,097; 765; 1,715; 90-$1.50)—"Susannah of Mounties" (NTA) and "Gulliver's Travels" (NTA) (reissues). Slim $8,500. Last week, "Hell to Texas" (20th), "Beautiful But Dangerous" (Indie), $10,500.

Downtown, Hollywood, El Rey, Fox Beverly (SW-FWC) (1,757; 756; 861; 1,170) —"Bridge on River Kwai" (Col) (5th wk, Downtown, Hollywood; El Rey, Fox Beverly). Light $15,200.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (78th wk). Stout $17,000. Last week, $16,800.

KANSAS CITY

(Continued from page 10)

(Cinerama) (9th wk). Oke $9,000. Last week, $10,000.

Paramount (UP) (1,900; 90-$1.25)—"Vertigo" (Par). Bright $11,000 holds. Last week, "Desire Under Elms" (Par), $7,000.

Roxy (Durwood) (879; 90-$1.25)—"God's Little Acre" (UA) (5th wk). Okay $5,000. Last week, $6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90)—"Snow White" (BV) (reissue) (2d wk). Smash $15,000. Last week, $23,000.

'REBEL' LOUD $16,000, D.C.; 'KWAI' 10G, 15TH

Washington, June 24.

Cool weather has hypoed mainstem b.o. into more solid figures. Upswing has been more noticeable in holdovers, however, than in new entries. Of three new pix, sole winner is "Proud Rebel," brisk at Loew's Palace. "Thunder Road" is light at Capitol, and "Kathy-O," despite pleasing critical reaction, is only avergae at the Columbia. All hard-ticket pix shape stronger. "Vertgio" still is big in fourth frame at two houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Vertigo" (Par) (4th wk). Great $17,000. Last week, $18,000.

Capitol (Loew) (3,434; 85-$1.25)—"Thunder Road" (UA). Slight $10,000. Last week, house taken over by ballet.

Columbia (Loew) (1,044; 70-90)—"Kathy-O" (U). Average $6,000. Last week, "Hell to Texas" (3d wk), oke $4,000.

Keith's (RKO) (1,850; 85-$1.25)—"Peter Pan" (BV) (reissue) (2d wk). Fine $9,000 after $11,000.

Palace (Loew) (2,350; 95-$1.25)—"Proud Rebel" (BV). Rousing $16,000 to top city. Holds.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (33d wk). Oke $3,000 for third consecutive week. Stays as long as it remains at this level.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (15th wk). Hypoed to sock $10,000 by cool weather. Last week, $8,500. Stays on.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (12th wk). Tall $14,000. Last week, $13,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (25th wk). Pleasing $9,500 for second week in succession. Holds again.

OMAHA

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—"From Hell to Texas" (20th) and "Diamond Safari" (20th). Pale $3,000. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), same.

Orpheum (Tristates) (2,980; 75-90)—"Desire Under Elms" (Par). Surprisingly fair $7,000. Last week, "Happy Feeling" (U), $7,500.

State (Cooper) (850; 75-90)—"Proud Rebel" (BV). Hefty $6,000. Last week, "Peter Pan" (BV) (reissue), $6,000.

BROADWAY

(Continued from page 11)

week, $26,300 for same number of shows.

Odeon (Rank) (854; 90-$1.80)—"Law and Jake Wade" (M-G) (3d wk). This round finishing tomorrow (Thurs.) was okay $6,500 after only $5,500 last week. "The Key" (Col) is due in July 2.

Paramount (AB-PT) (3,665; $1-$2)—"10 North Frederick" (20th) (5th-final wk). This week winding today (Wed.) looks like fair $20,000 for five days. Fourth full week, $30,000. "Bravados" (20th) opens tomorrow (Thurs.) night. "Frederick" makes second pic in a row which has scored at Par flagship under new policy of stronger screen fare.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (36th wk). The 35th round ended Sunday (22) climbed to an amazing $8,500. The 34th week, $6,800. "Man in Raincoat" (Kings) due to open here next month.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (20th wk). This stanza finishing tomorrow (Thurs.) looks like okay $6,200. The 19th week, $7,000. "Guendalina" (Lopert) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"No Time For Sergeants" (WB) with stageshow (4th-final wk). This session ending today (Wed.) is heading for a fancy $140,000 as against third week's $125,000. "Indiscreet" (WB) and new stageshow opens tomorrow (Thurs.), with heavy advance on reserved seats indicating big interest in this new pic.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (89th wk). The 88th round ended yesterday (Tues.) was wow $33,000 for 15 performances. The 87th week, $32,000 for 13 shows.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (11th wk). Present round ending today (Wed.) is heading for nice $35,000 on 14 performances. The 10th week was $37,000 for same number of shows. Continues indef.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (6th wk). This stanza winding up tomorrow (Thurs.) is heading for capacity $19,300. Fifth was same.

State (Loew) (3,450; 50-$1.75)—"High School Confidential" (M-G) (4th wk). This round ending tomorrow (Thurs.) looks like fair $11,500. Third was $12,000, below hopes. "King Creole" (Par) opens aronud July 3.

Sutton (R&B) (561; 95-$1.75)—"Rooney" (Rank) (3d wk). This stanza ending today (Wed.) looks like fair $6,000. Last week, $7,100. "Your Past Is Showing" (Rank) is due early next month.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Case of Dr. Laurent" (T-L). Opens today (Wed.). In ahead, "Rouge et Noir" (DCA) (11th wk), strong $5,600 after $6,500 in 10th week, for a very solid extended-run.

Victoria (City Inv.) (1,003; 50-$2)—"The Vikings" (UA) (2d wk). First holdover round finishing up today (Wed.) looks like smash $31,000. Initial week was $34,000. Continues indef.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (8th wk). Seventh round finished Saturday (21) was mild $16,700. The sixth was $15,900.

SAN FRANCISCO

(Continued from page 10)

and "Screaming Mimi" (Col), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (15th wk). Dandy $17,500. Last week, $15,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"God's Little Acre" (UA) (5th wk) and "Island Women" (UA) (3d wk). Good $5,000 in 6 days. Last week, $5,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"God Created Woman" (Kings) (2d wk). Okay $1,900 in 4 days. Last week, $3,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Adulteress" (Indie). Fair $2,300. Last week, "Angelika" (Indie), $3,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (78th wk). Big $11,000 or near. Last week, $9,700.

'BRAVADOS' TALL 16G, CLEVE.; 'DRACULA' 9G

Cleveland, June 24.

Boxoffice takings are shaping better this stanza. "Bravados" looms lively at the Hipp while "High School Confidential" is okay at State. "Horror of Dracula" is rated big at the Embassy. "Seven Wonders of World" looks sturdy in 21st Palace week. "South Pacific" looks pleasing in 12th round at the Ohio.

Estimates for This Week

Allen (S-W) (3,800; 80-$1)—"Peter Pan" (BV) (reissue). Fair $9,000. Last week, "Attila" (Indie), $21,000 in 9 days.

Embassy (Community) (1,200; 70-90) —"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Big $9,000. Last week, "One Got Away" (Rank) and "Gun Battle at Monterey" (AA), $4,200.

Heights Art (Art Theatre Guild) (925; $1.25)—"Passionate Summer" (Indie). (2d wk). Oke $2,600. Last week, $3,200.

Hippodrome (Telem't) (3,700; 90-$1.25)—"Bravados" (20th). Lively $16,000. Last week, "Proud Rebel" (BV), $9,000.

Lower Mall (Community) (500; 70-90)—"Witch" (Indie) and "Angelika" (Indie) (4th wk). Oke $2,000 after $2,400.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (12th wk). Pleasing $9,000. Last week, same.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (21st wk). Sturdy $11,000. Last week, $12,500.

State (Loew) (3,500; 75-90)—"High School Confidential" (M-G). Okay $12,000. Last week, "Thunder Road" (AA), $6,000.

Stillman (Loew) (2,700; 75-90)—"King Solomon's Mines" and "Seven Brides, Seven Brothers" (Indie) (reissues). So-so $6,500. Last week, "Desire Under Elms" (Par), $7,000.

TORONTO

(Continued from page 11)

helping to hot $7,000. Last week, same.

Towne (Taylor) (693; $1)—"Now That April's Here" (IFD). Okay $5,000. Last week, "Sheep Has Five Legs" (IFD) and "La Strada" (IFD), $4,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (12th wk). Upsurge to trim $9,500. Last week, $8,000.

Uptown (Loew) (2,074; 60-$1)—"Brothers Karamozov" (M-G) (5th wk). Holding hep at $8,000. Last week, $10,000.

Seek to Buy U.S. 'Dub' Certificates At Fraction of Their Face Value

Finance committee of the Motion Picture Export Assn. is currently weighing an Italian proposal that the U.S. film companies once again sell their outstanding dubbing certificates at a fraction of their face value.

Companies generally take the position that these certificates were never realistically expected to obtain their full value anyway, and that a cash sale under favorable conditions may be desirable. One of these conditions would be an easing of the current remittance policy in Italy.

The last time the Yank outfits sold their dlubbing certificates was in 1955. At that time, the Italians acquired 2,800,000,000 lira worth of certificates for 470,000,000 lira, i.e. 16.8% of face value. Since then, some 4,000,000,000 lira (about $6,000,000) in dubbing certificates have accrued and are now outstanding.

The Americans pay 5,500,000 lira to dub each picture in Italy. In return, they are given seven-year certificates, but no-one on the American side seriously believes these certificates are actually redeemable. If bought up by ANICA's Eitel Monaco, who heads up the producer-distributors, they could be used to obtain additional production credits from the film bank.

Precisely what the Italians have offered this time for the outstanding certificates isn't known, though the companies figure it'll be about the same as in 1955. They also expect to gain the same advantage as in that deal, i.e. remittance in dollars of the amount paid by the Italians. This arrangement can become complicated, since—last time—payment was to have been made over a period of three years. However, the Americans obtained permission to remit the equivalent from their blocked funds in toto.

Current mood of the companies is to give up their certificates only if the Italians agree to an easing of overall remittances, which means primarily compensation deals. Apparently, a number of such proposed deals have been turned down in past months. Also, the Americans are hopeful of getting a more favorable rate in the bargain.

Under the present arrangement, 40% of the American earnings in Italy go into the socalled cinematic account and can be used for meeting local expenses and investment in local production. The remaining 60% are transferable via compensation deals. The amount in either account is said to be small. In addition to these accounts, Italy permits a regular yearly remittance which comes off the top.

Hitch with the dubbing certificates is that they're redeemable with money left in the film bank. They aren't guaranteed by the government, so that if there's no fund in the bank, there also can be no refund. One of the Italian concessions allows the American companies to remit home out of their blocked revenues the equivalent of each certificate paid out.

Meanwhile, also in Rome, MPEA has found itself stymied re the issuance of advance permits for 1958-59. The Italians have issued some of these, but not enough. Last year, MPEA got the full quota of advance licenses, which are needed to prepare films for the market, by giving the Italians a partial allocation of license distribution among the companies. This year, the Italians insist all the permits for 1958-59 must be assigned before they can hand out the "work" permits sought by MPEA.

Hyams Replaces Brooks

Hollywood, June 24.

Steve Brooks checks out of Hecht-Hill-Lancaster as Coast publicity chief on or before end of his sixmonth contract, Aug. 17. Joe Hyams, aide to HHL's publicity director Bernie Kamber, will be shifted west to succeed Brooks.

Brooks, who quit a job at Warner Bros. to take the HHL post last March, has no future plans.

Dore Schary

Continued from page 2

"Sunrise at Campobello," story of the young F.D.R. which he authored and is co-producing in association with Theatre Guild, Schary already plans a return to Broadway. He's projecting "The Unsinkable Mrs. Brown," story by Richard Morris, which he'll also co-produce with Theatre Guild, and will start work on his dramatization late in July, after "Lonelyhearts" gets underway. He expects play to open in late February or early March.

In the future he foresees the possibility of transfering "Sunrise" to the screen as his own film effort, but first there's the little matter of acquiring film rights, even though he wrote it. He must bid on property, under Guild rules, along with others, his acquisition dependent upon outbidding competitors.

"Sunrise," he says, is expected to have a two-year run on Broadway after which the N. Y. company, headed by Ralph Bellamy, will start a London engagement. A road company, with cast headed by Leif Erickson and Russell Collins, will go out in October, according to present plans. Schary plans no sequel to "Sunrise."

Producer isn't contemplating any so-called message pictures, with which his name was associated during his years as Metro production chief. Parenthetically, he makes this observation: "When a picture's a success it's a film of content; when a film is a flop, it's a message picture."

He cites, as examples, "Blackboard Jungle," which has grossed $4,500,000 to date, and "Intruder in the Dust," which didn't get half its negative cost back.

Schary declares he hopes to produce pix which embody what he believes about the world, that he can communicate ideas to whatever public he reaches in exciting, provocative terms.

"I'll try very hard to do films to which audiences will react, that will entertain and excite them," he says.

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'Studios Slave for Stars'

Continued from page 2

tween hard-covers we're not interested.'

"Well, that's no insurance either. Not every blockbuster budgeter is a home-run. And when they bomb, brother it's a bomb!

Writers Know Economics

"What's wrong with Clifford Odets writing directly for the screen? which is what's he's doing right now for Jerry Wald and a $100,000 fee. Look at today's Dore Schary and Ketti Frings, essentially of Hollywood, and they prove they can also write for Broadway. But the original film medium is their meat, and has been for years.

"We're not happy caterpillars—we screen writers know the facts of life. We know as much about costs and budgets as anybody. So much so that it's about time for that poor can of film to stop carrying such a heavy load on its round-shouldered budgeted overhead. I'm refering to that studio nut which is completely archaic.

"That's why I say that when Sam Spiegel uses Ceylon for his 'studio' and Zanuck uses Africa or Paris for his 'studio' that's it — there's no fixed real estate taxation, no executive commissary and all the other frills. To quote your VARIETY crack about 'it's gotten so that the Riviera is now a permanent set'—well, what's wrong with it? It's there, to film and utilize, like any tourist or any croupier or hotelier utilizes it. You don't have a mountainous overhead standing there to be charged off against your picture—it's nice scenery to be employed by Sinatra or Wald or Hitchcock or DeSica or whoever?

"But that's not enough to wake up Hollywood. Bankrolls don't have to come from Wall St. or Wilshire Blvd., and that goes for stars too. From nowhere comes a Brigitte Bardot. From nowhere upsurges a Sophia Loren, a DeLaurentiis, and the world looks and listens.

"We all know that Hollywood has been the victim of a number of mistakes. The biggest may have been its inviting the Government's divorcement edict. But we continue to compound the theory that unless it's 'South Pacific' or 'I Was a Teeange Werewolf' or some other inexpensive shocker there's no market for the vast in-between films. We at the Screen Writers Guild disagree.

"But above all we resent the producer recognizing only the hyphenated writers, i.e. the writer-director or the writer-producer. If you're Henry Ephron, Schary, Dick Brooks, Shavelson-Rose, Charlie Brackett, John Huston (originally a writer), Panama-Frank, Nunnally Johnson they listen. We've lost that other, happier hyphenated teamwork of the Lubitsch-Brackett-Wilder days, Claude Binyon and Wesley Ruggles, Frank Capra and Bob Riskin, Allen Scott and Mark Sandrich.

"Today we get some enthusiastic, adventurous producer who says, okay, 'I'll do an original,' providing, and here comes the big providing 'we get such-and-such star.' We say let's start shooting Monday with the best we can get. Let's stop climbing the Marlon Brando Mountain and key everything to Bill Holden.

"Remember, in the beginning there was the word.' Without the words there's nothing. And it doesn't all have to be sex or mayhem. There are plenty of adult thoughts and ideas and they need not be shady or with a leer. The Europeans have proved that with their adult approach, and you know they haven't got Brando and Holden in the cast and yet they've converted our formerly so-called sureseaters into try-and-find-a-seat, while the downtown, so-called deluxers have customers who could be arrested for vagrancy.

"Regardless of the industry's divorcement blunder, the tv onslaught and the industry's continuing blunders on properties and production values it's still not too late for Hollywood to get on the money-making beam.

"First of all there's a complete celluloid curtain between Hollywood and exhibition. And who needs that staggering distribution overhead? And the fixed 30 to 50% studio 'overhead' which is downright dishonest, a bookkeeping dipsy-doodle that fools nobody but places a millstone on production which is the very thing that makes the $600,000-$800,000 picture allegedly 'impossible.' Sure it's 'impossible' if that 600G finds itself stretched to $1,000,000 because of some financial abracadabra, but without that mathematical chicanery the $600,000 picture will come out all right into the black.

"Let's get back to making movies like we used to. Mark Sandrich and I made 'Here Come The Waves.' It actually was just a gleam in the producer's eye, but it made $5,500,000.

"We can make small-cost pictures and make more of them, yes maybe with smaller profits, but the risk of a blockbuster bombing is minimized and above all, it keeps the industry going forward in a healthy manner.

"We writers know that there are plenty groundswells of money which any good script can attract. The SWG membership has a lot of craftsmen capable of making the wheels go round from a blank sheet of paper. Good scripts will attract good people, stars included.

"Also, don't forget, there are all sorts of customer potentials. What's wrong with a college circuit who will support a 'Red Badge of Courage' or an 'Informer' as a pop price. Show 'em and re-show 'em—they're not for the switch-blade set but for the youngsters.

"Also let's not kid ourselves that what the 16-year-old will see, so will their parents. That's malarkey. The man of 50 will put away three Scotches after dinner and decide to look at that 'box,' but give him some adult theme and you'll get him and his wife out of the house. And many other young adults.

"But we must reappraise ourselves. And it's ever thus, 'in the beginning there was the word.'"

Winifred Wolfe novel to be published next month by Random House, has been acquired for filming by Metro (Joe Pasternak).

Russ 'Invented' Radio

Continued from page 2

to every Soviet citizen.

The postage stamp issued on Radio Day, celebrated every May 7, this year does not bear the name of the man credited by the Russians with inventing radio, but his name was carried in newspaper articles and on special radio programs. Alexander Popov is said by the Russians to have first demonstrated the feasibility of the transmission of radio waves on May 7, 1895. This is the same year that the western world records for Marconi's invention. Soviet writings on the subject mention Marconi as carrying on experiments at the same time as Popov, but insist that Popov was first.

Big Stamp Act On The Volga

The Russians are prolific printers of new stamps.

Scarcely an anniversary or event goes by without a special issue.

Sputniks I and II were marked by stamps; the first showed a round sputnik with antenna circling the earth. The second, somewhat less literal, showed the graceful form of a woman, arm upthrust, putting an earth satellite into orbit.

There was a series of stamps to commemorate the Tschailkovsky anniversary musical competition that American Van Cliburn won.

So far there has been no issue either for Sputnik III or Van Cliburn.

Stamps were printed to mark the 175th anniversary of the Bolshoi Theatre, the international soccer tournament in Stockholm, and the occurence of an especially destructive typhoon.

Buchwald Repudiated

Columnist Art Buchwald has come in for sharp and humorless criticism for a series of columns he wrote on his recent drive from Paris to Moscow. The editors of Komsomolskaya Pravda, roughly translated as light-hearted, self-kidding treatment of his trip.

To quote Komsomolskaya Pravda in brief:

"Buchwald stresses constantly that having come to the Soviet Union he takes a risk everywhere he goes; he has a narrow escape from wolves, he all but dies of hunger in Moscow . . . .

"The waiters at the Metropol Hotel are too slow, he believes . . .

"The reason for this, Buchwald jokes patronizingly, is that the order must be finally approved by a Machine Tractor Station (a now being abolished Soviet agricultural institution that regulated the gathering of crops).

"This, incidentally, is one of his brightest jokes. The rest are so banal and primitive that certain inscriptions on fences, in comparison, stand out as those of Cicero."

Manna For 10 C's

Continued from page 3

tomers' early arrival. The horn honking and automobile lights are annoying enough during a conventional program which starts with the second feature but in this case it will be the main feature that's on the screen right from the screen.

It's further suggested that the ozoners start the picture later than usual. This is to escape the lighting deficiencies that don't matter too much with, again, that curtain-raising second feature.

Woo 'Cochise' Bromfield For O'Seas Wild Wester

Hollywood, June 24.

Richard Nelson, Far East impresario, is making a pitch to John Bromfield, star of "Sheriff of Cochise" telepix series, to head a Wild West show for a tour through the Orient.

Tour is projected to start next April, teeing off in Japan and working across Asia, the Middle East and Europe. Troupe of cowboys, Indians, sharpshooters, archers and various trick acts would accompany Bromfield.

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Who Cares for Man in the Moon?

Poll Public Interest in Film Based on Human Being Hitting Lunar Region

A survey to determine public acceptance of the subject matter of a proposed motion picture has just been completed by Princess Pictures, indie firm headed by Burt Balaban and Arthur Mayer. Production team, which has a screenplay by Willi Ley and Irve Tunick about America's program to send the first human being into outer space, employed a testing organization to survey some 500 people in 15 representative cities.

Names were selected at random from telephone books and a stamped, self-addressed envelope was enclosed with the letter for the return of the questionnaire. According to Balaban, a 28% return was received, considered excellent for a survey of this type.

The picture planned by Balaban and Mayer is presently in the form of a documentary and stresses the story of the training and story of the man on the first actual flight into outer space. On the basis of talks with distributors, however, there is a possibility that the indie firm may fictionalize a portion of the picture so as to play up the individual involved in the training for the proposed flight. All other aspects of the picture, however, will be devoted to showing the special equipment and scientific training required for such a mission.

Answers to the survey revealed that 43.3% of those replying would be "very interested" in such a picture, 47.6% "interested" and 9% "not interested." A total of 80.6% said they would like "quite a bit" to see the special equipment and scientific training while 19.4% checked off "not very much."

Since one of the writers, Willi Ley, is a leading expert on space matters, the survey determined to find out how many people knew of Ley—22.1% did and 77.9% did not. In addition, it was discovered that 29.7% are science fiction fans and 70.3% are not.

Spain's Unhurried 18 Import Okays

Madrid, June 24.

The Spanish government last week finally came through with the full batch of its promised 18 provisional import licenses for the American companies in Spain.

These are the first licenses issued in Spain in two and a half years, i.e., since the Motion Picture Export Assn. first imposed its embargo on shipments to Spain. That was when the Spaniards ruled that the distributors, for every four American films handled, would have to release one from Spain.

Still up in the air is a film accord for the year starting Sept. 1. The Spaniards recently offered 38 licenses (18 for the Yanks and 22 for local indie distribs.) Proposal was nixed by MPEA since the Spaniards wanted fixed sales-terms. The Americans did agree to sell to indies with licenses as a matter of principle.

The Spaniards promised to issue the 18 permits immediately upon lifting of the MPEA embargo. However, overlapping jurisdiction of two ministries in Madrid kept the licenses from being issued.

Meanwhile, in New York, every one of the companies for the past several months has had visits from potential Spanish buyers claiming to have licenses. Most of the distributors demanded advance payment or at least a sizable deposit on the theory that a good many of these customers didn't actually have licenses in their pockets.

New York Theatre

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in
"INDISCREET"
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and GALA NEW STAGE SPECTACLE

Catholic Showmen's Rosary

San Francisco, June 24.

Catholic Entertainment Guild members will recite the Rosary over KWBR, Oakland, for the third consecutive year Tuesday (1).

James J. Donohue, president of the Guild's Northern California branch, said the Rosary would be led by Monsignor Vincent McCarthy, chaplain of the Frisco Variety Club. Participants will be Charles Maestri, Lippert Theatres; William Boland, Hardy Theatres; James Chapman, Harvey Amusement Co.; Fred Dixon, United California circuit; Paul Schmuck, Joseph Flanagan and John O'Leary, 20th-Fox; John Coyne, MGM; Joseph Hanley, Warner Bros., and Jack Hurley, Paramount.

Metro Modifies Portland Setup

Portland, Ore., June 24.

Metro's exchange here in Portland, is being reduced and will henceforth operate on a modified basis. Change is in keeping with the current industry trend of cutting down costs in the operation of exchanges in certain areas. According to M-G sales chief, Jack Byrne, the company's move is similar to that of other film companies in the Portland zone.

The sales department headed by branch manager Louis Amacher will continue along with a booker and secretarial assistance. All other functions will be transferred to the Metro office in Seattle.

LIPPERT'S 'THINK BIG' HITS WASHINGTON

Washington, June 24.

Producer-exhibitor Robert Lippert brought his one-man "chins-up" campaign to the capital past week, leaving about 20 theatre owners and managers almost convinced that they had never had it so good.

Lippert, travelling under the 20th aegis, as personal rep for Spyros Skouras, uses technique of tub thumping for pix biz in general, even though his specific interest currently is the Gregory Peck starrer, "The Bravados." His "give-'em-hell" pitch, designed to swerve local films psychology from its down beat trend, includes strong plugs for rival studios, with reminders that, of course, 20th-Fox is out in front with its $1,000,000 weekly production budget.

N. A. Taylor's International Film Distributors has acquired Canadian rights to Charlie Chaplin's "A King in New York."

Carnegie Hall

Continued from page 1

attractions at bargain admissions.

Barrett is following standard practice in selling subscription over single tickets. Orchestra sub of $5 ($1.25 per event) will have precedence until Oct. 6 when boxoffice will then begin selling single admissions at $1.50 (60c. in balcony where subscription will be $2 for four).

Schedule calls for mezzo Jennie Tourel on Oct. 21, Miss Lympany repeating Dec. 1, violinist Joseph Fuchs, Jan. 12, and on Sunday, March 1, a very highbrow special, the N. Y. Handel Festival presenting the "Water Music" and "Alexander's Feast." Newell Jenkins' Clarion Chamber Orchestra with chorus will utilize three soloists on this occasion, namely, John Marie Moynagh, Charles Bressler and Norman Farrow.

As far as memory and records go no subscription series at Carnegie Hall has been so inexpensive within the past two generations, if ever. Barrett is gambling that he can sell out all four evenings. If so, he will certainly try the same stunt on other occasions and in other cities.

Barrett's thesis, as reported some months ago in VARIETY, is that concert managements have been bringing over musical vaudeville shows from Europe, gaining new audiences, but not serving the faithful music-lovers with the kind of fare they want. Barrett contends that America today has a large regular audience that takes its music straight, without frills and folk costumes. They repeatedly demand, in his booking experience, that the musical entertain not "play down" to so-called popular taste.

MYSTERY OF STOLEN PRINTS

Man Fined $100 In 'Six Bridges To Cross' Case

Boston, June 24.

Charged with theft of the film, "Six Bridges to Cross" from a film Row distrib, Arthur Miller, 52, was fined $100 by Judge Frank W. Tomasello in Boston Municipal Court Thursday (19).

The case stemmed from recovery of 58 stolen feature films, valued at $750,000 by police of the vice squad searching for porno films in Boston's south end. The 16mm sound films in black and white and color, seized in a rooming house, included "Six Bridges" and "Show Business," "Jamaica Inn," "Rain," "Bridge of San Luis Rey," "Swiss Family Robinson," "Copacabana," "Doll Face," "Glenn Miller Story," "You're My Everything."

Miller paid the $100 fine. Police said the films were stolen while being transported from city to city for use. Federal officials entered the investigation because of possibility of thefts from the mails. The stolen films case is still under investigation.

Lawyer-Facts Vs. Trade-Facts

San Francisco, June 24.

VARIETY spiced the tedium of the $8-million Embassy Theatre antitrust trial in Federal Judge Edward P. Murphy's court last week.

Robert Raven, lawyer for Embassy owners Leland C. Dibble and Daniel O. McLean, was slogging along with Albert Shmitken, Frisco branch manager for Warner Brothers, on the witness stand. Raven showed Shmitken photostats of three VARIETY stories from Oct. 27, 1943, Feb. 2, 1944, and Nov. 1, 1944. The lawyer then offered to "translate" the headlines for Shmitkin and did, reporting that they said, respectively, "Biggest Picture Backlog Yet," "Paramount and Warner Brothers Year Ahead on Pix" and "Warner Brothers and Paramount Have Nearly 50 Films Set for Release."

Arthur B. Dunne, lawyer for 20th-Fox, National Theatres and Fox West Coast, jumped to his feet and said:

"If your honor please, I admire adroitness, but even so, this seems to me a direct attempt by indirection to get into the record hearsay statements from a trade paper."

Judge—I was just about to observe, Mr. Dunne, that so far as I am concerned, unless the subject matter contained in that, which I assume is a photostat of VARIETY—

Raven—Yes, your honor.

Judge—is stipulated to and agreed upon, I pay no attention to what I read in the newspapers because I have read some fantastic things.

Dunne—That is right, your honor.

Judge—I have read things that happened in this courtroom.

Raven—I think that is the best example your honor could state.

Judge—I don't mean as to VARIETY. I have never read anything in VARIETY, but I have read things that have happened in this courtroom where I personally knew what was going on where the facts were distorted.

Raven said he simply wanted to "refresh the recollection" of the witness, proceeded to take another tack.

Judge Murphy Stalks Facts

San Francisco, June 24.

In 10 minutes last week Federal Judge Edward P. Murphy got to the meat of the evidence which the week's most important witness in the Embassy Theatre's $8,000,000 antitrust trial had to give.

The witness was Albert Shmitken, Warner branch manager in the Frisco territory since 1939.

Trial involves the claim of the Embassy owners, Leand C. Dibble and Daniel O. McLean, that the eight major producer-distributors, plus National Theatres and Fox West Coast, conspired to prevent the downtown theatre from getting a chance at first-runs.

Shmitken was called by the Embassy's lawyer, Robert Raven.

The Warner branch manager quickly testified that in 1939 he sold away from Fox West Coast to the Blumenfeld circuit in Oakland, Stockton, Berkeley and Sacramento, and to Homer Teetmeier in Salinas.

He said he also solicited these three non-Fox, first-run, downtown Frisco houses, the Golden Gate (RKO), the Orpheum (then Fanchon & Marco) and the United Artists (then Herman Cohen). Shmitken added: "There were no other theatres."

Judge—No other suitable theatres?

A.—That is correct.

Q.—Did you ever solicit the Embassy Theatre?

A.—No.

Q.—Why not?

A.—Embassy Theatre was, as I recall it in 1939 when I came out here, an old, dilapidated theatre with rackets—with a racket policy. We didn't feel that our product would get a proper representation in that theatre.

Q.—Did it come to your attention that the Embassy Theatre had improved in that respect?

A.—Not in 1939.

Q.—1940? During the 1940's?

A.—In 1940?

Q.—And during the '40's, the succeeding years.

A.—In the succeeding years it did clean up. They cleaned up the theatre.

Q.—After they did clean up the theatre, did you then solicit them?

A.—No.

Q.—Why?

A.—Well, we sold the best theatres in San Francisco, which were the Fox, Paramount and Warfield.

Q.—Now, did you ever know that the Embassy Theatre was in direct competition with the (4500-seat) Fox Theatre and the (400-seat) Cinema Theatre?

A.—The Cinema? Well, the Cinema we didn't consider at all.

Q.—Too small?

A.—That's right. We didn't think that the Embassy could compete with the larger theatres. We didn't feel they could pay us the film rental. At that time they didn't ask for first-run product . . .

Q.—That was during what period?

A.—That is the period you are speaking of, 1939, 1940, 1941.

Shmitken testified the Embassy's "first attempt" to get first-runs was by a wire sent in 1946.

Judge—What was your response?

A.—. . . we didn't consider bidding at that time. We didn't consider bidding until 1950, and in 1950 I invited them to bid for our pictures.

Q.—Did you know, for example, that Paramount directly or indirectly owned, operated or controlled, booked the Paramount Theatre and St. Francis Theatre during the period of April 1, 1947, until a date some time in 1950?

A.—Yes . . .

Q.—During that period did the Embassy ever contact you for first-run pictures?

A.—Except by telegram?

Q.—That is the only instance?

A.—. . . that is right. They may have followed it up with a letter . . .

Q.—In that telegram they wanted to bid, didn't they?

A.—Yes.

Q.—And you advised them what?

A.—We were not inviting bids for our pictures; we didn't feel bidding was the solution to the problem.

Q.—Did you know the Embassy was in direct competition with many of the theatres?

A.—I didn't feel that they were in direct competition. They were a secondary house, showing rackets, and I didn't consider them competition any more than I would any other theatre of that nature, such as the Portola that had sex and the President that has burlesque . . . they weren't operating their theatres from a picture standpoint . . .

Q.—With reference to Loew's Warfield during the period of Dec. 1, 1949, until this complaint was first filed (late December, 1950) . . . did you know that they (Loew's) owned, operated or controlled or booked the Warfield Theatre similarly?

A.—. . . yes.

Q.—You solicited them?

A.—No, I did not solicit them. They were—

Q.—Part of the organization, is that it?

A.—No, they were handled from our New York exchange.

That was the meat and almost all the rest was dross, as lawyer Raven compiled something like 400 pages of testimony with Shmitken trying to show:

1) That "we question very, very seriously this story of trying to sell away in San Francisco";

2) Warner Brothers, the Blumenfeld circuit and Fox West Coast were in cahoots all over Northern California, presumably attempting to balk the Embassy;

3) Warner Brothers had a large backlog of product in 1943-44, which it wouldn't sell the Embassy;

4) After the Paramount case decree of 1946 picture deals were still set up in Los Angeles and New York—there was no picture-by-picture and theatre-by-theatre selling.

Raven got little bits and pieces of this into the record, but how much of it applies to the Embassy is questionable.

Same is true of the week's two earlier witnesses, Charles M. Thall, 78, who was Fox's assistant division manager until 1946, and George Milner, chief Fox booker in Northern California since 1944.

Documents—many out of the Goldwyn antitrust case files—flowed like water into the court all week. All focused on clearances and availabilities and their relationship to admission prices. Raven tried to hook up Fox and the distributors in a giant availabilities - admissions conspiracy and, again, seemed to have lots of bits and pieces. Whether they add up to anything, the Judge will have to decide—at one point the Judge was pushed far enough to remark:

"I don't want to try the Goldwyn case again."

Critics Must Buy

Continued from page 1

is only $2,500, hence the ticket charge.

It's expected that the international press will come here in fair numbers, passing over from visits to the Brussels Expo. American, Italian, German, and French have already reported their presence especially to see "Francois Villon" by late Sem Dresden and two Arnold Schoeberg operas, "Expectation" and "From Today Till Tomorrow."

Orchestras and companies participating here mean a great attraction for Dutch theatregoers and tourists. Philadelphia Orchestra gave one concert only, in Amsterdam on Sun. (22), and the anticipation here of soloist Van Cliburn means great boxoffice draw, with top price $1.50. The Concertgebouw Orchestra will give five concerts in fest, out of which three are conducted by Eduard van Beinum.

On ballet side, the American Ballet Theatre will present 10 ballets, including "Billy The Kid," "Interplay," "Fancy Free," and new ones like "Orpheus In The Underworld."

Ballet of the Belgrade Opera gives "The Miraculous Mandarin" and "Romeo And Juliet" (on the Prokoviev score). Dutch contribution in this field is The Netherlands Opera Ballet with Leonid Massine's "Three Cornered Hat," in which Massine dances the Miller and his daughter Tatiana (now 16) makes her professional debut as the miller's wife.

THE BIG SWITCH FOR CBS-TV

What Goes With 'See It Now'?

Future status of the Ed Murrow-Fred Friendly "See It Now" on CBS-TV, perhaps one of the most acclaimed and award-winning shows in the annals of video, appears to be up in the air. If it goes on at all next season, it'll probably be reduced to a maximum of four shows, in contrast to the eight or nine that's prevailed in its 60 and 90-minute framework. But even these, it's understood, are in doubt—a situation stemming from the fact that, regardless of its meritorious achievements, "See It Now" has become a tough property to sell in the wake of the continuing fadeout of institutional advertising in tv (as witness, for example, the lopoff of the General Motors' institutional budget and the axing of "Wide Wide World"). Where "See It Now" is concerned (and it's no secret that, whatever the more favorable aspects of "Person to Person" as a commercial vehicle, "See It Now" is the show that Murrow covets the most), it's been costing CBS a bundle of loot.

Reportedly the whole future of "See It Now" ties in with the new Murrow-Friendly half-hour property, "Small World" (filmed interview show with top personalities around the globe which, for example, could pit a Groucho Marx against Nehru). "Small World" has CBS board chairman Bill Paley's blessing as a '58-'59 entry and it's reported that the show's been locked in for Sunday at 6 next season, sponsor or no sponsor, although client nibbles are hot at the moment.

Thus with "Small World" absorbing the talents of the Murrow-Friendly staff, it would pave the way for the announcement of the pruning of "See It Now" to three or four (if any) specials next season.

Kaiser Just Crazy About TV, Sez Moore; Wants Another Hour Show

Hollywood, June 24.

The hoof beats are growing fainter and the trail is narrowing for the tv westerns. Despite that there'll be more "riders in the sky" next season than in the past semester, Tom Moore, ABC-TV veepee of programs and talent, doesn't hold much hope for their continuing prosperity. Sponsors want no part of 'em and there's no market for them, according to Moore.

Henry Kaiser, sponsor of "Maverick," has good reason to disagree with Moore on the basis of sales volume for the advertised aluminum foil. Even though some sponsors of westerns have claimed that there is no compatibility between the show and the product which weakens its sell, Kaiser proudly points to last season's sales record: 11% increase in sale of foil and 22% of the domestic market in the face of fierce competition since undertaking sponsorship of "Maverick."

Kaiser is so thoroughly sold on tv, according to Moore, that he has alerted the network and his agency, Young & Rubicam, to recommend another hour show, not a western.

Daytime tv is forging ahead to where the current business volume is 22% over two years ago, said Moore, adding that it has been helped considerably by cigaret advertisers, whose researchers have found that the hausfrau not only market-buys by the carton but matches her mate, drag-for-drag. This new-found daytime product has, in many cases, resolved the adjacency problem, al-

(Continued on page 52)

Dale Wasserman

explores

The Plight of the TV Dramatist

* * *

TV-RADIO REVIEW & PREVIEW NUMBER DUE NEXT MONTH

Ed Wynn Show For Thurs. NBC

Liggett & Myers, which has been playing musical chairs all over the tv spectrum on its proposed programming for next season, has made yet another change, this time buying the Screen Gems-Ted Ashley-packaged Ed Wynn half-hour weekly show. It will be installed in the Thursday night at 8 period on NBC-TV, originally set aside by L & M for the French-imported "Brain or Brawn" quizzer. L & M will have alterate-week sponsorship on the Wynn series; other half is still up for sale.

The ciggie company has also optioned Saturday night 10:30 on NBC-TV, currently occupied by "Hit Parade," which shifts over to CBS-TV next season. With the assurance of a full station complement (some affiliates gave up "Hit Parade" to recapture the time), L & M may install "Brain Or Brawn" in the Saturday 10:30 slot next fall.

WBC's Rep Plans $20,000,000 Blow To Three Firms

An estimated $20,000,000 in national radio-tv spot billings will be lost by three station reps, Peters, Griffin Woodward, Katz Agency and Blair TV when the Westinghouse Broadcasting Co., which plans to rep themselves nationally effective July 1, 1959, sets up their sales organization.

Westinghouse currently has five television stations and six radio outlets, all in key markets.

A. W. Dannenbaum, Jr., WBC veepee in charges of sales, stated that the broad question of national sales representation had been explored by the local managements of the WBC stations, in connection with WBC corporate management, on repeated occasions over the past few years. "Over the period of the next year, the organizational structure, specific per-

(Continued on page 52)

CANADA'S JEWISON PACTED BY CBS-TV

Hubbell Robinson Jr., exec veepee of CBS-TV programs, reached across the border to bring Norman Jewison, the dominion's major producer of variety programs, to an exclusive producer contract with the web.

Jewison, who has been with CBC-TV since 1953—is generally regarded as the most sought after stage and tv producer in Canada. He has been associated with virtually all of CBC's award-winning productions.

$15,000,000 IN 'SPECIALS' SOLD

By GEORGE ROSEN

One of the more notable aspects of the upcoming '58-'59 season is the manner in which CBS-TV is changing its programming stripes. Through the years when NBC, under the Pat Weaver momentum, flaunted the spec banner, CBS program chieftain Hub Robinson preferred to play it the conventional way, settling, with but few exceptions, for the half-hour pattern of programming. There was no contest; NBC was the "very special" network.

But when the curtain goes up on the new fall season, CBS for the first time will be smack on top on the 60 and 90-minute specials, with something like $15,000,000 (talent and time) already vouchsafed by sponsors for the 30 prime nighttime specials. Add to these at least a half dozen more that are currently being pitched up to such assorted potential clients as Edsel, Chrysler, Pepsi-Cola, Shulton and Gen. Foods.

Designation last week of Dick Lewine for the creative helming of all network specials (along with the appointment of Jack Ball as coordinator) practically put the finishing touches to the "big switch" at CBS where, for the past six months, Robinson had been organizing his forces for the big push on the specials.

It resulted in the moveover to the Columbia wing of such behind-the-scenes creative components as Fred Coe and Bob Banner (latter exiting the Dinah Shore show); negotiations with Sol Hurok, which has resulted in the pacting of the Moiseyev Dancers as a full hour showcase for Ed Sullivan's show next Sunday and lining up Sir Laurence Olivier and the Old Vic company for a performance of "Hamlet" as a Du Pont "Show of the Month" entry, along with a commitment from Leland Hayward to do a two-hour yearend big-big show on the news highlights in '58 as viewed by a showman.

Coe's initial contribution in the spec arena (exclusive of his "Playhouse 90" production chores) will be a 90-minute version of Ernest Hemingway's "For Whom the Bell Tolls." Included in the 30 shows will be the four and possibly six Pontiac-sponsored specials (see separate story); the brace of Sheaffer Pen entries out of the David Susskind-Talent Associates stable. "Gift of the Magi"); three

(Continued on page 52)

AT&T Specs to NBC

NBC-TV pulled off a nifty coup this week when it copped the eight AT&T-sponsored specials for next season. Competitive bidding among the three tv networks was hot and heavy.

Four of the specials will be musicals (longhair and semi-pops) out of the Henry Jaffe packaging shop. The other four will be science shows produced by Warner Bros.

Sullivan's 10th Anni Gets Trendex Blessing

At the 8:30 mark Sunday night, with "Maverick" out of the way, Ed Sullivan and his 10th anni show on CBS-TV really went to town on the Trendex charts, registering a fat 24.9 as against 9.0 for Steve Allen and 9.6 for "Scott Island" on ABC.

Even in the face of the "Maverick" 8 to 8:30 competish, Sullivan for one of the few times out this semester topped the western, registering 19.4 to "Maverick's" 15.4, with Allen's 8.9 trailing.

For the average 8 to 9 hour, it was Sullivan, 22.2; Allen 9.0.

TV Hopeful Detroit Will Practice What It Preaches ('You Auto Buy Now') With Sponsor Coin Way Off

Hollywood, June 24.

If the networks could persuade the nation's automakers to practice their "You auto buy now" preachment, the webs would be out of the woods in their current selling predicament. Despite last week's Pontiac spec buy, it's the automakers who are the "missing persons" on the fall sponsor list, and it's primarily their defection—or as the webs are hoping, only a holdout—that accounts for the huge gaps in the commercial schedule up to now. General Motors' pullout on "Wide World" was a particular blow.

The recession, which has hit the auto industry hardest, is the principal cause of Detroit's defection but there are other related reasons. Principal among them is the desire by high-priced hard goods manufacturers for that elusive "sponsor identification" and impact, a desire which has become all the more elusive as program costs mount and share-sponsorship becomes commonplace.

Comparison with last season when the webs were hopeful that the automakers were in television to stay, finds DeSoto, Lincoln, Chrysler and Nash out of network television completely. All had weekly or alternate-week exposure via Groucho Marx, Ed Sullivan "Climax" and Disneyland. Reduced this coming season to the status of specials are Edsel (which had "Wagon Train") and Pontiac which has been using the specs for the past couple of years.

Even more indicative of the absence of automakers from the scene is the fact that CBS-TV thus far has only two auto sponsors on its schedule for fall, Mercury which continues its longrunning alternate sponsorship of Sullivan, and Pontiac riding with four specs. Otherwise, Columbia has drawn a blank from Detroit, after having had Ford, Chrysler, Olds and Lincoln on its slate. NBC has four, Buick (half of "Wells Fargo"), Ford (half of "Wagon Train" and all of Tennessee Ernie Ford), Chevrolet (Dinah Shore) and two Pontiac specs.

Strangely enough, ABC-TV now has the best lineup, with four automakers, Chevrolet (Pat Boone), Dodge and Plymouth (Lawrence Welk) and Oldsmobile (Patti Page). The Dodge-Plymouth business represents two full hours a week, besides.

On a brand-by-brand basis, Chevrolet has maintained its expenditures about even, with Dinah

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The Saga of Frisco's Late-Lamented 'Disk Shockies'

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TV-RADIO REVIEW & PREVIEW NUMBER DUE NEXT MONTH

'Subliminal P,' Men in White Banned for TV

Washington, June 24.

After taking skeptical looks at "subliminal perception" for many months, the National Assn. of Broadcasters today decided to ban the process on television. The TV Code was also amended to outlaw "white coat" commercials.

A new paragraph was added to the Code. It reads: "The use of the television medium to transmit information of any kind by the use of the process called 'subliminal perception,' or by the use of any similar technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness, is not permitted."

The Code had permitted commercials in which actors portray physicians, dentists and nurses if the words "a dramatization" were flashed on the screen for 10 seconds. This section has now been rewritten to ban the practice entirely. This section now reads: "Dramatized advertising involving statements or purported statements by physicians, dentists or nurses must be presented by accredited members of such professions."

The Federal Trade Commission has shown an intense interest in "white coat" commercials and has made them a prime target in its tv monitoring program.

The Code changes were adopted at the NAB board meeting here. It was announced that 308 tv stations and three tv networks now subscribe to the tv code.

The board drew up a list of do's and dont's for radio and television coverage of court trials and other public proceedings. The rules are aimed at making official "a decent respect for the rights and opinions of others and for the established procedures of public agencies, ju-

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GARROWAY LOSING GAWKER AUDIENCE

Sidewalk superintendents, gawkers and out-of-towners who have been in the habit of watching Dave Garroway do his "Today" stuff on NBC-TV from the 49th Street window in the RCA Exhibition Hall, will now have to go elsewhere for their rise-and-shine curbstone entertainment.

Effective Monday, July 7, the new home of "Today" will be Studio 3-K in the RCA Building, object being to give the program more floor space and greater flexibility

See Your Favorite Paper for Listing

As an indication of the flexibility of the network program schedules for next season, P. Lorillard (via Lennen & Newell agency) has put in an order for an alternate-week half-hour sponsorship of "Arthur Murray's House Party" on NBC-TV for next season—and the show may go either Thursday night 10:30, 7:30 on Sundays or Monday night at 10.

Lorillard's preference is for Thursday at 10:30, but the problem here is station clearances. (With the cancellation of the Jane Wyman show in the time period, it's understood many stations have recaptured the time.) Monday 10 to 11 has been reserved for "Tallahassee," but since there are no client nibbles as yet, NBC reportedly will accept a half-hour (10 to 10:30) order. Sunday 7::30, originally earmarked for "Northwest Passage" (which has since been shifted to Friday 8:30) is wid open.

Looks Like Networks Going Into TV Com'l Production; CBS Starts

Hollywood, June 24.

Networks may become a major factor in television commercial production as a natural consequence of their work with videotape. With more and more advertisers and agencies experimenting with tape, CBS-TV has already set up a commercials-on-tape service at CBS Television City here, and NBC-TV intends to do the same after the daylight-savings strain on its videotape facilities eases.

The CBS service, which has already taped blurbs for Pet Milk, Socony Mobil-Oil, Ford, Remington, Allstate Insurance and Chrysler, operates on a cost-plus basis. Advertiser brings in his own creative components, while the web furnishes below-the-line facilities and charges cost plus a "fair" profit.

The CBS facilities are open to anyone, provided commercial content meets with CBS approval, and is not limited to CBS network clients, although coincidentally these have been the only ones to avail themselves of the facilities thus far. CBS isn't setting up a sales unit to solicit business, because, according to Western v.p. Bill Dozier, "That isn't our business." But Grant Theis, director of operations, is handling the tape unit. Basic purpose, from the CBS standpoint, is to offer a service to advertisers and also make maximum use of facilities during off-hours.

NBC has done taped commercials on rare occasion when an advertiser was pressed for time, but according to business affairs v.p. Tom Sarnoff, has been unable to set up a regular service because its "Tape Central" is jammed to capacity in handling program repeats and prerecording on NBC Coast-originated daytime shows. Sarnoff said establishment of such a service is in the offing, as soon as more equipment is received and the DST clock-hour repeat pattern is abandoned in October.

ABC, with so few Coast originations, has been operating differently, taking off-hour feeds of live commercials from New York and Chicago and taping them here, and subsequently integrating the tape into its western feeds of film shows. On "Real McCoys," for example, ABC-Hollywood originates the feed to the western time zones, since show is on film. But live commercials are used on the program, and ABC receives and tapes the earlier live commercials, and later cuts them into the film feed.

Apart from the time flexibility

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The Great Big Mad-On

Ottawa, June 24.

Everybody's sore. The Royal Canadian Air Force is miffed at the Canadian Broadcasting Corp. The CBC is mad at the Bell Telephone Co. of Canada Ltd. The newspapers are razzing CBC and Bell, and the television public, bereft of a video coverage of the RCAF's big Air Force Day show, casts the blame where it falls.

Reason: a breakdown in the microwave link between the airport where the airer was to have originated, and the receiving tower at CBOT, seven miles away, caused by a fault in "waterproof" cable lines that got wet during an overnight storm. Replacement parts arrived too late to save the show.

It was the first time the air force had tailored its big show for television—cramming 110 aircraft into a fly-past so the cameras could get it, and having Canada's Minister of National Defense, Mr. Pearkes, plus RCAF brass, on hand to appear on tv.

CBS Cites Inaccuracies In Hot Ernst Report As Broadcast Sequel

CBS Radio yesterday (Tues.) offered evidence of numerous inaccuracies in the Morris Ernst report which sought to clear the Trujillo government of involvement in the disappearance of Dr. Jesus Galindez.

In a broadcast on CBS Radio May 20 Virginia Wulfing of Massapequa, L.I., testified that her father had told her he had helped to load an unidentified "cancer victim" on a plane at a time which coincided with Galindez's disappearance.

The notarized Ernst report contained a statement by Mrs. Wulfing which supposedly refuted the damaging statement against the Dominican ruler. Reporters from the Public Affairs Dept. of CBS News contacted Mrs. Wulfing after publication of the report and learned that (1) what appeared to be a verbatim report was actually an alteration of her words; (2) the time element in her statement had been changed; (3) the men who called on her offered only a "release" for her signature; (4) that they said they were reporters from the N.Y. Daily News and that (5) the affidavit was not notarized before her.

On contacting the N.Y. Daily News, CBS learned that no reporter had been sent to talk to Mrs. Wulfing.

"The Galindez-Murphy Case—A Chronicle in Terror" was a Unit One Production of the Public Affairs Dept. of CBS Radio.

Clint Still Fightin' It

Clint Walker, the fronter for the ABC-Warner "Cheyenne" series, is still resisting attempts to get him to return to work for another season on the hourlong Tuesday night western. Meantime, the show lead, who has been on Warner suspension since approximately mid-April for resisting a return to the show, was supposed to be back in Hollywood to begin shooting at least two weeks ago.

His status is still undetermined, but ABC says there will be "Cheyenne" series next fall regardless of whether Walker decides to return or not. Show owners reportedly have not given up hope on him, but are investigating other potential lead performers for the "Cheyenne" role just the same.

'Light's' New Guide

"The Guiding Light," CBS-TV daytime soaper, gets a new director, Jack Wood, replacing Walter Gorman, who will direct a new Procter & Gamble serial. Wood was formerly assistant director on the program. Program is produced for P&G by Lucy Ferri.

"Guiding Light" will mark its sixth anni on CBS-TV June 30.

'Today,' Paar's 700G

New biz by five advertisers on NBC-TV's "Today" as well as fresh orders from two advertisers with the "Jack Paar Show" in the past two weeks brought nearly $700,000 in gross billings.

Stephan Distributing Co. bought into "Today" and the "Jack Paar Show." Grove Labs also went into "Today" as did Aldon Rug Mills. Drexel Furniture took participations in "Today" and so did Knapp-Monarch Co. to plug Liquidizer and Red-Baker.

Without Canada Michigan's Sault Would Get No TV

By PAUL A. GARDNER

Ottawa, June 24.

There's one fair-sized area in the United States that gets its only television service from Canada.

That's Sault Ste. Marie, Mich., and a segment around and below it. Without CJIC-TV, across the border in Sault Ste. Marie, Ont., it would see no tv at all. CJIC-TV is one of Canada's 38 private stations; but like the others it uses government - owned Canadian Broadcasting Corp. network programs about half its time on the air.

A. Davidson Dunton, CBC chairman, mentioned that to VARIETY here at its national h.q. Reason, he said, was that no U.S. station had been established in or anywhere near the Michigan Sault. Viewer reaction from that area "seems good," he said cautiously. Dunton, who's held the post since long before tv came in, is a former newspaperman who pulled the Montreal Standard (now Weekend Magazine) spectacularly out of the doldrums some years ago when he became its m.e. He held that post till he joined CBC.

Toronto and Vancouver viewers are commonly supposed to watch U.S. stations all the time. Torontonian Johnny Wayne (& Shuster) once, on CBC's network, shouted "Hullo mom!" When his sidekick Frank Shuster asked why he was shouting, he replied, "I have to—she's watching Buffalo!" (Toronto is the centre of most English-language programming in Canada).

Dunton admits that "most of the time more Toronto viewers are watching Buffalo or Rochester than Toronto," but notes that "at other times Toronto has much the biggest audience." Hockey games, early-evening national news and the 7 p.m. interview-and-weather show "Tabloid" (all CBC), he said, have about the highest ratings of any shows from anywhere. Considerably more Vancouver viewers, though, he says, watch Vancouver most of the time than watch Seattle or Bellingham, Wash.—latter virtually on the border.

Some of the long-distance viewing may be due to "faraway pastures look greener," although Dunton doesn't put too much stock in that. Dunton says, "CBC knows there is considerable U.S. viewing of Canadian tv, from mail received." Upper New York State,

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SCOOP RUSSELL TRIBUTE

Retiring NBC Exec Lauded By NAB Board Associates

Washington, June 24.

Leaders of the broadcasting industry and the National Assn. of Broadcasters board of directors today paid tribute to retiring NBC vice president Frank M. (Scoop) Russell at a luncheon on the closing day of the NAB board meeting. Arthur Godfrey had made a tape recording which was played at the luncheon, and on which Godfrey gave Russell credit for starting him in the business and keeping him on the road to success.

Russell has been an NBC vice-president for 29 years and all speakers one by one mentioned the fact that he had started as a vice president and had never advanced. He has served on the NAB board for 25 years, longer than any other person. Russell is retiring to become an independent consultant, with NBC his first client.

Levant: He's Off, He's On—

Hollywood, June 24.

Oscar Levant, loeal tv's stormiest figure, blew his $1,500 weekly job on KCOP because of what Al Flanagan, general manager of the indie, called "inexcusable conduct on the air by a star personality." Both he and his shows were indefinitely suspended after last Friday night's blast at Philco and two other tv stations—KHJ-TV and KTEA. On Sunday, however, Levant and Flanagan had a "reconciliation" and it was decided to give it another try.

The whole ball of wax took shape when Levant objected to Philco installing "Miss America" as commercial reader when Mrs. (June) Levant left the program because of illness. Levant insisted on handling the commercials himself until his wife returned. Philco demurred and pulled out of the program. Whereupon Levant said on Friday's show, "don't buy Philco until they return to this show as a sponsor." He is also said to have launched a verbal attack on the beauty winner.

Levant's criticism of the two stations was only mildly oblique when he said, "I guess I'll go over to channel 5 or 9 to help rejuvenate them as I did 13."

Levant came out of virtual retirement last March as pinch hitter for the ailing Tom Duggan. Later he was given his own hour show and this was gradually increased to three 90-minute shows weekly with a heavy load of participating sponsors. The station held no contract with him and he was on straight salary, reported to be around $1,500 a week.

Levant later said he was sorry Flanagan was so deeply hurt, that he was not interested in recrimination or vindictiveness. "I was very sweet and gentle," said Levant. "I mentioned to him KHJ wanted me, but I didn't do it as a threat. Flanagan said 'we're in business.' Actually, he treated me brutally. He gave me no notice. I don't understand it. I don't like to forgive—that's patronizing. Where else would I find a station with such bad equipment? If they dropped me, KCOP would go into a decline, eventual obscurity. My wife will be back on my show tonight. I called the Philco people, told them I would do anything I could; I don't like to upset anybody. But I don't understand why they wouldn't let me do one lousy commercial."

Mike & Elaine: 2 Kids With Some Grown Up Thoughts About TV

Chicago, June 24.

Concept of spectaculars, contends the hot comedy duo of Mike Nichols & Elaine May, is all wrong for television. Youngsters believe that in terms of the artistically creative, video is meant for intimacy, for the tight shots that allow viewers to see and feel a characterization, for example, and not simply hear the author's words. Confining cathode tube dimensions, therefore, can only be to the detriment of extravaganzas.

Although the kids hardly qualify as show biz vets, they've had a number of tv skirmishes (mostly rated as personal successes) since New York awoke to them last fall. Among other things, the web showcasing has brought them consideration for their own series, including a pitch from Desilu's Desi Arnaz. Latter was put off for the nonce, however, presumably because the vehicle offered wasn't thought suitable.

As for their "concept" thesis, though they're guarded about its entertainment values, Mike & Elaine were appalled by the recent "Red Mill" CBS-TV spec. Not so much for the prodigious effort that went into it as for the basic

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Chi's Champ Chimp

Chicago, June 24.

Into the shrinking job market here has come a $200 a week chimpanzee, which last week bagged a contract with WBKB as a staff personality. The chimp, whose name is Chatter, has been busier than many a Windy City AFTRA cardholder, having done a regular stint on a WBBM-TV show before signing with the competing station.

WBKB plans to use the simian in 30-second live spots throughout the day for on-the-air promotions of the ABC-TV and local station lineups. Eventually the animal will be used in several local shows, as well.

Gene Kelly 'Omnibus' Special on The Dance As Kickoff For '58-59

Gene Kelly will get top billing in the first program of the fall "Omnibus" series. In the 90-minute show, starting the seventh consecutive season, Kelly will do a detailed analysis of male dancing under the headline, "Dancing—A Man's Game." John Martin, dance critic of the N. Y. Times, will be the consultant to "Omnibus on program.

This marks Kelly's "maiden" appearance as dancer and commentator on tv. He'll show how leaders in the sports field use certain physical movements similar to the steps employed in the dance field. Several ballerinas will participate in this feature as will a number of top-ranking baseball and other sports figures.

As in the past, "Omnibus" will be produced by Robert Saudek Associates. Exactly where the program will originate remains up in the air. Negotiations are under way between "Omnibus" and NBC and CBS as to which tv web will carry the program in the fall.

The pencilling in of Kelly for an entire program is in keeping with the program builder's idea of using leaders in the various arts and other fields of endeavor to humanize their specialities.

Minahan Shifts to TV

Michael J. Minahan gives up the job as business manager of ABC Radio to become "budget officer" of the sister ABC-TV.

Clayton Shields takes over where he left off on the audio side.

British Equity ITV in Pay Pact

London, June 24.

As a result of nine months of negotiations, a new pay agreement has been settled between British Actors' Equity Association, and the Independent Television Companies Association. The new deal covers the employment of actors, ice skaters, singers and dancers on commercial tv. Under the pact the minimum performance fee has been increased from $20.50 to $26.50 for an artist performing in a group or team of six or more, and to $29.50 for an artist undertaking an individual role or performing in a group of five or less.

The minimum weekly rate has also been upped from $84 to $107.80—an increase of almost $24. The agreement, which is for two years, also covers the use of material overseas. In this case, the terms of the deal are subject to a proviso that they may be terminated or reviewed at the end of nine months at the request of either party. This clause was insisted upon by Equity because it felt that with the growth of Eurovision and other outlets, the circumstances in this field might change so quickly that a fixed duration of two years would be too long.

GE's One-a-Month 'Spec-Let' TV'ers

A new and somewhat reduced concept of the special or spectacular—the spec-let—will be ushered in by General Electric in an effort to hypo its fifth season of the "General Electric Theatre" on CBS-TV Sundays at 9 p.m. starting in the fall.

One week out of every month will feature the "spec-let" within the framework and half-hour time period of the series. Harry Tugend, who last season produced the Gobel show for NBC, will head the special production unit at Revue (which films the GE series). Tugend's unit will concentrate solely on the monthly "spec-let."

For the specials Tugend will present an unspecified number of musicals with above-average names in the cast. Ronald Regan will host these programs as well as the intervening week shows. It is likely that Elmer Bernstein who has been hired to compose and conduct the "live" music for the non-specials, will do the scores for the specials.

The "GE Theatre" will also have a new look insofar as its commercials are concerned. As part of its Progress Report format (three-minute documentaries which rather than plug products, sell GE's role as a corporate citizen) GE will present messages about "Operation Upturn," the company's anti-recession campaign.

TV APPLAUDS BOB'S STAND

Sunday Prayer Time For NBC

General Motors' withdrawal from "Wide Wide World" puts NBC-TV in something of a predicament on its Sunday sponsorship picture for next season. Unless there's a pronounced upgrading in the sales area, the late afternoon and early evening segments (in fact, from 4 p.m. right up to Chevy time at 9) look mighty doleful on the bankrolling charts.

NBC went to the Sunday post at the start of the current season with a virtual SRO for all these periods, including "WWW" and "Omnibus" for the 4 to 5:30 segments; "Mark Sabre" at 5:30 for Whitehall, "Meet the Press" at 6 for Pan-American; "Original Amateur Hour" at 7 for Pharmaceutical (later switched to Saturday at 10); "Sally" at 7:30 for Royal Typewriter and Chemstrand, and a full complement of sponsors for Steve Allen.

With the exception of Pan-Am's "Meet the Press," there's not a single full program sponsorship committed as yet for next season from 4 to 9, with "Omnibus" still up in the air, Steve Allen still needing cients and the other time periods blank.

'The Big News About NBC-TV Today' Is Its Concept of Total News

The urgent need for better daytime news coverage on the tv channels is getting a pronounced boost from William R. McAndrew, NBC veep and guardian of news, and is vividly demonstrated in the increased exposure of network's commentators and accelerated news coverage on "Today," the Monday through Friday 7 to 10 a.m. package.

With drastic changes in the news coverage on the Dave Garroway-emceed three-hour stanza, "Today" is now providing viewers with more news than any other feature on the air at the same time. Not since NBC News assmued control of the "Today" news setup has there been such an array of news correspondent exposure, both nationally and "audio-wise" from overseas.

It stems from NBC executive veep Bob Kintner's decision to separate news and public affairs and give McAndrew dominant powers in the integrating of news coverage.

One of the major problems was "Today" and the greenlight resulted in assigning five news people to the preparation of hard and feature news on the program. Chet Hagan, former manager of NBC News in Chicago, was called in by McAndrew to boost the calibre of the writing and to make the news coverage as flexible as it exists today on radio. Before deciding to split off the news as an indie unit, news roundups on "Today" were nearly always identical. Now all five-minute news segments for each hour are specially tailored and frequently run as much as seven or eight minutes long with no duplication of film. As many as nine or 10 news correspondents may be seen on "Today" during the week, and often as many as six newsmen in one day, depending on how the news is breaking. More

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Pin Political Bias Rap on Granada

London, June 24.

Granada-TV has been charged with political bias by the Conservative Party. Lord Hailsham, the Tory Party chairman, is to write to Sidney L. Bernstein, protesting about the political balance of some of the programs. But Bernstein who is a member of the Socialist Party told VARIETY he was not prepared to make any comment.

Party action was stirred up when 60 Tory Members of Parliament complained to their chairman that Granada showed a tendency to give the Socialists a better show than the Government. It was further alleged that scripted programs had an anti-Tory bias.

The MP's complained that whereas Socialists or Liberals might be given two or three weeks' notice of a program, the Tories had two or three days' warning. Some of the MP's also alleged that studio audiences on Granada programs were often hostile to Government representatives.

Price to Host 'ESP'

Vincent Price actor and art connoisseur, has been signed as host of the ABC-TV program, "ESP" which starts July 11 from 9 to 9:30 p.m.

"ESP," which deals with the mysterious "sixth sense," stands for extra-sensory-perception.

NABET Agrees To 5 More Contracts; Still 10 to Go

Five of the 15 minor contracts rejected by rank-and-file of National Assn. of Broadcast Employees & Technicians at the time of the union's overall dickers with NBC and ABC have since been approved.

Meanwhile, the networks and the technicians' union are awaiting the decision on an arbitration by Benjamin Roberts. Leading to the arbitration three weeks ago was the union's contention that the several contracts it represented during the negotiations were "settled on an individual basis." While over 95% of the union's rank-and-file (embodying engineers and technicians) accepted the network offers, the remainder refused, and it was the NBC-ABC contention that "historically and traditionally" a majority acceptance was an acceptance for all.

Ruling in favor of the networks means that the remaining unsigned contracts are automatically accepted on the terms of the last network offer several weegs ago. An arbitration decision for NABET means that the networks have to reenter negotiations for each of the 10 contracts.

A decision by Benjamin is due momentarily.

Alice Young J-Walks Out on 'Top Dollar' Program in Protest

Alice Young, an airline fashion coordinator, who had spelled her way to $1,100 the previous Saturday, retired with her winnings on the CBS-TV "Top Dollar" program (21) after creating a scene seldom encountered in tv quiz shows.

Informed ahead of time that she couldn't use the letter "J" in the game of ghosts, she nevertheless went ahead with the "J" on the air only to be reminded again that she would have to start with another letter. Miss Young insisted she would like to start with "J" just the same.

Toby Reed, show's quizmaster, asked her if she wouldn't be a nice girl and abide by the rules and start with another letter. Miss

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BUT SOME PAPERS TAKE EXCEPTION

Industry applause for NBC prexy Bob Sarnoff's Syracuse talk last week in which he struck back at the tv-critical newspapers was widespread, general consensus being that "at long last television (in the person of one of its respected leaders) had had the courage to stand up for itself and not take things lying down."

As was to be expected, there were some papers, either in print or by telephonically communicating, that took exception to Sarnoff's attitude and questioned the wisdom of the tv industry inviting the disfavor of the press. One such case was the New York News, which editorially rapped Sarnoff's knuckles for "talking out of turn when he laced into the newspapers for allegedly trying to undercut the television industry." Continued the News: "Would Mr. Sarnoff like the papers to stop giving large amounts of space to the printing of tv programs, and thereby stop advertising the tv industry generously and for free? The News, for ore, could easily sell the space to advertisers, and the money would come in very handy."

Industry proponents of the Sarnoff "it's-time-we-talked-back-to-the-newspapers" were quick to hop on the latter argument as highly fallacious. For one thing, they point out that what the News, inadvertently or for other reasons, failed to mention was that listing of the tv logs and featuring tv news today represents one of the major circulation magnets. Since it's hardly a secret either in newspaper or broadcasting circles that readership (and advertising revenue) among dailies today is being influenced more and more by the kind of tv section the paper puts out (as established in any number of surveys), it's suggested that "let the News drop its tv coverage and see what happens to its circulation and consequently its ad rates."

One of the heartening aftermaths of the Sarnoff soundoff was the CBS cheering section, with top brass at the rival network joining in the applause for Sarnoff's unprecedented "angry young man" berating of the motives of some of the American newspaper publishers whose pokes at the tv industry have been reflected (1) in the news sections (2) in the advertising columns and (3) in the translating of reviews into below-the-belt editorial comment.

Since this was one of the few instances on record where top industry brass went out on a limb in taking up the cudgels vs. downbeat newspaper regard for tv, there was widespread hope this week that others in high places would follow Sarnoff's lead toward bringing things out into the open. Thus the CBS off-the-record applause is regarded as highly significant, with one of the top echelon declaring "our hats off to Bobby." Whether CBS will translate its attitude into something more concrete, however, remains in the wait-and-see dept. There were strong hopes that a similarly vigorous outspoken position would emanate from the personal precincts of CBS board chairman Bill Paley.

Lounsberry Set For AT&T Musical Specs

Dan Lounsberry, who produced "Hit Parade" on NBC, has been set by Henry Jaffe Enterprises as executive producer of the upcoming Jaffe-produced American Tel & Tel musical specials next season.

First AT&T stanza is slated for January of next year, followed by one a month for the succeeding three months. Lounsberry deal, inked via Frank Cooper Associates, also provides that the ex-"Hit Parader" act in a "general supervisory production capacity" on other Jaffe projects.

ABC-TV's Last Ditch Bid to Salvage Kellogg's $7,000,000 Daytime Strip But Spot Reps Hold Advantage

Chicago, June 24.

Just as Kellogg Co. appeared to have acceded to a unique scheme for a large multiple-program spot buy next season, ABC-TV again got in the running with a tempting 11th hour pitch, a last ditch attempt to salvage the same $7,000,000 worth of Kellogg biz the net has had this season. It has been learned that ABC is bargaining for the Kellogg coin on the spot reps' own terms, offering the sponsor a kind of flexibility that is unheard of by a network.

Kellogg's agency, Leo Burnett, last week notified the Chi reperies that the client was ready to go spot, per an unusual reduced rates plan devised by the Spot Development Council of the Station Representatives Assn.'s Chicago chapter. Burnett named Sept. 29 the date Kellogg's new early evening closeline of kidshows would be kicking off and notified the reps that it would begin shopping for its 170 markets around July 14. Then came ABC-TV with its new bid, and as of now the Kellogg plans are hanging fire while the fresh bait is being sniffed over.

Reportedly, the web's last minute pitch offers cancellation privileges of the whole strip after 13 weeks and of certain markets on only four weeks notice, an advantage that compares with the plasticity of a spot arrangement. In addition, ABC-TV has on its side the fact that it is still cheaper to buy network than spot in the same quantities, although the particular spot formula that has attracted Kellogg involves such rate card discounts as are fairly competitive in price with the network.

At this point, it is virtually evensteven, with the spot prospect having a slight edge because Burnett had already made up its mind to it. A decision one way or the other is expected tomorrow (Wed.) by the network.

Even if, in the end, Kellogg should decide to go again with ABC with its cross-the-board vidfilm lineup of "Woody Woodpecker," "Superman," "Wild Bill Hickok" and the new "Huckleberry Hound," the Development Council effort will not have been a total loss to the repperies. The Kellogg situation could cue a revision of station rate cards over the whole country to include, for the first time, discounts to advertisers buying three to five shows a week of between

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Poor Rosie

Actors never give up. Rose Tobias, talent caster for David Susskind's Talent Associates, was in New York's Park East Hospital recently for minor surgery and received a flow of mail from job-seeking thesps.

Sample condolence note: "Get well! Watch me on 'Suspicion' this Monday."

Sugg Giving NBC's Owned & Operated Chiefs Their Head

Chicago, June 24.

Under P. A. (Buddy) Sugg's helmship, NBC's station properties are regaining some of the autonomy they had had before Charles Denny's turn as chieftain. Sugg's title, head of spot sales and NBC owned stations, is itself significant for the conspicuous omission of the phrase "and operated." To what extent the network home office, under Sugg, will relinquish its masterminding of the o&os hasn't been fully spelled out as yet, but the stations now have more opportunity to make their own decisions than they've had since October 1956, when Denny's office took over the string pulling.

What it amounts to is that the stations will be reverting to local operations, with their branch-of-network status secondary. WNBQ, the Chi anchor, for instance, will function as a local station under veep Jules Herbuveaux's general managership instead of as the network's central division plant. (However, central division news, spot sales and network sales departments will all remain intact and will continue to operate as separate entities sharing floor space in the Merchandise Mart with the station.) Herbuveaux, it's understood, will again make the local level decisions, with regard to optional network feed and the creation of new shows, without move-for-move approbation from New York.

One of the consequences of the new setup is that the station will figure even less prominently than it has in the recent past as a contributor of programming for the web. This probably will mean an even further reduction, or even the elimination, of the four man network programming department. Indication that the handwriting may be on the wall for the web boys here might be deduced from

(Continued on page 52)

Godfrey, 'Tell the Truth' Switch Time, Sponsors; Clairol Dickers 'Lucy'

Arthur Godfrey, scheduled to shift from Monday night to Wednesday at 8:30 in the fall, instead will go into the Tuesday at 9 period currently occupied by "To Tell the Truth." Latter show will get the Wednesday period.

Pharmaceuticals is dropping its share of "Truth" and going with Godfrey (along with Toni). That will leave Marlboro soloing as "Truth" bankroller, but Shulton may step in to pick up the Pharmaceuticals end of the sponsorship.

Meanwhile, there's a strong possibility that Clairol will pick up the tab on the "I Love Lucy" reruns for alternate-week sponsorship in the fall. "Lucy" will be slotted Thursdays 7:30.

GM's 'Wide World' Axing Blow to NBC

General Motors' bowing out of its sponsorship of NBC-TV's "Wide Wide World" after picking up the tab for three years came as a blow to NBC, which had been given virtual assurance show will be renewed. Casualty stems chiefly from the fact that GM is dropping its institutional budget.

"Wide Wide World" has been seen as a 90-minute alternate Sunday afternoon attraction but NBC-TV was suggesting to General Motors only recently that it be pared to an hour for future broadcasts.

When "Wide Wide World" first got rolling, its producer was the late Fred Rickey, who had previously served in a simliar capacity on "Omnibus." It is said that General Motors might conceivably be the third sponsor on "Omnibus" if the Bob Saudek production should remain on NBC-TV. It is recalled that during the 1952-53 season Willys Motors, an "Omnibus" sponsor at the time, rolled up an impressive record. During its sponsorship of the program, Willys sales went up some 75% and its common stock doubled in value.

MARTIN AGRONSKY
DON AMECHE
MORGAN BEATTY
FRANK BLAIR
BOB & RAY
DAVID BRINKLEY
LEO DUROCHER
LEIF EID
FAYE EMERSON
PAULINE FREDERICK
FRANK GALLOP
ED GARDNER
RICHARD HARKNESS
JOSEPH C. HARSCH
SKITCH HENDERSON
RAY HENLE
BOB HOPE
CHET HUNTLEY
FIBBER McGEE AND MOLLY
MERRILL MUELLER
WALTER O'KEEFE
DOROTHY OLSEN
BERT PARKS
LEON PEARSON

POSITIVE APPROACH TO THE "TOP 40"

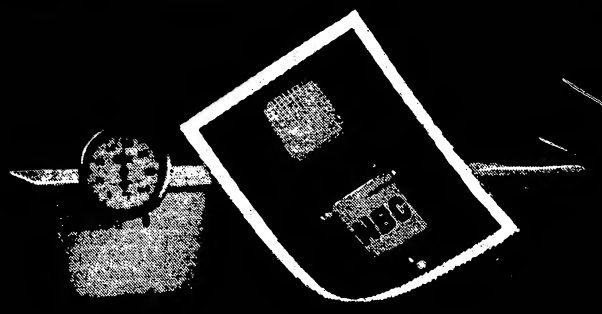
For advertising to *adults with discretionary money to spend*, you're in more rewarding company with radio personalities like these forty, than with "the top 40 (or 30 or 20) tunes."

Radio programming based on juke-box fads may attract a fervent audience—but the chances are good that the fervor is strictly for the beat.

The personalities and programs shown here represent varied, balanced radio programming of interest to a more mature and thoughtful market (and, it's safe to say, a lot more solvent).

If you sell white buckskin shoes and bubble-gum, by all means use a juke-box station. But for soap and cars and other products, you want the *cream* market—the customers with money to buy. This is the audience attracted to stations affiliated with

THE NBC RADIO NETWORK



Desilu Signs Longterm AFM Pact; 5 Shows Get Live Music

Hollywood, June 24.

American Federation of Musicians and Desilu have reached an agreement on a pact for the telefi mery to use live music. Details were announced at a press conference today (Tues.) by Desi Arnaz and AFM prexy Herman D. Kenin.

Signing of Desilu, largest indie company in Hollywood, is expected to pave the way for more signators to AFM pact and provide considerable employment for musicians.

Deal is five-year pact under which AFM abandons percentage formula in favor of flat-fee payments on reruns into tv trust fund. Scale calls for $150 per man second run; $75 total for both third, fourth; $37.50 for fifth, sixth, when less than 21 men used on film. When more than 21, scales downgraded to $125 second run, $62.50 third, fourth; $31.25 fifth, sixth.

Desilu plans immediate use of live music on five series, "Desilu Playhouse," "December Bride," "Ann Sothern," "Texas," "U.S. Marshal."

No Cut on 1st Runs

Hollywood, June 24.

In an effort to sign up all telefilmeries in Hollywood to a pact whereby they would use live musicians to score telepix, the American Federation of Musicians has indicated to the vidoutfits it is dropping its demand for any cut of the first-run. Previously AFM has announced it was reducing its first-run cut demand from 5% to 1%.

Apparently recognizing the economic realties of today's situation, the AFM has said in conversations with producers it will go along with their contention that tunsters aren't entitled to a divvy of the first-runs anymore than are members of other talent guilds. No talent guild here has a deal for a piece of the first-run; residuals are all based on subsequent runs.

AFM recently announced it had signed Revue Productions to a deal whereby Revue would contribute 1% of the first-run, but the AFM is not asking this in current talks. It's understood the Revue deal actually involves coin due the union for the Paramount backlog of 700 pix which MCA, owner of Revue, bought for sale to television.

AFM toppers in discussions with vidpixers have indicated that they not only won't seek any cut from the first-runs, but that they will ask residuals only for the second through the sixth runs. Percentages haven't been established on these runs, and it may wind up with a specific figure for the tune sters. Coins from the subsequent runs would go to the union's recording trust fund.

AFM prexy Herman Kenin, Local 47 prez Eliot Daniels and attorney Henry Kaiser are seeking in the current negotiations to establish an industrywide formula

(Continued on page 56)

Two Vidpix Series On H-H-L Agenda

London, June 24.

Hecht-Hill-Lancaster are going into the vidpic industry with two series based on characters from two of their recent theatrical pix. Harold Hecht, currently in London for the H-H-L production of "The Devil's Disciple," gave the details at a news conference last week.

The first skein to start rolling will be "The Office," in which the principal characters are taken from their production of "Bachelor Party." Alan King is likely to be signed as star of the series. The second was to be based on "Vera Cruz," but that, said Hecht, was only just in the drawing board stage.

Although H-H-L features are normally released through United Artists, Hecht said he didn't contemplate distribution of their vidpix through UA's tv subsidiary. That was something they would have to consider later on, he stated.

NAB to Vidfilmers: 'Only Your Hospitality, No Exhibits, at Meets'

Washington, June 24.

Producers and distributors of film for television will still not be able to show their wares at conventions of the National Association of Broadcasters, but will be permitted to register and offer "hospitality," it was ruled by the Board of Directors of the National Association of Broadcasters at the semi-annual meeting here on Friday. The board clarified the new amendment to its bylaws banning the film people, recently adopted by the NAB membership.

Only accredited representatives of radio and tv stations and networks will be permitted to attend the management and ownership conferences in future conventions. Only manufacturers of equipment used in the technical operation of a station will be permitted to exhibit. The film people will still be allowed to exhibit at regional NAB meetings and conferences.

CBS 'Rendezvous' Lost in Shuffle, Into Syndication

CBS Film Sales is coming in with a bluechip anthology entry.

Series, slated for airing in latter part of September, is "Rendezvous," a CBS-TV property with 13 episodes already in the can. Skein got a fast shuffle in the network scramble and the decision was made to put it into syndication, despite the high negative cost of $45,000 per episode, probably one of the highest first-for-syndication budgets for a series.

Rather than wait for another go-around next season, the net passed the property along to its syndication subsid for recoupment and it will be sold at "premium prices." Stars in the anthology include Kim Hunter, Arthur Kennedy, Bert Lahr and Laraine Day. Writers include Reginald Rose, Ray Bradbury, John Hersey, Ludwig Bemelmans and a script based on Dylan Thomas' "A Child's Christmas in Wales."

Directors are seasoned tv vets such as Richard Whorf, who has done a number of "Gunsmoke" entries, Don Weis, "Telephone Time," Dan Petri, "DuPont Show of the Month," and others of that caliber.

Plan is to film the remaining 26 episodes in Hollywood, New York and London. As to economics of the situation, centering on the high cost of the show, CBS Film Sales is of the opinion that the syndication mart has grown up to the degree where higher costs can be absorbed.

Ben Brady Expands 'Perry Mason' Staff

Hollywood, June 24.

"Perry Mason" vidseries producer Ben Brady is expanding his production staff as the series goes into a second season, by employing an additional group of creative personnel to alternate on segments of the series, and work under the supervision of his original staff.

Brady's associate producer is Sam White, and his story consultant is Gene Wang. Now, he has hired Robert Weschler as associate producer on the alternate team; Joseph Hoffman, story consultant and Bill Nutt and Alice Young as story aids.

Since the "Mason" series is hourlong, Brady expects to expedite production via use of the alternate production staff although it will be supervised by his top personnel. Series is shot at the Fox Western lot, and stars Raymond Burr.

Fremantle's 333 Pix Sale to Baghdad-TV

Fremantle International has tabulated a roster of sales the past month, including a big film deal with the government-owned station in Baghdad-TV.

Involved in the Baghdad-TV agreement were 333 films, encompassing those of Encyclopedia Britannica, episodes of "Jungle," "Big Fights," and "Children Animals," as well as cartoons.

Brodney's Global Gleam for G-K

Hollywood, June 24.

Growing importance of the overseas market was accepted last week with the appointment of vet Hollywood screenwriter Oscar Brodney as a v.p. of Gross-Krasne Productions. Brodney, who's already left for London, will operate in the specialized area of research and development of properties designed for the world telepix market.

With four telefilm series on the G-K slate for production overseas, Brodney's function will be to determine just what creative ingredients make a telefilm a desirable commodity in various foreign markets and how these can be applied to actual production. He'll have the specific title of distributor's representative on telefilms made abroad by Gross-Krasne Ltd., the G-K overseas production arm. He'll coordinate with G-K Ltd. production execs Michael Kraike, Donald Hyde and Guy Thayer.

Brodney has been a freelance scripter since '53, but prior to that was a screenwriter with Universal for 10 years, turning out some 25 major credits. He came to the Coast as a gagwriter for the late Joe Penner in the '30's.

Cinema-Vue Acquires Pathe Musical Shorts

Cinema-Vue Corp. has picked up 1,100 Pathe musical short subjects at auction for tv distribution. Assets of Pathe were put on the block recently.

Shorts acquired by Cinema-Vue are being peddled under label of "Musical Parade of Stars." Each of the subjects in the main is less than five minutes in length, but with lead-ins, etc., each episode could be padded to five minutes for tv exposure.

List of musical talent displayed in the shorts, said to be made between 1951 and '57, includes Sarah Vaughan, Peggy Lee, Nat King Cole, Duke Ellington, Tennessee Ernie Ford, George Shearing, Lawrence Welk, Tex Ritter, Lionel Hampton and Theresa Brewer. The shorts received limited tv exposure in some markets when Pathe's subsid Studio Films distributed them.

FOREIGN VIDPIX ASSN.

Telefilm Toppers Meet Today (Wed.) to Incept New Org

Foreign toppers of telefilm companies meet today (Wed.) for exploratory talks on forming a vidpix foreign association.

One of the major items on the agenda, from the viewpoint of a number of participating companies, is how expensive the venture would be. If the tab is too high, the costs involved of getting a topper and hiring a few representatives around the world, it won't get the support of a number of telefilm firms. It's argued that at this point, there just isn't enough revenue from foreign sales to warrant an expensive association.

The meeting scheduled for last Thursday (19) was postponed until today.

Among those companies scheduled to send representatives are Television Programs of America, ABC Film Syndication, Screen Gems, Ziv International, MCT TV, CBS Film Sales, California National Productions, and others.

'Fury' Clients Renew

General Foods and Borden Co. have renewed their alternate sponsorship of "Fury," the NBC-TV Saturday morning filmed children's series.

Deal is for 52 weeks effective next month. Both orders were placed by Benton & Bowles.

AFM's Unique Deal on Par Backlog

Hollywood, June 24.

American Federation of Musicians negotiations with indie telefilm producers, currently under way, are being conducted on a different level from the $2,000,000 guaranteed employment deal worked out with Revue Productions last week. Revue deal is regarded as separate and unique by the union in that it involves residual payments from television sale of the Paramount features, while other telefilm producers like Desilu, Four Star, etc., aren't involved in feature film sales involving payments to the AFM Trust Fund.

However, the Revue deal could set a precedent for similar contracts with companies engaged in feature film sales, Metro, for example; Associated Artists Productions, Screen Gems and National Telefilm Associates. Here's how the Revue deal works:

MCA TV must pay 6% of the gross on all television receipts from the Par backlog into the AFM Trust Fund. Under the agreement, however, Revue would take $1,000,000 of the coin due the Trust Fund and in lieu of payment to the Trust Fund would instead spend the money on employment of musicians. Additionally, it would match this with another $1,000,000 minimum annual expenditure on live music. Consequently, it guarantees $2,000,000 in annual employment, but in effect would pay out only $1,000,000, since it owed the other $1,000,000 to the AFM anyway.

Having a Nice Backlog in Can Offers a Competitive Advantage

Hollywood, June 24.

There's a new twist to the long-standing beef among Hollywood producers and packagers that late Madison Ave. decisions on show selection begets poor quality because of the insufficient time left to the producer to prepare his show.

Twist is the corollary that shows, once renewed after the first season, tend to perpetuate themselves largely by virtue of having an early production start. The established show has additional competitive edge against the untried newcomer because its producers have been able to pour more care and time into it.

Hollywood has become increasingly aware of this competitive edge, with the result that many established shows are way ahead of their production schedules for fall already. Taking the extreme cases, Jack Webb has all next season's "Dragnet" shows completed, while Screen Gems and Bert Leonard will have finished the full quota of next season's 39 episodes by September.

Not so extreme, but still well ahead of schedule, is Warner Bros., which already has six "Maverick" episodes in the can and four "Sugarfoot." It didn't start "Cheyenne" until last week, because of Clint Walker's contractual holdout. Screen Gems and Eugene Rodney have already wound seven "Father Knows Best" stanzas.

Going down the list, "The Line-up" started its fall production back in April, while "Gunsmoke" began in mid-May. Bob Cummings has eight of his shows in the can, while "Zorro" has been filming for the past six weeks. Jack Benny, due only to film 10 shows, already has made a couple of them. Revue has knocked off two "Wells Fargo" shows and one "Restless Gun," along with two "Bachelor Father" stanzas, and has begun "Wagon Train."

Naturally, some shows are making later starts, as per usual, simply because the producers don't feel pressed and are satisfied there won't be any unusual problems. But in the main, having a nice backlog in the can provides a solid competitive advantage in the competitive sweepstakes come fall.

Despite Sponsor Lack, Shoot More 'Colt .45'; May Go Syndication

Hollywood, June 24.

Warner Bros. is going ahead with production of 13 more "Colt .45" vidpix in the expectation of a sale on the series, either by ABC-TV or itself. Series was bankrolled on ABC this season by Campbell Soups, which dropped "Colt" in favor of the new Donna Reed series.

Studio figures even if a sale isn't effected, the 13 additional segments would enable it to put "Colt" into syndication, since the 13 new shows would give Warners a total of 39 in the series. Studio hasn't entered into any distribution discussion yet aiming at syndication, preferring to see whether it can land that network deal first.

Metro TV's Com'l, Industrial Units In Major Revamp

Metro TV's commercial and industrial division, launched about a year ago, has gone through a reorganization under the aegis of Bill Grubb, who came to Metro from Young & Rubicam last April.

Although the division grossed about $1,000,000 in its first year of operation, it didn't make a profit. But there are other reasons for the shakedown, which has seen new personnel hired and others axed.

Grubb, who headquarters at Metro's Culver City studios, said he found that commercial's weren't given the priority they deserved. Commercial productions went over budget, with many of the production crew orientated toward features. In feature production, going over budget isn't nearly as disastrous as in commercial film production, with its contractual budget limitations.

Grubb feels now he's corrected

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U.S. Talent Pacted For Abbey Theatre Vidfilms

American stars and directorial talent now are being utilized in the series of specials being produced in conjunction with the Abbey Theatre, Dublin. Series is being underwritten by RKO Teleradio and Dalton Productions, Ltd.

Julie Harris has been starred in "The New Gosson," the third in the series, shooting on which now is being completed. Arthur Kennedy was the guest star in "Home Is the Hero." Series is featuring the Abbey Theatre Players. First two were "Professor Tim" and "Boyd's Shop." Individual filmed dramas vary in length from 55 to 80 minutes and will be pitched come September for network exposure.

Par Library Take Hits $19,400,000

MCA TV inked a library deal on the Paramount pix with WOOD-TV, Grand Rapids, Mich., for about $500,000.

Latest deal puts MCA TV's tally on the Paramount library at about $19,400,000 with only five markets sold. Rundown includes WCBS-TV, N. Y., for $8,400,000; KNXT, Los Angeles, $7,500,000; WBZ-TV, Boston, $2,000,000; and KETG, Omaha, $1,000,000.

All the deals to date have been library deals for about 700 Paramount pre-'48 Paramount pix. MCA TV has been following the practice of breaking down the complete library on a per picture basis with all stations notified at the same time in a given market. The competitive bidding situation to date has resulted in complete library deals.

SCREEN GEMS' GEE-WHIZ TALLY

Box Score on '58-'59 Sales

Here's a rundown of the number of new entries sold for network exposure next season by syndicators. Outfits confined to production such as Desilu Four Star and Warners are not included, in the rundown, set aside for syndicators.

Screen Gems	8*
Ziv	3
MCA-TV	1
Official	1
ABC Film Syndication	1
Television Programs of America	0
CBS Film Sales	0

*Two shows, "Man from Tallahassee," and "Tales of Frankenstein," both co-productions with different nets, may be yanked if sponsors are not found.

Stations Now Contend If You Got 7 P.M. Licked You're in Business

At stations up and down the eastern seaboard and stretching west to other sections of the country, the 7 to 7:30 p.m. period has become the pivot slot for syndication, replacing in many cases the 10:30 to 11 p.m. period.

The switch has been a gradual one with local stations experimenting with a number of formats before turning to all-family syndicated product.

For many stations, the 7 p.m. period was utilized for news and weather. Other outlets played strictly kid type fare, copping the children audience but missing the elders. Gradually, station after station gave up the news-or-kiddie programming approach for that slot for syndicated product, or in some cases local live shows with all-family appeal.

Hardy Frieberg, v.p. of Television Programs of America's eastern sales division, says that he's found the switch in emphasis from 10:30 to 7 working out well in terms of ratings and sponsors. A 10:30 p.m. may be fine for the beers, but bakeries and soft drink bottlers prefer the 7 p.m. period, when the entire family can be reached.

The 10:30 period also offered and still offers this complication to affiliates: It's never on a firm basis. A network may have an hour show or a 90-minute program which stretches to 11 p.m. Local station and sponsor in the past would never know when they are liable to be preempted by the net. Vintage features also cut into the 10:30 p.m. period.

The 7 o'clock story is completely different, with 7 p.m. being a firm local station and sponsor time slot

(Continued on page 54)

UA's 'Vikings' As Telepix Series

Hollywood, June 24.

United Artists and Kirk Douglas' Bryna Productions currently are preparing a telepix version of "The Vikings," their new theatrical pic. The series of 39 half-hour telefilms won't be ready for airing until late 1959.

UA's distribution pattern enables it to sell either on a network or syndicated basis, but series would first be offered nationally.

Series is the first telefilm venture for Bryna, and the second set by UA. Latter already has a pilot on "The Young at Heart," produced by Fletcher Markle and starring Mercedes McCambridge.

On the Bryna project, all Viking ships built especially for the featutre, will be available for the TV series, along with $300,000 worth of costumes, armor, a complete Viking village, and other items.

At a N. Y. and Coast meeting with agency execs, UA exec v.p. Bruce Eells stated that UA has set dates for agency tv projects which may be handled by UA. He also stated the company would have at least six more tv projects before the end of the year.

Yonkers Harnesses Tape

Video tape is going to the harness races.

Yonkers Raceway is installing an Ampex Video Recorder for a simultaneous playback of racing results. The playback, which is under the supervision of Leslie Winick, is called in racing parlance "film patrol."

In the past, each race had been photographed with the processing of the usual 100 feet of 16m film done at a small lab set up at the raceway. The lab processed the film in two minutes. But two minutes is a long time. Hence, the video recorder.

Syndicators Get Major Break In WABC-TV Spread

The ABC-TV owned & operated station is opening a new and extensive outlet for syndicators in New York. WABC-TV chief Robert Stone has recaptured the 7 to 7:30 weeknight strip for fall from the parent network, and is going on a Monday-Friday basis with five first-run adventure and mystery vidfilms.

It's virtually the first time in the Gotham flag's history that major expenditures will be made for syndicated shows. Heretofore, the first-run half-hour syndications taken on by WABC-TV were brought in (at least half firmed) by some regional or national spot sponsor, but this time the station is beginning from scratch—and with its own coin—on the acquisition of fresh properties.

To date, two half-hour skeins have been bought, and the station says it's now negotiating for three other stanzas for the 7 o'clock anchorage. WABC-TV has bought "Tugboat Annie" from Tel-

(Continued on page 54)

METRO TV'S 500G ON SHORT SUBJECTS

Metro TV has racked up about $500,000 in billings on its three packages of short subjects.

Stations in 14 markets have purchased "Our Gang Comedies," consisting of 52 episodes. About half of the same markets have also bought either one or both of Metro's other two shorts packages, "Crime Does Not Pay," and "Passing Parade."

NBC acquired the "Our Gang" comedies for its N. Y. and Philadelphia o&o's and CKLW-TV, in Detroit-Windsor, bought all three packages. Additional sales have been made to WJZ-TV, Baltimore; KTTV, Los Angeles; WOW-TV, Omaha; KBET-TV, Sacramento; KAKE-TV, Wichita; KHG, Spokane; WLAC-TV, Nashville; WDSU-TV, New Orleans; and WFBC, Greenville, S. C.

LEADS THE PACK ON '58-'59 SALES

As the race for firming up the fall network programming schedule goes into its final lap, Screen Gems is way out in front with new entries, leaving the other telefilm syndicators way behind.

The SG spurt this selling season overshadows the sale of new properties inked by Ziv, MCA TV, Official Films and the other syndicators.

The boxscore on new entries finds Desilu well represented, which expects to have 21 series before the cameras, including the bluechip "Desilu Playhouse." MCA TV's Revue will be busy with renewals. Also well represented will be filmed productions from Four Star and Warners.

But of the syndication houses, those engaged in the production of telefilm properties both for national and syndication airing, backed up by a national network of sales offices, the Columbia subsid is tops.

Last selling season, despite the slew of renewals, SG failed to sell any of its pilots. The current season finds SG with six new properties firmly in the hopper. That's in addition to the SG renewals, including "Father Knows Best," "Rin Tin Tin" and three other properties.

New SG properties set for the fall season include:

"Naked City," ABC-TV, Quaker Oats, Brown & Williamson; "The Donna Reed Show," ABC-TV, Campbell Soup, alternate sponsor open; "Alcoa-Goodyear Anthology," working title NBC-TV; "Behind Closed Doors," NBC-TV, Whitehall, L & M Filters; "The Man from Tallahassee," NBC-TV, one hour, no sponsors; "Tales of Frankenstein," ABC-TV, no soonsors; and "Huckleberry Hound," a half-hour animated cartoon show sold to Kellogg for placing on either one of the three nets or national spot. Additionally, the "Ed Wynn Show" is close to a net deal.

MCA TV, which had a hot telefilm season last year with many new entries, to date has experienced a disappointment with new telefilm product, although the renewal category is healthy. Only fresh MCA TV entry pencilled in for the fall is the one-hour "Cimarron City" or NBC-TV Saturday evenings at 9:30 p.m., with no sponsors inked as yet.

Those telefilm shows unsponsored to date can be shifted, postponed and dropped, depending on new developments.

Of the syndication houses, Ziv is second with "Bat Masterson," NBC-TV, Kraft; "Rough Riders," ABC-TV, P. Lorillard; and "World of Giants," CBS-TV, no sponsor.

Official Films, in association with William Morris Agency, has "Invisible Man," CBS-TV, no sponsors; ABC Film Syndication inked for "Man With a Camera," a Don Sharpe-Warren Lewis-Nat Wolff production, with ABC-TV, General Electric.

William Morris, incidentally, is having a better season this year as sales representative for telefilm properties. Beside "Invisible Man," William Morris has accounted for "Rifleman," "Wanted Dead or Alive," and "Ann Southern Show."

'COL. FLACK' FINALLY SET FOR SYNDICATION

CBS Film Sales, backed up by contingent orders, has decided to go ahead with putting "Col. Flack" into syndication for the fall season.

The property, which has been on the shelf a number of years, has garnered about $20,000 per episode in contingent orders, according to CBS Film Sales topper Leslie Harris. With that as a backstop, decision was made to get into the market-by-market field.

More TV Film News Page 54

McCann-Erickson Buys Pix Studio, Will Produce Own Telefilm Shows

Hollywood, June 24.

McCann-Erickson has plunged feet-first into the telefilm business with the purchase last week of full control of the McGowan Studios. As the first ad agency to own a film studio, McCann-Erickson will operate in virtually every facet of studio operations, from straight facilities rentals to production of its own shows and industrial films.

Agency previously owned 50% of the studio, and last week paid out a reported $500,000 to purchase the remaining 50%, owned by the McGowan brothers, Dorrel and Stuart. Studios will now operate as a 100%-owned subsid of McCann under Coast programming-production v.p. George Haight. McGowans stay on, Stuart as producer of "Death Valley Days" and "Sky King," which they've been producing for the agency all along, and Dorrel as production head. In addition, they'll continue to do feature film production at the studio.

Acquisition means that McCann intends to move into television production on its own, partly because of rising costs of outside packages, but more importantly, according to Haight, because "it's become more apparent that the marketing problems of some clients require certain types of specialized shows which just don't exist at present." It's McC-E's intention to make them.

As of the moment, plans call for agency (1) to lease facilities to outside producers, (2) when and if satisfactory program ideas are found, to produce them at the lot either as house packages if the idea originates within the agency or co-productions when the idea is brought in by an outsider, (3) to convert, when occasion requires, McCann-originated live shows to film, and (4) to produce industrial and training films at the studio, for outside clients as well as the agency's own.

Curiously enough, McCann will not produce commercials at the studio; in fact, La Brea Productions, in which the agency owned an indirect interest by virtue of the fact that it is partially owned by McGowan Studios, is moving out of the lot to continue to operate independently. Reason studio won't do commercials, according to Haight, is that the agency finds that the small commercial houses provide various types of specialized work and do it better and faster. Agency will continue to farm out commercials.

However, the agency's Coast commercial department under Charles Powers will headquarter at the studio, as in fact will the entire McCann-Erickson Coast office, which will move from its Wilshire Blvd. site in August.

Crosby Re British TV

London, June 24.

New York Herald Tribune tv critic John Crosby, given the freedom of the air on Granada-TV's "What The Papers Say," told countless British viewers that they were being saddled with some of the worst American telepix series.

Two he named were "Wells Fargo," and "Highway Patrol." His observations on British tv after a one-week stay were: he liked the news programs; tv was more outspoken here; he didn't particularly go for the tv plays; the actors and directors used stage techniques; American comedians were funnier than British ones; and, he enjoyed seeing so much live programming.

Upton Sinclair's Lanny Budd Saga As Telepix Series

Hollywood, June 24.

A new vidpix series, to be titled "The Adventures of Lanny Budd," will be based upon 11 Upton Sinclair novels to which producer Peter Packer has purchased rights. Budd is the running hero of Sinclair's novels who participated in most important historical events from the 1930's to the period following World War II.

Packer is currently mulling a deal whereby Sy Weintraub, who now heads Sol Lesser Productions, will co-bankroll production of the series in Europe with National Telefilm Associates, latter to distribute on a syndicated basis. Weintraub is in New York to discuss syndication and European production with NTA execs.

Sinclair's stories will be updated to focus on current authentic political events, according to Packer, who has already penned a pilot script. Packer plans to serve in an exec producer's capacity on the series.

Packer also said that Sinclair, whose novels have never been marketed as paperbacks, is currently considering such offers from major paperback publishers.

Producer, who recently joined Alan Ladd's Jaguar Productions, plans to roll company's first vidseries, "Ivy League," third week in July. Series stars William Bendix.

'CANTON BARRIER' AS VIDFILM SERIES

Hollywood, June 24.

"Canton Barrier," the late Andrew Geer's novel of an American "Flying Tiger" pilot who remained in China after the war, has been purchased by George M. Cahan, who plans to produce a vidpix series based on the book shortly after Jan. 1. Project will be the first of three pilots Cahan will produce through his new vidfilmery, Whippet Productions (formerly GMC Productions), for which California National Productions, NBC's vidfilm subsid, has first refusal rights.

Pilot for the new property will be lensed in Hong Kong following Cahan's return from Europe, where he and Sobey Martin, co-owners of the newly-formed Marquis Co., will film a pilot to star Jean-Pierre Aumont.

TPA's 'Preston'

Television Programs of America will distribute the "Sergeant Preston of the Yukon" telefilm series in all foreign countries, other than Canada and England, under a deal worked out with Jack Wrather, owner-producer of the skein.

'Silent Sabre' As CBS Vidpix Skein

Edward J. Montagne, executive producer of the Phil Silvers Show, is prepping a vidpix series, via CBS Film Sales, entitled "Silent Sabre."

Pilot will be ready for sponsor appraisal this week. Donald May has been cast in the lead. He'll portray Major Benjamin Tallmadge, famed cavalryman of the American Revolution who was George Washington's principal espionage agent.

Initial episode will deal with the Benedict Arnold-John Andre experiences in the vicnity of West Point, Croton Point as well as other parts of Westchester County. Much of the material for "Silent Sabre" will be filmed in this part of the country.

Phil Reisman did the pilot script and will contribute other episodes as will Howard Rodman in addition to one or two other scripters.

Johnson's whole ball of wax is on the CBS Television Network

Starting this Fall, S. C. Johnson will concentrate all of its network television advertising on the network which repeatedly delivers the largest nationwide audiences in advertising.

As the biggest manufacturer of wax polishes in the world, Johnson needs the biggest audiences it can get—and has found them consistently on the CBS Television Network.

For the past three years it has demonstrated the efficiency of its products to an average audience of 27 million viewers, aided and abetted by Red Skelton. In its programming plans for the Fall, it has not only announced the renewal of this popular comedy series, but has *increased* its product-exposure by ordering two additional nighttime programs.*

Johnson underwrites its belief in the effectiveness of network television by committing most of its advertising appropriation to a medium still growing at the rate of *600,000 viewers a month.*

This same confidence accounts for the current wave of renewals by America's leading advertisers on the network which in 70 consecutive Nielsen Reports issued since July 1955, has been credited with the largest audiences in all television.

*"Derringer" and "Dick Powell's Zane Grey Theatre"

NBC, Stations, Clients to Share Tab on Ad Campaign to Launch New Season; On Other Agency Fronts

By JACK BERNSTEIN

NBC-TV has come out with a large scale fall advertising campaign to launch network programs. Under the new plan, the network, stations and the national advertiser backing the show will share the cost of a 250-line ad placed in markets beyond NBC's five owned and operated stations. Cost of the ad will be shared on an equal basis, one third for each participant.

The campaign differs substantially from last year's plan in which NBC sponsored the initial kickoff ad free in their o&o markets and in Trendex cities. This year's plan calls for using between 60 and 100 markets, instead of the approximately 20 markets used last year.

The total cost for 80 markets (estimated average) will be in the neighborhood of $10,200 for each 250-line ad placed. The network and its stations, together, will absorb $6,800—requiring a contribution of $3,400 from the sponsor if he decides to use the ad plan. With the networks picking up the cost in the o&o markets, which is estimated at $10,000 free advertising even if the sponsor doesn't go for the plan, and the network and the station buying two-thirds of the non-o&o ads ($6,800)—advertisers will be receiveing a $20,000 campaign for $3,400 or roughly 17% of the total cost. The network estimates the "3 for 1" ads will deliver an average newspaper circulation of 13,830,000.

The plan, which just started to make the agency rounds, permits clients to include a "sponsored by" reference in each ad. However the network fears that in some instances stations will object to the web getting the local rate, or in cases, the inclusion of the sponsor's name may mean the ad will be charged at the national advertising rate. If the local rate can't be secured the sponsor's tag will be removed.

Kraft, P&G, L&M

Kraft is said to be interested in using the plan for kicking off two of their shows and RCA, Colgate-Palmolive, and Procter & Gamble have committed themselves for at least one show. The biggest commitment lined up thus far is by Liggett & Myers which will use the plan to kick off five programs at a cost of $17,000.

Agency reaction to the plan was mixed. Some agency executives felt that they preferred last year's plan which gave them a free ride in the o&o markets and in the Trendex cities. Tv agency men at McCann-Erickson, Young & Rubicam and J. Walter Thompson feel the plan gives them the extra markets necessary. The stations placing the ads, along with the o&o's account for roughly 92% of Trendex areas and 86% off Nielsen.

The 250-line ad was chosen because it is normally sufficient for log page dominance. Executives at NBC state other plans have been worked out and the cost depends on the size of the advertisement and the market where it is placed. The "3 to 1" plan is based on using the top papers in the market.

NBC is enthusiastic over the plan because it feels that many advertisers buy the same sort of support for their shows with no contribution from either the network or the station.

ABC-TV and CBS-TV are still formalizing their fall plans. Agency executives say that in face of NBC's plan both webs will have to offer more than a free advertisement in markets where they have o&o's.

Switches: Joseph Harris to Dancer-Fitzgerald-Sample as television art director. He had been with Cellomatic Inc.

Doug Yates, previously a time buyer at BBDO, named an account executive for CBS Radio Spot Sales.

Whitehall Laboratories, a division of American Home Products, has assigned Sullivan, Stauffer, Colwell & Bayles to handle Psorex, a product recently acquired by American Home. Account bills an estimated $500,000.

Thomas Doyle to Dancer-Fitzgerald-Sample as a senior media buyer. He had been a media director at Parkson Advertising Agency.

Jack London, formerly president of Tag-A-Tune Radio & Tv, and agency topper of his own shop in Seattle, joins the Killingsworth-Moreland Agency as an account.

Campaigns: Scott Paper in promoting its Cut-Rate wax paper will shell out approximately $60,000 for a three-day radio campaign timed to hit the July 4 picnic trade. Some 296 radio stations in 202 markets will carry spot announcements.

General Motors Acceptance Corp. has kick off a national spot radio campaign. Announcements feature Herb Duncan and Mike Baker.

DuPont's Dacron and cotton division has slated a week's spot tv campaign in 40 markets. BBDO is agency of record.

American Tobacco Co. is prepping a 13-week spot tv campaign for its Hit Parade Ciggie.

Lost and Found: Grey Advertising, which a little over a week ago landed the $2,000,000 Mennen Co. men's line, this week lost the $1,000,000 Tussy Cosmetics account to Young & Rubicam.

Harvey Radio Co. has selected Pike & Becker to handle their advertising.

Chi Agencies

By LES BROWN

Elgin Watch Co. proxy fight reached a compromise resolution when the insurgent faction seeking three seats on the board, was voted a singleton. Henry M. Margolis, leader of the malcontent minority, won the seat on the nine-man Elgin board. Company has been operating in the red in recent years.

Maxony Inc., which lost major portion of the Hotpoint billings that were consolidated with Compton, not only denied rumors it was closing its Chi office but announced plans of moving to more modern quarters.

Campbell - Mithun gave veep stripes to Robert D. Blegen, James E. Smith and Frank B. Stull, all of the Chicago office.

Don Keeslar, ex-Fred Niles Productions, joined Perrin & Paus.

William C. Edwards elected to D'Arcy Advertising board of directors.

Robert A. Gilruht, ex-Young & Rubicam, joined Buchen Co. here as account exec.

London Agencies

By Barry Barnett

London, June 24.

After playing a major part in building up the creative side of the Erwin Wasey agency's tv activities here, Ed Reich will be heading back to the States in August. Reich, who has been here for 18 months, will return to the Los Angeles office of the agency.

Stepping in to fill the vacancy created by Reich's departure is Paul Usher, who gets the title Chief of the TV Advertising Production Executives. Usher has joined EW after two years with Guild TV as a producer of tv commercials and cinepix. He was also head of Guild's animation department. Before going to Guild, he was an account executive with Masius Ferguson.

Rank Screen Services Ltd., is to present a special press screening of recent theatre and tv commercials on July 31.

One-Big Umbrella For Storz Stations

All the Storz stations (WDGY, Minneapolis-St. Paul; WHB, Kansas City; WTIX, New Orleans, and WQAM, Miami) have been brought into one company under the name of Storz Broadcasting Co. No change in ownership is involved, however.

Until the end of last year, WQAM was operated as a wholly owned subsidiary of the parent company, Mid-Continent Broadcasting Co. which owned the other three stations. On Dec. 31, 1957, Miami Broadcasting Co. was dissolved, with the assets being taken into Mid-Continent Broadcasting Co. and last month the name of Mid-Continent was changed to Storz Broadcasting Co.

Radio Review

GUEST OF HONOR
With Ed Herlihy
Producer: Steve White
Director-Writer: Richard McCue
120 Mins., Mon.-Fri., 12 (noon)
Participating
WRCA, N.Y.

WRCA, N.Y., is apparently going in for profiles in depth on various top performers, giving each subject 10 hours weekly in two-hour daily capsules. With this much time on a psychiatrist's couch or at the hands of such characters on the search such as Mike Wallace, there would be little left that wasn't known of these toppers. However, between newscasts, commercials, and recordings, Ed Herlihy, fortunately doesn't have the time to go in so searchingly for what makes a performer tick.

The initial subject starting off the series was Doris Day, who has made a lot of music in her day, having been preserved for posterity on wax, soundtrack, and other media. The show had a field day with her diskings, which made for pleasant listening. There was some word from the subject herself, but perhaps future sessions will provide meatier material. As presented on Monday (23), there apparently was no definite pattern, either in the organization of material to show the growth of the girl, or in categories which would provide some reasoning for the pattern. But in the absence of such heady matter, the result was some plain and unadorned good listening, there being a lot to admire in the vocalistics of Miss Day. Occasionally, another performer intruded, such as Jack Lemon, but generally, it was Miss Day's work that provided the easy aural exercises. *Jose.*

Radio Followup

Bandstand

Since the transparent purpose on NBC Radio's morning strip, "Bandstand," is to mix its Skitch Henderson-directed music with lots of verbal corn, there doesn't seem to be much for the urbane Steve Allen to offer. Video's Allen this week is doing a five-day stint while regular emcee Bert Park vacations.

On the first Allen stint Monday (23), most of the talking was done by singer Richard Hayes. It was the ebullient Hayes who introed the songs, and was the aggressor in brief chats with Allen. Hayes seemed more the emcee, Allen more the out-and-out guest, which isn't necessarily bad. Since corn is the aim, Allen's soft-toned wisecracking helped him retain his professional standing and selectively flavored the proceedings opening morning.

Second half of the radio stanza (from 11:30 on) was improved considerably by presence of Arnold Stang. Another old pro, his nasal offerings provided the day's first real laughs.

Henderson's music and the singing of Hayes and Dorothy Olsen were, as usual, fine. *Art.*

Nielsen's Top 10 in Britain

(Week Ending June 8)

Army Game	(GRANADA)	76%
Armchair Theatre—"No Flags for Geebang"	(ABC)	75%
Wagon Train	(GRANADA)	73%
Take Your Pick	(AR)	
Television Playhouse—"The Touch of Fear"	(ATV)	72%
Sunday Night at the London Palladium	(ATV)	68%
Shadow Squad—Mon	(GRANADA)	63%
Val Parnells Sat. Spectacular	(ATV)	
Emergency Ward Ten—Tues	(ATV)	62%
Play of the Week—"Disturbance"	(AR)	61%

TV-Radio Production Centres

IN NEW YORK CITY . . .

Bruno Zirato Jr. named producer-director of CBS Radio's Sunday "Best in Music" series . . . **Barry Thompson,** cast as Lester Williams in "Today Is Ours" on NBC-TV, is husband of **Ruth Chatterton** . . . **Charlotte Manson** into running role on CBS Radio's "This is Nora Drake" serial . . . **Alan Dinehart Jr.** set to direct the Mike Stokey "Pantomime Quiz" on ABC-TV . . . WCBS Radio has set aside this week as "Herman Hickman Week" in commemoration of Hickman Memorial Scholarship Fund set up by Univ. of Tenn. All contributions will be mailed to the school . . . **Allen Swift** signed to do the new Eversharp Schick TV film commercial . . . **Phil Reisman** will do scripts for special CBS-20th Century Film series . . . **Mike Cargiulo,** director of WRCA-TV's "Hi Mom" and "Tex and Jinx," feted by the station before leaving for month's vacation which includes his marriage to Dorothy Rosato on June 28 and two-week honeymoon in Bermuda . . . **Doug Yates** made account executive in the N. Y. office of CBS Radio Spot Sales. He comes from BBD&O where he was a national spot radio-tv timebuyer . . . **Ray Allen** and **Harvey Bullock** signed by producer **Ralph Levy** to write material for new "Garry Moore Show" which starts in Sept. via CBS-TV . . . **Peter Herman Adler,** musical director of NBC Opera Co., left for Europe for guest conducting assignments in Hamburg and Turin, prior to starting rehearsals overseas for "Maria Golovin" which NBC Opera Co. will present in Brussels in August . . . CBS Radio's **Arthur Godfrey** will lend his voice over the July 4 weekend with flock of recorded warnings to use caution and courtesy on the highways . . . WRCA-TV's Special Events manager **Al Perlmutter** named chairman and moderator of Overseas Press Club's Open House Committee . . . WCBS Radio's **Dave Dugan** now host of abbreviated cross-the-board "This is New York" during **Jim McKay's** absence . . . NBC color girl **Marilyn Toomey** adds a new title. She'll be "postcard girl" on NBC-TV's "Win With A Wihner" . . . **John Karol,** veep in charge of network sales for CBS Radio, in Windy City to deliver web's new presentation on "Protected Listening" . . . **John P. Jefferson,** assistant director of Public Affairs of CBS News, named member of National Education Assn. Golden Key Awards Advisory Committee which meets in Cleveland next week . . . WOR Radio's vet broadcaster **John B. Gambling** off on a four-week vacation. His early morning "Rambling with Gambling" and "Second Breakfast" programs being handled in his absence by his son, John A. . . . WOR's **Martha Deane** saluted the Boys' Club of New York on Friday (20), beneficiary of the "$60,000 Pepsi Golf Championship matches being held in Long Island this week . . . Lutheran Hour will begin its 26th year of consecutive programming on MBS comes September . . . "The Fisherman's Corner" on WOR's "Radio New York" has been purchased by Ballantine & Sons. **Fred Dodge,** president-publisher of "The Fisherman Magazine" hosts the feature . . . **Tony Rhoades** steps in as flack chief of WNTA-plus-tv, Newark. Rhoades was with Ursala Halloran's p.r. office . . . **Dick Clark** takes his ABC-TV Saturday nighter to Miami Beach July 19 . . . **Ruth Franklin** finishing group of Coca-Cola radio blurbs . . . **Don Morrow** set as pitchman for Vaseline on "ESP" . . . NBC batoner **Paul Taubman** to Washington, D. C., where several of his postage stamps (of musical personages or musical events) goes on display.

Nick Vanoff to produce the **Steve Lawrence-Eydie Gorme** show, eight-week summer sub for Steve Allen, starting July 13, with **Dwight Hemion** directing and **Johnny Bradford, Bill Dana, Frank Peppiat** and **Jud Holstein** scripting . . . Freelance tv-radio writer **Helen Walpole** moving this week to her summer home at Westport, Conn. . . . A one-hour documentary film, "TV Panorama," with excerpts of CBS-TV's major programs dealing with various aspects of education will be narrated by **Doug Edwards** at the annual convention of the National Education Assn. (29) in Cleveland. Film will include portions of "Where We Stand"; "Great Challenge"; "Class of '58"; "A Special Report on Soviet Education"; "Face the Nation"; "Arthur Godfrey Time"; "World News Roundup"; "Studio One In Hollywood"; "Have Gun Will Travel" and "Leave It To Beaver."

Jim Stephens starred as reporter of the San Francisco Chronicle in Friday (27) segment of "Big Story" . . . **Hubbell Robinson Jr.,** CBS-TV exec program veepee, to Hollywood this week for business confabs . . . **Jonathan W. Daniels,** press secretary to late FDR, will be guest panelist on CBS-TV's "The Last Word" Sunday (29) . . . Citadel Press will publish the **Walt Framer** autobiography, "I Did Strike It Rich" as told by Framer to **Paul Denis** . . . **Albert H. Dwyer** and **Jack Purcell** named senior attorneys in CBS-TV Legal Dept. . . . **Ed Bunker,** CBS-TV Affiliate Relations veepee, off for a month's **Florida** holiday . . . **Bill Hylan,** CBS-TV sales administration veepee, and **Bob Weitman,** veepee of program development, off to the coast.

IN HOLLYWOOD . .

CBS Radio's **Fred Ruegg** is the new chairman of So. Cal. Broadcasters Assn. . . . CBS finally wangled the same string of consecutive phone numerals as in N. Y. except for the prefix. It's 1-2-3-4-5 . . **Mary Markham,** guest booker for network shows, **aired to N. Y.** to fill up her date book for the summer . . . **Thelma Kirchner, KGFJ** manager, gifted her vacationing employees with three days at a Vegas hotel and a roll of nickels for the slots . . . **Dick Coogan,** marshal of "The Californians," handles a-mashie with the dexterity of a six-gun. He'll be competing in two golf tournaments . . . **"Pat" Weaver, Mort Werner** and **Henry J. Kaiser** huddled for a few days and then moved to **Frisco** for further talks . . . The **Ed Cashman's** celebrated their 25th anni in Rome . . . **Frank Mullen Jr.** whose pappy was once high in the councils of NBC, donned a page's uniform to start his climb to the top . . . **Dan Thornton,** Colorado's ex-guv, has a tv series in the hopper based on the files of the postal service. He'll go ahead with it unless he is drafted for another term in the governor's chair . . . **Sheldon Leonard** back from a trek through Europe with a hefty file on Radio Free Europe, which he may develop into a tv series. It's full of cloak-and-dagger stuff . . . **Adolphe Wenland,** Hollywood's "giveaway king," landed a long term on the board of the Masquers . . . **Bob Finkel** will leisure among the leis of Hawaii with his family before knuckling down to the Tennessee Ernie Ford show, which he will produce.

IN CHICAGO . .

CBS-TV program director **Frank Atlass** and **Earl Muntz** bought out old Sonora Radio plant and are partnered now in a set manufacturing business. Their principal product, however, will be a new low-priced electric organ . . . **John Fink,** asst. radio-tv critic of Chi Tribune, out of the hospital and recuperating at home after an eye operation . . . **Harry Lange,** exec veep and general manager of Kling Film Studios the past two and a half years, has exited to join McCann-Erickson's radio-tv dept. here . . . Local CBS press department undergoing another change, with **Bill Maslowe** leaving this week to join a p.r. agency. **Alan Eaton,** who left the department earlier this month has signed on with WISH, CBS affil in Indianapolis, as promotion director . . . WGN-TV telecast White Sox-Yankees game last night (Tues.), first night baseball on video in Chicago since a Cubs-Sox exhibition game in 1951 . . . NBC Radio Spot Sales added two last week, **Joseph Lutzke,** who was transferred from WMAQ sales, and **William Sharton,** former national sales at KIOA, Des Moines . . . Oscar Peterson Trio doing WBBM-TV's "Jazz In the Round" tonight (Wed.), and Dukes of Dixieland set for next

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KNOCK DAYLIGHTS OUT OF TV

A Portent of Things to Come

Washington, June 24.

A pre-hearing conference promised future wrangling just short of physical violence in the FCC's reconsideration of the grant of Miami channel 10 to National Airlines subsidiary Public Service Television. The conference managed to agree on a Sept. 8 starting date for the actual rehearing, but produced only disagreement on other matters.

Attesting to the importance of the case, the FCC reached out to Philadelphia to grab off retired Pennsylvania Supreme Court Chief Justice Horace Stern to act as the hearing examiner. If it is decided to revoke the Public Service license on grounds of improper and unethical activities in gaining the grant, a floodgate would be opened.

Rep. Oren Harris (D., Ark.) Chairman of the House Commerce Legislative Oversight Subcommittee, which dug up the facts on the Miami case, has said not only that the Public Service license should be cancelled but that under FCC rules up to two dozen other tv station operators should lose their channels. This would include some of the nation's most important stations. Whether or not Harris makes his case, if the FCC's decision is to cancel on Public Service and the decision stands up in court, any other losing applicant would be free to bring in evidence and throw their cases wide open again.

Judge Stern was sworn in at 9 a.m., and at 10 a.m. he opened shop for a procession of disagreements about procedure. FCC Chief Counsel Warren Baker and counsel for the three losing applicants for channel 10—WKAT, North Dade Video and L. B. Wilson—were happy with the idea of holding hearings in Washington. Public Service plumped for Miami. There will be another pre-hearing conference to settle the location of the hearings on Aug. 22.

KING's 'Instant Prosperity'

Seattle Deejays Come Up With Some Unique Solutions to Current Recession

Seattle, June 24.

Political leaders and economists worried about the recession can relax. Disk jockeys at KING here have initiated a program they call "Instant Prosperity" to get business booming and money into circulation.

As on the air salesmen themselves, say the dj's, they are treating prosperity like any other product and have come up with a series of suggestions on how to sell it.

Dj Frosty Fowler's idea is to bring back larger-sized paper money. "The large size bills we had before 1929," he says. "The basic problem is money, so let's go directly to the source of the problem—the money itself. The Government would go back to the king size bills, approximately one inch bigger each way than the ones now in circulation.

"Here's what would happen to the economy," foretells Fowler: "Engravers would be put to work. The paper industry would boom. Printers would be employed. The leather and plastics industries would get a shot in the arm because everyone would need a new wallet to hold the big money."

Fowler pointed out that his plan would affect virtually every segment of the economy. Cattle prices would go up with the need for additional leather for wallets. Overstocked granaries would be emptied to feed the cattle. The tanning industry would be rejuvenated. All retail businesses would need new cash registers big enough to hold the money, and so on.

Dj Ray Briem is plugging the addition of an Ivy League buckle in the back approach to the recession. He says since this addition seems

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With Y&R Deal Pending, ABC-TV Is Reactivating Studios in Manhattan

In a move that has its reflections in the pending deal with Young & Rubicam for a hefty block of daytime network hours, ABC-TV is going to reactivate tv studios 11 and 12 for the fall program season. Studios, which have been used for most of the last five years as offices, are located on the ground floor of the Hotel Des Artistes, opposite the back entrance on W. 67th St. to network's main studio and administrative headquarters.

Network has decided that the studios are necessary if Y&R signs

(Continued on page 38)

Framer's Big (7th) Payoff

Mr. and Mrs. Walt Framer are expecting another child—their seventh—next February.

He's producer of longrunning "The Big Payoff" and upcoming (June 30) "For Love or Money," both CBS-TV.

Pontiac's Batch Of TV Specials

CBS-TV ran off with most of the gravy and choice cuts of meat in the Pontiac Division of the General Motors Corp. decision to sponsor six specials of hour-long duration for the upcoming 1958-59 season. Four of the six specials will be seen over CBS-TV while the remaining two will get an airing over NBC-TV.

The program, to be telecast once a month from October through March, will feature a flock of top-rated personalities and there's a strong possibility that Pontiac may

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HAUSFRAUS YEN SOAPS & HOPES

On June 30 daytime tv will undergo the most drastic single-day program overhaul in video annals. All told a total of six half-hour shows will premiere—four of them on NBC, the other two on CBS. (In August a seventh new daytime show will bow at which time NBC will lop off "Truth or Consequences" in favor of a new 11:30 to noon entry).

The wholesale switches are significant for a variety of reasons: (1) In a new balancing-of-the-rating-scales, CBS has again moved into the Top 10 forefront, with eight out of 10 Columbia champs, which accounts for the predominence of NBC program shuffles. (2) Five of the seven new show entries are game participation shows; the other two in the soaper category, reflecting anew the two major areas of audience popularity (on the latest daytime Nielsens, based on average audience, five of the top 10 favorites are serials; the other five game-audience participation shows). (3) Any attempts to integrate new program patterns or formats into the daytime schedules have now gone out of the window, as witness the lop-off of NBC-TV's "Matinee," which represents a $3,000,000 fiasco for the network. In its stead, NBC is returning to the old reliable staple—soap opera, with the 3 to 4 p.m. slots being taken over (via Procter & Gamble coin) by "Today Is Ours," which is set in a small American town and which will star Pat Benoit (late of "Mr. Peepers"); and "From These Roots," whose large cast, at least, will partially erase the AFTRA unemployment stigma occasioned by the axing of the fullhour "Matinee" live dramatics.

As in radio before it, the tv Nielsens today are indicative of hausfrau tastes, as per the Top 10 array: "Search for Tomorrow" (7.9); "Price Is Right" (7.8); "Guiding Light" (7.6); "As the World Turns" (7.6); "Secret Storm" (7.1); "Dotto" (6.9); Art Linkletter's "House Party" (6.8); "Tic Tac Dough" (6.7); "Verdict Is Yours" (6.5); "Brighter Day" (6.5).

The four new June 20 game show preems follow: "For Love or Money" 10 to 10:30 a.m. on CBS-TV. This Walt Framer production will have Bill Nimmo as emcee. Cash can go as high of $9,999.

"Play Your Hunch," 10:30 to 11 p.m. CBS-TV. This new Goodson-

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AFTRA Moves Into National Spot Business in a Big Way As List Of Tape Demands Are Drawn Up

'Model' Outmoded

There is no such thing anymore as a "tv model." That's official. AFTRA has stricken the word from its books and expanded "performer" to cover all video blurb talent.

"Model" carries with it an onus perhaps dating back to the days, when, as walkons, they were absolutely forbidden to crack so much as a smile on tv camera. Model agencies like it better the new way, too; they say they have much less trouble placing a performer than a model.

Tape commercial demands were presented to the video networks and stations last week by American Federation of Television & Radio Artists. AFTRA gets itself clearly into the national spot bargaining field for the first time, placing at least as much stress in its 20-page list of demands on that area as on network usage of commercials.

The move into spot commercials is natural consequence of tape, and, moreover, reflects the current feeling among tv performers that spot holds more coin for them than network blurbs.

For the first time, AFTRA has jettisoned the system of basing network spot rates on the length of the program in which they're contained. Instead it asks for a flat one-time rate, beginning at $98, and increasing in direct relation to frequency usage. In discussing national spot blurbs, AFTRA also bases increases on the number of cities in which the blurb is used during one 13-week cycle.

AFTRA supplies—after the fashion of network frequency discounts—discount structure of its own. However, in order to benefit from them, an advertiser has to make a firm advance commitment on the frequency of usage.

Union's demands obviate a long-standing custom in filmed commercials—that of "wild spots." AFTRA called for restrictions of the time in which certain spots were used. It specifically asks for the elimination of ID's by national spot advertisers within the content time of a local program.

It establishes the same rate for on-camera and off-camera work by its membership, except in certain minor instances.

Another major demand concerns payment to actors for all work done, regardless of whether the commercial ultimately appears on the air or not.

Negotiations, which are expected to begin shortly on the demands, are aimed at an "interim agreement," to become part of the national AFTRA-network Code when the next regular negotiations take

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Britain Talking Up Third TV Channel

London, June 24.

A third British tv channel—if and when it comes—should not be operated by the BBC or the Independent Television Authority, but by the existing commercial tv programmers, is the view of the Daily Mirror, which with its sister publication the Sunday Pictorial holds a 22% stake in Associated TeleVision.

The Mirror, Britain's top circulation daily, expressed this opinion in a pamphlet compiled and edited by staffman Keith Waterhouse. Supporting the claim, the pamphlet says that although the programmers are by no means perfect, they have, starting from scratch, and in less than three years, produced a new tv network for Britain, and could do it again. They could do it more speedily, more efficiently and at no cost to the viewer or the state.

It adds: "The public is on the side of commercial tv. So are the statistics. So—to put it bluntly—is the money. None of these factors would count for very much if the program companies could not be trusted with this restless medium. But they have shown in these crammed and hectic months that they can be trusted."

The case built up against the BBC and the ITA, deals first with the national network, which, it's claimed, could produce another tv program, but only at heavy cost to the public either through large

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Wayne & Shuster Fee Tops Anything Ever Paid by Ed Sullivan

Though he didn't reveal the figure, Ed Sullivan told the viewers of Bill Leonard's WCBS-TV "Eye on New York" program (22) that the Canadian team of Wayne & Shuster are receiving the highest talent fee he has ever paid. Elvis Presley, he said, was second with $50,000 for three shows, and Sonja Henie, third, with $15,000 for three minutes of skating. "I should learn to skate," he cracked. On his first show a decade ago, he paid Martin and Lewis $200, "split between them." Now they get $200,000 for an hour show.

Sullivan revealed these items on the Leonard show in connection with his 10th anni on tv. He lashed out at NBC, charging it with staging "a cold blooded publicity stunt," re the feud between him and Steve Allen.

When the war of words began with Allen, Sullivan said, "we'd been on tv for nine years and never had had a feud with a competing show. Why, Martin & Lewis had come on to beat us continuously. Jerry and Dean and I were great friends. We used to call each other up on a Monday following a show on which they had beaten us."

Sullivan told Leonard that he would like to continue his Sunday night program, "the public willing, for at least another five years. There would be a real void in my life Sunday nights if I gave it up."

Bill Paley: Santa Monica's Chief Barker

Hollywood, June 24.

The old French proverb, "Rien ne reussit comme le succes" (nothing succeeds like success) will have to be dusted off again and applied to Bill Paley's latest safari, this time in the realm of outdoor show biz.

On Tuesday, July 22, CBS and the Los Angeles Turf Club will open wide the doors of their jointly owned multi-million smacker 28-acre amusement center, the Pacific Ocean Park in balmy Santa Monica, a 30-minute romp from downtown L.A.

The Pacific Ocean Park marks another step in the ventures undertaken by CBS, Inc., which to date include radio, tv, records and such off-Madison Avenue endeavors as 40% owner of "My Fair Lady," 10% of "Around the World in 80 Days" and now the all-year round playground that undoubtedly will give "Disneyland," a short distance away a thumping run for its money.

CBS TV Enterprises, still another service of CBS-TV, and headed by Sydney Rubin, will be the official licensors for Pacific Ocean. Rubin has been lining up a number of major league manufacturers who will start plugging their products in architecturally arresting fashion at the handsome outdoor amusement center. It is expected that two-and-one quarter million citizens will traipse through the marine-decorated area the first season.

There'll be space for 10,000 cars and 25,000 individuals will be able to romp and play in the park at one time. Santa Monica's Chamber of Commerce has researched the attitudes of visitors to the coast and discovered that tourists don't give a hang about seeing movie stars or visiting studios. Tourists, more than anything else, want to gander the Pacific Ocean. The Pacific Ocean Park, it appears, is ideally situated to fulfill the tourist's dreams, and afford him the opportunity of snaring fun at the same time.

Profit Potential

In addition to providing CBS Radio and CBS-TV with a sock promotion center for its program and other attractions, the outfit stands to make an atomic pile of dough from the steady flow of traffic plus the income from institutional exhibits and other services at the park.

Designed as a popular-priced family amusement park, adults will be admitted for 90c; juniors 70c, and children, 50c. When the gates open next month, there'll be 20 restaurants available to patrons and everything from Italian to Cantonese as well as dining at the coast's handsome Jack's-at-the-Beach Steak House. It is also credited that crowds from Lawrence Welk's Aragon Ballroom in the park will share in the amusement area's other enticements.

Already set for exhibit space at the park are Coca-Cola, Union Oil Co., Westinghouse, Interstate Bakeries, Fox West Coast-National Theatres, Bank of America and Foremost Dairies. These outfits will have permanent space as well a score of smaller specialty shops.

Majority of park entertainment features will cost two-bits admish. Commercial exhibits in most instances, will be free and they'll include Coca-Cola's "Neptune's Kingdom," an unusual underground marine walk-thru aquarium and Westinghouse's "Magic Forest," the home of tomorrow. Nat'l Theatre's "Skyway Ride" will be a 50c attraction and Union Oil's "Ocean Highway," a double-tier

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DARING ADVENTURES FROM

FOR FIRE... FOR POLICE... FOR SCOTLAND YARD.

EXPLOSIVE ACTION

with TV's newest Law Enforcement Hero!

TECHNICAL ADVISERS:
Duncan Webb, "Britain's Greatest Crime Reporter"
Tom Fallon, Ex-Superintendent of Scotland Yard

ZIV Television

EXTRA! For the first time

A ZIV SHOW WITH A BUILT-IN CONTEST!

. . . a unique quiz that's tied right in with "DIAL 999" to get you off to a big start . . . FAST!

"DIAL 999"

A NEW DISCOVERY! A NEW STAR!

ROBERT BEATTY

Hailed by American critics for his stellar film performances!

NOW . . . for the FIRST TIME

AUTHENTIC STORIES

from the files of the WORLD'S MOST FAMOUS crime prevention center!

From the Production Centres

Continued from page 34

week . . . **Helene Darcel,** sister of Denise, here to wait out CBS home-office verdict on the audition kine of proposed Red Blanchard show, on which she's to be featured . . . **Paul Robinson,** NBC-TV producer here, ankled the local shop to join Dallas-Jones Productions.

IN WASHINGTON .

Dr. Peter Goldmark, head of CBS labs, has perfected a smaller, lighter and more durable record player and smaller records or "talking books" for the blind, and demonstrated new type disks at Library of Congress, for whom they were specially developed . . . **Broderick Crawford** in town to beat the drums for his teleseries, "Highway Patrol" . . . **Tippy Stringer,** the "weather girl" of WRC, named "Miss Summer Jubilee" to hypo interest in local tourist drive . . . **Art Brown,** WWDC's morning man, at Doctors' Hospital recovering from a fractured leg bone . . . About 53,000 people attended WTOP Water Thrill Show, mammoth river sports which was televised over channel 9 . . . **Ed Walker,** WRC d.j., currently emceeing the "Starlight Jazz" concert at Carter Barron Amphitheatre, starring such jazz greats as Gene Krupa, Dukes of Dixieland, Jack Teagarden, and others.

IN LONDON .

Michael Ingrams, Associated-Rediffusion's reporter who a couple of months back returned from Russia with a probing look-see on the USSR and its peoples, is dickering with the idea of doing a teledocumentary on the Merchant Navy, which will mean spending several weeks at sea. Also on the likely list for a future report is a round the world tour . . . TV personality **Simon Kester** likely to switch his activities from ABC-TV to Granada-TV . . . BBC-TV's film industry program "Picture Parade," will be beamed direct from Berlin Film Fest on July 7 . . . South African **Richard Clark** has been named as head of Southern TeleVision's news department. Clark has worked in Fleet Street and for Independent Television News . . . First of Associated TeleVision's "Bernard Delfont Presents" series (22), which has taken over from "Sunday Night At The Palladium, featured **Frankie Vaughan.** Second show will will be an hour long excerpt from "Where's Charley," starring **Norman Wisdom** at the Palace Theatre . . . A tribute to film director **Max Ophuls** will be aired by BBC-TV on July 4.

IN BOSTON . .

WNAC-TV, Channel 7, celebrating its 10th anni; station went on the air June 22, 1948, with the GOP convention from Philadelphia and Ed Sullivan's "Toast" the following Sunday Sullivan comes in to help WNAC-TV celebrate and Mayor Hines has made June 22-29 week, "Ed Sullivan Week In Boston." Sullivan was guest of honor at Mayor's Charity Field Day Monday (23) . . . WGBH-TV did a live dramatization of a commercial arbitration hearing Monday (23), "Weighing the Evidence" with members of Mass. Bar and American Arbitration Assn. . . . **Frank Luther,** WNAC-TV personality, does a p. a. for "Frank Luther Day" on the Nantasket boat, "Boston Belle," Sunday (29) . . . **Bob Clayton** guesting **Bobby Freeman** and **Mary May** on his "Boston Ballroom" WHDH-TV dance show . . . **Leonard Myers** appointed account exec for WHDH radio and WHDH-TV . . . **Doris Tirrell,** longtime WEEI organist, put on a recital by her organ pupils in Studio A at WEEI . . . **Mitch Miller** in for WHDH-TV "Boston Ballroom" show . . . WBZ-TV putting disk jocks and personalities **Dave Maynard, Don Kent, Jack Chase, Rex Trailer,** "Big Brother" **Bob Emery** behind promosh for Cap'n Snow's "Super Bonanza" with giveaways of ranch wagon, boat, outboard motor and trailer . . . **Mike Gavin,** disk jock and sports announcer at WCCM, Lawrence, ankled for platter spinning slot at WMNI, Columbus, O. . . . **John Burns** is WEZE air borne announcer who reports each week on traffic conditions in Greater Boston area from plane.

IN PHILADELPHIA . .

Jean Stout, WRCV stations publicity director, in Norristown Hospital for a back operation . . . **Dick Clark,** WFIL-TV "Bandstand" host, to emcee the Hero Scholarship Fund spectacular at the Stadium in the Fall . . . **Roy M. Schwartz,** WVUE (TV) promotion manager, now doubles in same post for the Storer radio outlet WIBG. Schwartz ankled WBZ, Boston, last August . . . **Benn Squires,** former WRCV-TV director now with NBC, New York, in town for high school reunion (20) . . . WCAU account exec **Robert Bochrock** named secretary of the Phila. Guild of Advertising Men . . . **Johnny Mahan,** WPEN production dept. staffer, upped to production manager . . . Newscaster **Jules Rind** added to the early morning **Jack O'Reilly** program.

IN SEATTLE . . .

KOMO-TV sports editor **Keith Jackson** and staff camerman **Howard Ramaley** off to Great Britain to cover Henley rowing races, in which U of Washington crews will row . . . Retired circus clown, **Chris Wedes,** s.ar of KIRO-TV's children's program, "J. P. Patches," named head of Seafair clown group, with title of Prince of Mirth . . . KING disk jockeys drove five vintage cars on a 140-mile trip to plug Seattle-King County safety check drive. Cars cost $10.90 each and were later auctioned with funds going to local safety council funds . . . **Bill Exline,** former tv sales head of San Francisco office of Peters, Griffin, Woodward has been named sales manager of KIRO-TV . . . KIRO radio carrying on intensive "Keep Washington Green" campaign to help reduce the incidence of forest fires during present danger period. Campaign has a "Use Your Ashtray" theme.

IN BALTIMORE .

Helen Delich, port editor of The Sun and for seven years producer of WMAR-TV's "Port That Built City and State," was named "Port Personality of the Year" and was given inscribed silver tray by Governor McKeldin's World Trade Week Committee for "outstanding service." This is first time award has been presented . . . **Buddy Dean,** of WJZ-TV's cross-the-board platter show, is conducting contest for "Maryland State Amateur Jitterbug Champion Couple," open to all teenage couples 14 or older. Cash awards and trophies are among prizes . . . **Ben Wolfe,** chief engineer at WJZ-TV named vice chairman of Institute of Radio Engineers, Baltimore Section . . . **Mrs. Cleo Wright** given position of Director of Advertising and Promotion at WFBR. Assisting her will be **Carole Parker** . . . WJZ-TV, with MGM and RKO libraries, has announced purchase of United Artists post-'50 package.

IN DETROIT . .

WJBK-TV and WJBK-Radio are recipients of two top Catholic Broadcasters Assn. public service awards. Presentation was made by **Danny Thomas** in Chicago to **Bill Michaels,** station's tv veepee and managing director and **Harry Lipson,** radio veepee and managing director . . ." Teenage Traffic Court," utilizing high school students as judge, defendant and prosecutor, was a one-shot telecast this week over WWJ-TV with future airings apparently dependent on viewer reaction . . . WWJ-TV did an hour-long telecast "Salute to the Mackinac Bridge" Sunday (22) to usher in week-long dedication ceremonies for the longest bridge in the world. **Ven Marshall** was the emcee, with former Michigan governor Murray D. Van Wagoner, a member of the Mackinac Bridge Authority, as guest . . . **Fran Harris,** WWJ women's editor, was presented with a citation by the Michigan Society for Mental Health for "10 years of broadcasting that has advanced public understanding of mental health and for generous contributions of airtime that have aided the Society's educational programs."

IN PITTSBURGH

Gloria Abdou, woman's director at WCAE, is playing the Deborah Kerr role in "Tea and Sympathy" at the Little Lake Theatre this week. She's away from the station on vacation . . . **Bobby Tucker,** a law student at Pitt and the son of **Joe Tucker,** WWSW sportscaster, and Jacqueline Green have announced their engagement . . . **Mickey Braddock,** tv's "Circus Boy," booked for holiday weekend at Kennywood Park July 4-5-6 . . . **Marjorie Runyan,** formerly with WENS and KQV, has joined secretariat in KDKA radio sales department . . . **Barbara Bliss** is Ch. 2 program manager **Cal Jones'** new Girl Friday. She replaces **Marianna Spivak,** who retired to await the stork . . . **Hank Shepard,** general manager of WAMP, drove the wife and three children to his parents' home in Asbury Park, N. J. where they'll spend a couple of weeks . . . **Stephanie Diamond Cohen** and her daughter, Barbara, have left for Provincetown, Mass., to spend the summer.

IN MINNEAPOLIS . .

Mitzi Gaynor, here for "South Pacific" opening, appeared on **Arle Haeberle's** WCCO-TV show . . . WDSM-TV, Duluth, Minn., news director **Bob Ball** off on three-week European and Russian tour . . . Disk jockey **Bill Diehl,** who also is St. Paul Pioneer Press-Dispatch movie editor-critic, joined WDGY . . . KSTP announcer **Bob Ryan** visiting Brussels World's Fair . . . **Bob DeHaven,** WCCO ace, vacationing in Oklahoma . . . WCCO Radio had fourth annual Excelsior Amusement Park day for youngsters as a promotion for the Clellan Card "Axel and His Dog" show . . . **Sid Hartman,** Morning Tribune sports editor-columnist, joining **Halsey Hall** on the latter's WCCO Radio nightly sports show and will conduct interviews with prominent sports figures . . . WTCN in a campaign against mosquitoes in this badly infested area offering prizes to swatters of the pests. Contestants are asked to send in the dead critters on cardboard or otherwise.

IN SAN FRANCISCO

KTVU in midst of moving to just-completed studio, with move scheduled for completion by end of July 4 weekend and formal opening July 11. Oakland independent also named **Bill Parry,** Pacific Coast Conference's radio-TV director, as sports and special-events consultant, bought rights to two 49er exhibitions, Aug. 23 vs. Redskins from Portland and Sept. 12 vs. Rams from Los Angeles. **Tom Groody** adding a five-minute, thrice-weekly "Science Capsule" stint on KTVU to his daily KCBS chores . . . KGO-AM reported ready to knock off its helicopter commuter news—too expensive—and considering axing surplus newsroom personnel . . . **Billy Graham** collected $600,000-plus from nationwide (ABC) televiewers of his Frisco Crusade . . . Bartells' KYA dropped **Chuck Lindsley's** decade-old "Music for Young Old-Timers"—didn't fit format . . . AMA convention was greeted by KPIX's 90-minute live telecast of open-heart surgery on an eight-year-old boy and by KQED's daily AMA "Bulletin of the Air" produced by **Ben Draper**—KROW carried radio version.

Inside Stuff—Radio-TV

Tenth anni of Ed Sullivan's entry into tv was celebrated last Friday (20) with a party under the auspices of National TV Film Council. NTFC gave Sullivan a plaque and Sam Levenson, who got his start in network telecasting on Sullivan's program, was the emcee. "When I first appeared on Sullivan's program I got $75," the humorist cracked. "Today I'm getting nothing." He described Sullivan as a "John Foster Dulles with an AFTRA card." In acknowledging the tributes, Sullivan told Levenson: "You did a wonderful routine today. You work better for free." Numerous references were made to Sullivan's unsmiling demeanor, to which he retorted: "I developed a hernia trying to smile." Dais guests included Hubbell Robinson Jr. and Bob Weitman of the CBS contingent. Sullivan took time out to salute Weitman for his help in show biz.

WLIB, N.Y., with the advent of the summer and the extension of its broadcast day to 9:15 p.m., is launching a series of five new public affairs shows weekly aimed at exploring the life and problems of Negroes in N.Y. In toto, the "operation summer" in the pubaffairs field will represent 45 new shows for the station.

To be stripped Monday through Friday from 8:30 to 9 p.m., noted education, political, social service leaders and community leaders will be interviewed. Titles of each of the programs follows "The Brooklyn Community Speaks," "The Negro Family in Harlem," "Does A College Education Pay," "As It Seems to Me," and "Vocational Guidance."

Among those slated for appearances are Dr. Gardner Taylor, a member of the city board of education; Thomas Weaver, attorney associated with the state's attorney general office; and Deputy Commissioner Dumpson of the Public Welfare Department.

There'll be a reunion in tv for two old buddies who had been working in Hollywood and are now in New York following the dollar. Jack Narz, now a show topper on his own with the daytime CBS-TV "Dotto" and who adds a nighttime version on NBC-TV July 1, appears on the Bob Crosby show Saturday (28) to do a station break. Narz was an announcer on the former Crosby daytimer on Columbia.

Narz is otherwise bicycle-bent. He'll show up on "Treasure Hunt" today (Wed.) and the premiering (June 30) "Haggis Baggis" prior to nighttime debut of "Dotto."

NBC's Stuart W. Phelps has been reelected and ABC's Ronald Bacon elected to national board posts in the Radio and Television Directors Guild. Other L. A. reps on RTDG's national board are Seymour Berns of CBS, Mikel Kane of ABC, and Jack Shea of NBC, who will serve another year in office.

Bowing out of the national board, but continuing as members of the local RTDG council are John Frankenheimer and Bob Banner, who leave because of new job commitments.

Broadcasters' Promotion Assn. is prepping, as a special project, a series of industry success stories for distribution to its members. According to BPA prez Ell Henry, series will analyze in depth the procedures used in a number of exemplary sales, program and promotion campaigns at various stations about the country. John F. Hurlbut, of WFBM-WFBM-TV, Indianapolis, is devising a questionnaire that will serve as a guideline for stations having a success story to tell.

"Designed by CBS by W. G.," a collection of graphic arts material created by William Golden, creative director of sales promotion and advertising for CBS-TV, has been made available by Golden for exhibition at the White Museum of Art at Cornell U. in connection with the 12th Festival of Contemporary Arts. Material for the graphic design show—the first of its kind ever held—was chosen by the museum from some 20 years of advertising and promotional material created by Golden. Exhibit, incidentally, evoked high praise from the art news editors of the local press.

AFTRA

Continued from page 35

place. During the last dickers several weeks ago, the webs rejected AFTRA's original tape demands on wages and working conditions. The new demands incorporate several revisions, among them the significant departure from measuring charges on the lengths of shows.

AFTRA calls further for limitation of sponsor's "right to broadcast recorded commercials." Union wants them restricted to use within 12 months from the date of the first telecast or 13 months from the date of the recording session. And if a blurb is not shown at any time during 13 consecutive weeks, the advertiser "forfeits any right to further broadcast." To avoid these restrictions, the producer needs the actors' written permission.

ABC-TV Studios

Continued from page 35

for a daily strip of time, it's understood, since the talk between the network and the agency and its clients involves the positioning of soap operas and studio participation sessions. It's further understood that even if Y&R doesn't come through with the deal, the space will be reconverted to studios in the event of other daytime biz.

Feeling among some sources is that the Y&R matter will be decided for certain within the next week to 10 days, because at least three months will be needed to get the necessary programming off the ground.

The ABC-TV programming department was located in the former studio space. It's moving over to the second floor of the administration building this week.

Pontiac Specs

Continued from page 35

add two more specials to the series before the season is over.

The CBS-TV-Pontiac productions, as currently outlined, will consist of a Mary Martin musical to be presented in December and will use material from the "Rodgers and Hart Songbook," and will be produced by Leland Hayward; a Victor Borge comedy and music hour in November, a Phil Silvers Revue in January, and a Bob Banner musical in October.

Agency for Pontiac is MacManus, John & Adams, Inc. Last season Pontiac sponsored the pro football championship game and has a similar commitment this year but is understood to be trying to sell it off to Marlboro Cigarets.

Daylight TV

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Todman entry, featuring Merv Griffin as master of ceremonies, pits husband and wife teams trying to outguess each other in pulling straws for a bundle of loot.

"Lucky Partner," a Martin and Allan Stone production, set for 2 to 2:30 p.m. NBC-TV, with Carl Cordell, a newcomer to tv, as emcee. Up to 300 home prizes will be awarded daily.

"Haggis Baggis," 2:30 to 3 p.m. NBC-TV (also in color and also a nighttime entry as well). Jack Linkletter, son of Art, will be emcee, with Joe Cates, creator of the show, as exec producer. It all has to do with identifying photographs.

3d Brit. Channel

Continued from page 35

and regular state grants or increased license fees. And, even with two programs, "it would still appeal to the minority—and not necessarily a qualitative minority."

The ITA should not get the third channel to operate in competition with its own program companies because such an idea is completely out of harmony with its functions. If the Authority did get the network, it would have to create an organization "suspiciously similar" to the BBC to produce its own programs, the Mirror believes.

Foreign TV Reviews

COMEDY IN MUSIC
With Victor Borge, Eric Robinson Orch
Producer: Barry Lupino
80 Mins.; Mon., 8:20 p.m.
BBC-Tv, from London

The last time Victor Borge appeared on British tv was two years ago and his brand of humor, conveyed to the majority of the population via BBC-TV, was an instant success. This last year, he played a season at the Palace Theatre, London, and packed the theatre nightly with the same routine. And again the now w.k. Borge routine was dimpsyed via the national tv network, prior to the performer starting a British provincial tour. There must now be very few people in these Isles who haven't seen Borge perform, but his second BBC-TV appearance had been an eagerly awaited event. His patter, no longer a surprise, had lost its initial sharpness, and his many gimmicks were now accepted, but still Borge demonstrated his knack of hoking and keeping an audience in fits of laughter.

Borge needed a live audience to play to and the BBC provided one. It giggled, it chortled and it roared at his antics and the mood was conveyed to home viewers. He wound up by taking a 20-minute bite out of the subsequent program, after expressing disapproval of the sound engineers who kept switching him from one mike to another.

There was only one breakaway from comedy when Borge conducted the Eric Robinson orch through an over-elaborate arrangement of a George Gershwin medley. Production, handled by Barry Lupino, was straightforward, though camera work could have been smarter at times, especially when a long shot would have had better results than the almost constant closeups. Eric Robinson orch did a standout job when it was required. *Bary.*

COME TO THE OPERA
With Sir John Barbirolli and the Halle Orchestra, Victoria Elliott, Veronica Dunne, Marina de Gabarain, Richard Lewis, Joseph Cooper, The Northern Singers
Director: Peter Graham Scott
45 Mins.; Mon., 10 p.m.
Associated-Rediffusion from Manchester

"It is good news that Associated-Rediffusion is willing to put some of its vast resources to serve all needs and tastes of its viewers—even if, as in the case of 'classical' music, they must inevitably remain a minority," wrote Sir John Barbirolli prior to the first airing of a series of at least eight programs by his Halle Orchestra for A-R spread over the next two years. With that off his chest and the programmer's apparently toeing the culture line, the first in the series was spent pandering to popular taste.

Program was devoted to operatic arias which have become so generally established as to rate almost pop ballad status. Apart from one piece, the Prelude to Act III of "Lohengrin" (the only breakaway from the popularity stakes) the orchestra was rarely seen. Rest of the production, beamed from ABC-TV's large studio at Manchester for the occasion, was devoted to stage type presentations from the operas.

Offering was introduced amiably by Joseph Cooper, and British opera stars Victoria Elliott, Veronica Dunne, Marina de Cabarain and Richard Lewis sang pieces from "Madame Butterfly," "Carmen," and "La Boheme." This type of program has been done many times before by BBC-TV and this indie tv entry didn't rate as particularly distinguished. *Bary.*

'AMERICAN WAY OF LIFE'
Producer: DDR-TV
Director: L. Behrens
50 Mins.; Sun., 8 p.m.
East German TV, from East Berlin

Political propaganda items play a major role in East Germany's programming. Most of these items are unbearably one-sided. No doubt, however, that some are skillfully delivered, particularly those which have an "objective" (with the help of official facts, statistics, etc.) slant such as this here.

It tees off with the narrator saying "If we say 'American Way of Life', we don't mean iceboxes, fast cars or practical fashions but something else. . ." and then refers to what Carolus Schenke said over "Voice of America" that there are currently big problems in the U.S., namely that of the Negroes and juveniles. (The narrator adds a third one, economic difficulties, and later also a fourth one, the alleged trend towards general decadence).

This 50-minute offering brings a considerable number of items (mostly newsreel excerpts) which speak for themselves: The Ku-Klux-Klan movement, bus strike in Alabama, Little Rock, Negro demonstrations in Washington, etc. Then it moves over to the "juvenile delinquency and gangsterism" category: The "blackboard jungle," juve plays such as "Who's the Chicken?" and "Russian Roulette," the cases of Lana Turner, Mickey Cohen, Peter Weinberger, John Starkweather et al. The "economic" part of this program dedicates itself to jobless Americans who are being served by the Salvation Army and then "decadence" is the topic: The r&r craze, marathon piano-playing, degenerated high society (Tommy Manville is shown), baby shows, beauty contests, non-stop eating competitions, hell drivers, wrestling (catch-as-catch can), publicity of sex-bombs (Jayne Mansfield appears), a nun in a jet plane ("i never saw my God so near!"), televised suicide attempts (for the sake of mass entertainment), etc. The narrator says that the "American Way of Life" has also affected the other part of Germany (the Federal Republic and W-Berlin) in a bad way. Its consequences: A filthy magazine press, flourishing pornography, neo-militarism, upbeat of juve delinquency, the first bigscale kidnapping case, prostitution (the dubious birth of the expression "Fraulein"), etc.

Program's anti-American slant reaches its climax when the subject "A-bomb tests" gets mention. Program, incidentally, is constantly interrupted by a picture of a smiling President Eisenhower ("And he still laughs at it," narrator keep saying). Offering winds also up with Eisenhower's face plus a big question mark: Where shall all this lead to?

Program may have its effects on those who cannot distinguish so easily and also on those, of course, who are already convinced about such messages. Those, however, who can use their brain know that each country has its drawbacks and, after all, where there is much sun there is much shadow.
Hans.

OH BOY!
With Jimmy Henney, Bertice Reading, Ronnie Carroll, Marty Wilde, The Dallas Boys, The John Barry Seven, Lord Rockingham's Eleven, Cherry Wainer, Red Price, Neville Taylor and his Cutters, The Vernons Girls, Dudley Heslop, Kerry Martin, others
Director: Jack Good
35 Mins.; Sun., 10:35 p.m.
ABC-TV, from London

ABC-TV has a winner on its hands with "Oh Boy!" a show described as "an explosion of beat music." Offering will be aired every two weeks and is a natch audience catcher for folk who like beat music dished up with a verve that makes for an infectious mood of zippy excitement. Full honors go to producer Jack Good, late of BBC-TV's "6-5 Special," for one of the liveliest presentations to be aired by indie tv.

Show was like a gathering of the rock 'n' roll clans with more hanking tenor saxes, more driving guitars and more hip wiggling vocalizers under one studio roof than ever before. Essence of the program's success was its energy and never letting up breakneck pace. As one group finished a number another stepped forward to blast in. All the performers were within camera range, and the probing lenses got some fine candid closeups which added to the atmosphere of a ding-dong party. Emcee Jimmy Henney, though not overworked, handled the job neatly while Bertice Reading almost raised the roof with her show closer. The prophecy that rock 'n' roll has had it certainly didn't ring true from the way in which the live audience reacted. *Bary.*

YALE GLEE CLUB
With Fenno Heath, director
Director: James Sutherland
Producer: Rai Purdy
30 Mins.
Scottish Television, from Glasgow

Newly-arrived in the U.K., the Yale Glee Club made its first contact with 1958 audiences via a television network show, beamed from the Scot indie tv studios within 24 hours of planing in from N.Y.

Group, vigorously directed by their musical director Fenno Heath, gave out in conventional tunes,

(Continued on page 48)

CHEVY SHOW
With Janet Blair, John Raitt, Edie Adams, Rowan & Martin, Dorothy Kirsten
Producer-director: Bob Henry
Writers: Ed Simmons, Arnold Sultan, Marvin Worth
Music director: Harry Zimmerman
60 Mins., Sun., 9 p.m.
CHEVROLET
NBC-TV, Hollywood
(Campbell-Ewald)

While Dinah Shore takes a 15-week summer hiatus, her Chevy showcase will be headed by a pleasant musical triumverate—Janet Blair, Edie Adams, John Raitt. It's a tribute to Miss Shore that the program found it necessary to nab three name performers to fill her shoes during the hot-weather months.

However, having Miss Blair, Miss Adams and Raitt around every week may tip the scales in favor of songalog load, and minimize the all-variety format. Show is protecting itself on the comedy end by alternating Rowan & Martin with Stan Freberg.

Opening show offered a bit more than the usual low-budget summer fare but it still wasn't an inspiring debut. Show took time in getting started in that it had to plug-up its hosts. Edie Adams got her credits in with a song from "Li'l Abner" ("Namely You"), John Raitt bowed for his "Carousel" stint with "If I Loved You" and Janet Blair took her nod with "Honey Bun" from "South Pacific" in oversized sailor suit and all.

Show settled down a bit when Rowan & Martin came on for a charade-parody of "See The U.S.A. In A Chevrolet." It was a ribtickling bit and a neat way to get in a plug for the sponsor. The boys faulted, later on, however, in an overlong skit concerning two soldiers in an Arctic base and a Hollywood performer (Piper Novak) played by Miss Adams. Some funny spots but the boys didn't stop in time.

The musical load had Raitt on "Song Of The Open Road" and guester Dorothy Kirsten on "I'll See You Again" and "Raitt-Miss Kirsten duet on "Nothing Can Be Finer Than To Be In Carolina In The Morning." Okay stuff for the non-demanding.

Show wound with a neat production idea for a song medley. Backdrop was set against record album covers with stars and guest stepping out for a song shot. Although there was some appeal here, it could have been better organized.

Bill Henry, who's handling the production - direction reins, displayed some sound musical production values in the opener and once he gets under way, the "Chevy Show" should settle down for a pleasant summer cruise. *Gros.*

Show Biz Greats Play a Benefit For Ed Sullivan on 10th TV Anni

By GEORGE ROSEN

In his 10-year tenure on tv, Ed Sullivan has been called everything from "John Foster Dulles with an AFTRA card" (that one from Sam Levenson) to a strictly no-talent guy. But more to the point, he's established himself a niche unique in the annals of video as the columnist-turned-impresario who almost single-handedly saved vaudeville from oblivion. Vaude, contrary to general belief, didn't die—it merely switched allegiance, thanks to Sullivan, to the tv spectrum, in the process racking up a 30-40 million weekly audience turnover as the Sunday night 8 to 9 (ne "Toast of the Town") entry played the Nielsen-Trendex circuit with a year-after-year Top 10 consistency.

As a concept in tv program formatting, it's been copied and recopied with a variety of global counterparts, as witness, for example British commercial tv's "Sunday Night at the Palladium," "Chelsea at Eight," Val Parnell's weekly display, etc.

On the occasion of Sullivan's 10th anni cavalcade on CBS-TV Sunday (22), he paraded out the kinnies (in boom-boom-boom succession) of the top moments in a decade of Sabbath showcases. The talent lineup was staggering, a veritable who's-who in show biz, with a spotlighting of talent recruited from their finest hours.

If, in the final analysis, it came off as the entertainment world playing a benefit for Sullivan, it was well-deserved kudos. Whether it was a good or a bad conglomeration of "My First Ten Years" wasn't precisely the point (although the hour show came off as a finely-edited parade of triumphs that had something for everybody with some particularly worth-repeating comedy vignettes). More accurately, it stood as a testimonial to a showman who, whatever his own merits as an on-camera personality, parlayed a program into an institution and has himself emerged as one of tv's hottest salesmen and merchandisers on behalf of Mercury (until this year Lincoln) and now also Kodak.

Behind the tv saga of Sullivan are the years in which NBC and an assortment of sponsors lavished something like $30,000,000 on pretentious shows in a vain year-after-year effort (until the arrival of Steve Allen and more latterly ABC's "Maverick") to compete against the Sullivan onslaught. It's also a story of how even CBS at the outset had practically written Sullivan off as a wrong guess and was wondering how they could dump him, but the vaudeo pattern took hold—and the rest has become tv history.

Thus many of the major musts who helped solidify the show's stature into Sunday night "must" viewing were trotted out chronologically ('48 to '58) for the kinnie briefies, with pardonable salaams (via captions) as a reminder of the show's "tv firsts" on talent and techniques. Among the highlights were a sampling ('48) of the June Taylor Dancers, and Pat C. Flick; in '49 video's first ice show, Luise Rainer in her telephone scene from "The Great Ziegfeld"; a Charles Laughton reading; a memorable shot of W. C. Handy trumpeting "St. Louis Blues"; "Bojangles," and Rosemary Clooney's tv bow.

In '50 there was Margaret Truman's debut; Perry Como; Julie Harris, Ethel Waters and Brandon de Wilde in a "Member of the Wedding" vignette. '51 was unquestionably a "vintage year" as witness Moira Shearer; Helen Hayes; Gertrude Lawrence and later Yul Brynner in "King and I" so os; Oscar Hammerstein 2d reciting "Last Time I Saw Paris" with tv introduced to the split screen technique; Sugar Ray Robinson.

Repeats of '52 showed some early Gleason and Carney comicalities; Audrey Hepburn's tv bow; ditto Johnnie Ray; and Richard Rodgers on the occasion of a full hour Sullivan bio treatment.

Julius LaRosa (at the time of the Godfrey firing and Sullivan moving in); Disney's scoring sound effects; Ed Wynn and Tony Martin; Grace Kelly and Ralph Meeker's French lesson and Will Jordan's terrific takeoff on Sullivan sparked the '53 recap. In '54 there was the hilarious Jack Benny bit with Sullivan and the equally funny Lucille Ball-Desi Arnaz guesting, and Victor Borge going slapstick. And on into '55 with Satchmo and Robert Merrill and Ed Murrow; '56 with Elvis Presley, the boff Phil Silvers-Bing Crosby routine; in '57 Gary Cooper's harmonizing, Fred Astaire's hoofing, Alan Jay Lerner & Fred Lowe's vocal-piano accomp on a piece from their "My Fair Lady" score and finally the two top '58 highlights — Wayne & Shuster's Julius Caesar travesty and the Chevalier-Soph Tucker dueting. It played that fast.

And as an anni treat, the clients graciously soft-pedalled the plugs.

Tele Follow-Up Comment

Playhouse 90

Rod Serling poured out a fiery, spellbinding attack on racial discrimination in his 90-minute dramatic effort entitled "A Town Turned to Dust" on "Playhouse 90" over CBS-TV (19). He told the profoundly disturbing story of what took place on a long and arid street in a Southwestern frontier town in the 1880's when the sheriff stepped aside to let a violent mob reach into the jail and lynch an innocent young Mexican. It could have occurred yesterday to a Negro in one of our Southern towns, but there is timidity among some of us, and consequently it is safer to make the victim a Mexican and the locale the Southwest and the time the middle 1880's—and this is exactly what happened before Serling's punching, driving drama came smacking through the cathode ray tubes.

"A Town Turned to Dust" was originally called "Aftermath" and had been scheduled to open the "Playhouse 90" series last fall but because it dealt with a present-day Negro lynching in the South it was deemed too hot to handle without some rewriting. It's reported that Martin Manulis, producer of the series, aided and abetted by Hubbell Robinson Jr., CBS-TV programming chief, both admirers of Serling's work, urged him to rewrite the drama in such a fashion that its message would not be watered down in the process. The result was certainly worth the effort. The evil effects of prejudice and the jolting impact of the meaning of "Town" were not dissipated in the transformation of locale and period.

There was fine and brilliant writing in this tension-ridden-drama. There was terrible human truth in Serling's typewriter and in the fury-filled story of what happened to the Mexicans in Dempsyville.

"Town" was a shining performance in many respects. Both Manulis as producer, and John Frankenheimer, the director, expended their unusual creative energies in making this a memorable work. There is no doubt that it will win many awards for its effective preachment against hate and blind bigotry.

Rod Steiger played the cowardly sheriff with magnificent understanding. It was a difficult role and he caught every nuance of the tortured law enforcement officer with rare perception. Steiger played Harvey Denton, the sheriff, with human sweat and pity. In fact, virtually all the casting was on a superior plane. There were also superb performances by William Shatner as the ringleader of the lynchers; Fay Spain, as his sad and beaten wife; James Gregory, as the reporter from St. Louis; Gregg Hoyt, as the bartender; and Mario Alcalde and Eugene Iglesias, as Mexican brothers.

The mood of the dusty, decaying town was conveyed with a frontier nakedness in the sets by Arthur Jeph Parker and the camera work was in the same vein, stark and compelling, capturing the ugly passion of the mob and the pitiful pain of the peon. "A Town Has Turned to Dust" restores one's belief in the buoyant possibilities of video as an art form. *Rans.*

Mr. Adams and Eve

The Ida Lupino-Howard Duff, reel- and real-life Mr. & Mrs. show biz team, latched onto a spurious trade paper peg last Tuesday (CBS) which even their yeoman trouping couldn't make convincing, for the basic reason that the premise was fallacious. Before the frenetic backstage Hollywood dramalet had unfolded far it was apparent that DAILY VARIETY and the Hollywood Reporter would be dolts to accept backpage ads "commiserating" and sentimentalizing over the just-ousted studio head, a particular favorite of "Mr. Adams

(Continued on page 48)

CONFESSION
With Jack Wyatt, moderator; others
Exec Producer: Jules Weil
Producer: Wyatt
Director: William Sidaris
20 Mins.; Thurs., 10 p.m.
ABC-TV, from N.Y. (tape)

The Sunday supplement has come to network tv. "Confession," an interview show with convicted criminals, like many features in Sunday newspaper supplements delivers less than it promises, trades in lurid personalities, and tugs on the audience's heartstrings.

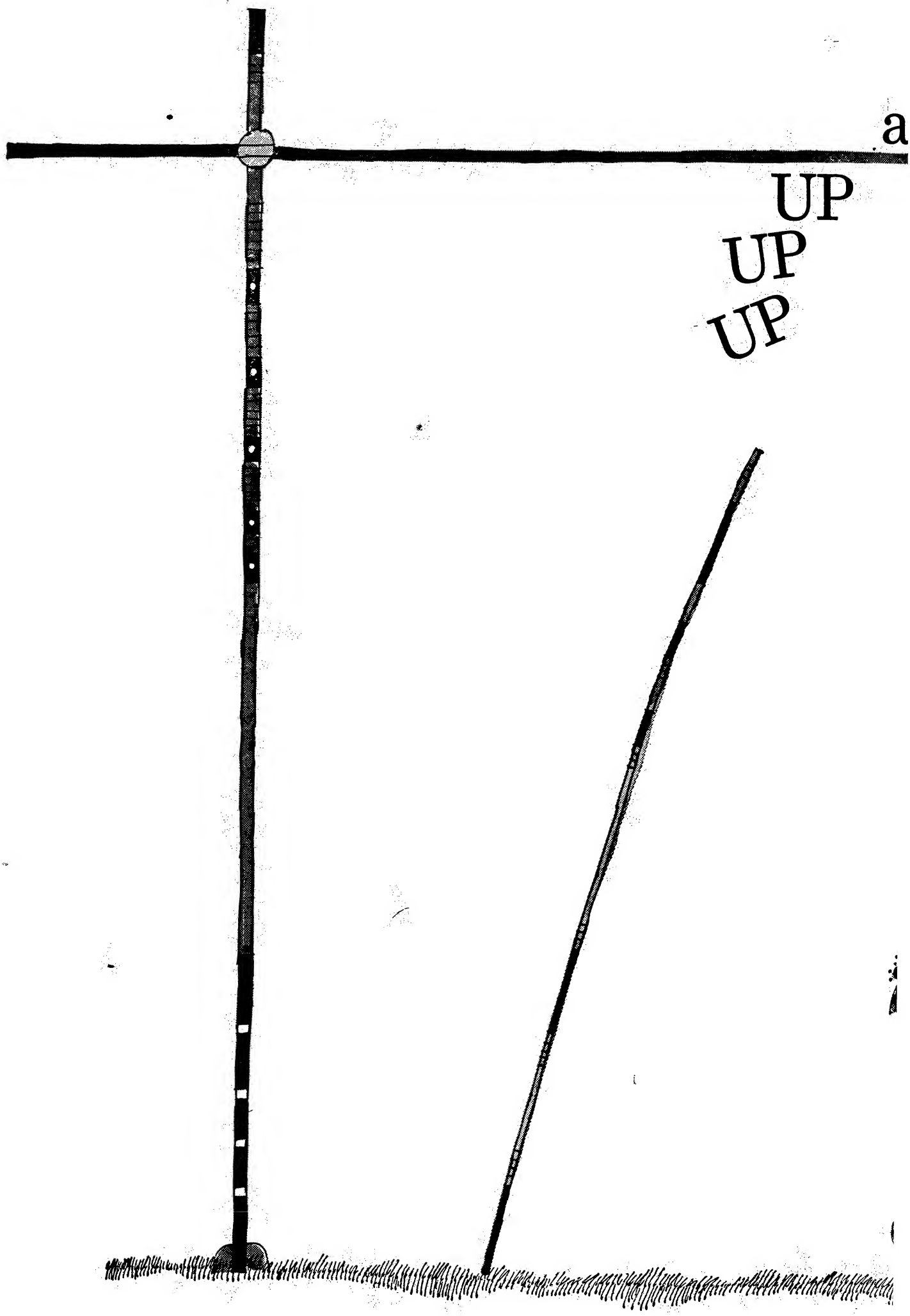
Yet, the show should not be written off. It covers an area more respectable programming neglects and it surely is more interesting than some innocuous quiz game shows also utilized as summer replacements by the nets.

The program, produced and moderated by Jack Wyatt, went network after quite a local success on WFAA-TV, Dallas. ABC-TV, in the summer series, is utilizing taped recordings of the Dallas—originated show.

For the initial outing, a convicted criminal with a long record, Herbie Ferris, was interviewed. What made his case more startling was that one of his sons had been executed for murder, and that various members of his family also had been involved in crime.

Wyatt spent the opening five minutes building up the record of the man and promising the audience that Ferris would tell of his intimate and personal thoughts. Ferris, instead, told of his trou-

(Continued on page 48)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nd UP!

In June, for the fourth consecutive month, NBC Television Network nighttime programming topped all competition, according to Trendex. NBC leads the second network by 8%, the third network by 48%. This latest evidence confirms once again NBC's leadership as similarly shown month after month by the Nielsen Multi-Network Area Report.

In terms of individual time periods, NBC has scored a series of dramatic audience gains since the season began.

For example, NBC now comes out on top four nights out of seven . . . wins 20 of 42 nighttime half hours, seven more than in October and almost as many as the other two networks combined.

In the re-programmed 7:30-8 pm time period, Monday-Friday, NBC has moved ahead 54%-since October, now leads one competitor by 101%, the other by 66%. WAGON TRAIN has increased its share-of-audience 78% since October!

Record-breaking increases like these put the finishing touches on a season which has seen NBC move rapidly to the top in the greatest one-year audience shift in television's history.

NBC TELEVISION NETWORK

Source: Trendex (Sunday through Saturday, 7:30-10:30 pm)

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	40.9
2.	Perry Como (Sat. 7:00-8:00)	WNBQ	39.3
3.	Danny Thomas (Mon. 8:00-8:30)	WBBM	32.9
4.	What's My Line (Sun. 9:30-10:00)	WBBM	31.5
5.	Loretta Young (Sun. 9:00-9:30)	WNBQ	29.5
6.	Red Skelton (Tues. 8:30-9:00)	WBBM	29.0
7.	Lineup (Fri. 9:00-9:30)	WBBM	28.5
7.	Dinah Shore (Sun. 8:00-9:00)	WNBQ	28.5
8.	I've Got a Secret (Wed. 8:30-9:00)	WBBM	27.5
8.	Restless Gun (Mon. 7:00-7:30)	WNBQ	27.5

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Susan's Show (M-F 4:00-4:30)	WBBM	19.3
2.	†News Roundup (M-F 10:00-10:15)	WBBM	19.1
3.	*Mickey Mouse Club (M-F 5:30-6)	WBKB	18.1
4.	†In Town Tonight (M-F 10:15-10:30)	WBBM	15.6
5.	†Bugs Bunny & Friends (M-F 6:30-7)	WGN	13.6
6.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBBM	13.2
7.	*The Verdict Is Yours (M-F 2:30-3)	WBBM	12.8
8.	†Miss Lee, Wea., News (M-F 8:45-9:00 a.m.)	WBBM	12.6
8.	*Art Linkletter (M-F 1:30-2:00)	WBBM	12.6
9.	*Big Payoff (M-F 2:00-2:30)	WBBM	12.4
9.	†News—Bentley (M-F 6:00-6:15)	WBBM	12.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Silent Service (Tues. 9:30)	WNBQ	NBC	22.5	39
1.	State Trooper (Wed. 9:30)	WNBQ	MCA	22.5	35
2.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	17.9	31
3.	Annie Oakley (Fri. 6:00)	WGN	CBS	16.5	42
4.	Sea Hunt (Wed. 8:30)	WGN	Ziv	16.2	24
5.	Honeymooners (Thurs. 9:30)	WGN	CBS	15.9	25
5.	Sky King (Thurs. 6:00)	WGN	Nabisco	15.9	42
6.	Highway Patrol (Fri. 8:00)	WGN	Ziv	14.5	22
6.	Whirlybirds (Thurs. 9:00)	WGN	CBS	14.5	22
7.	Count of Monte Cristo (Fri. 7:30)	WBKB	TPA	14.2	23
8.	Bugs Bunny & Friends (M-F 6:30)	WGN	AAP	13.6	24
9.	Brave Eagle (Tues. 6:00)	WGN	CBS	13.2	33
9.	Code Three (Fri. 9:30)	WBKB	ABC	13.2	20
10.	Official Detective (Wed. 9:30)	WGN	NTA	12.9	20
10.	S. Donovan, West. Marshal (Wed. 6)	WGN	NBC	12.9	34
11.	Cisco Kid (Mon. 6:00)	WGN	Ziv	12.5	30
11.	Frontier (Sat. 6:00)	WNBQ	NBC	12.5	34
12.	Crusader (Fri. 9:30)	WGN	MCA	12.2	19
13.	Men of Annapolis (Mon. 9:00)	WGN	Ziv	11.9	18
14.	Last of the Mohicans (Mon. 9:30)	WBKB	TPA	11.5	19
14.	Studio 57 (Mon. 9:30)	WGN	MCA	11.5	19

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
African Patrol	WBBM	17.9
U.S. Steel Hour	WBBM	18.0
Silent Service	WNBQ	22.5
{ News—Bentley	WBBM	12.0
{ CBS News	WBBM	11.7
I've Got a Secret	WBBM	27.5
Playhouse 90	WBBM	21.5
{ News—Bentley	WBBM	10.3
{ CBS News	WBBM	10.7
Phil Silvers	WBBM	23.2
Playhouse 90	WBBM	22.9
Zane Grey Theatre	WBBM	21.2
Wagon Train	WNBQ	24.5
{ News—Bentley	WBBM	14.7
{ CBS News	WBBM	13.7
Person to Person	WBBM	21.9
State Trooper	WNBQ	22.5
{ News—Bentley	WBBM	11.3
{ CBS News	WBBM	11.0
{ News—Bentley	WBBM	13.7
{ CBS News	WBBM	13.3
CBS News Special	WBBM	10.9
Person to Person	WBBM	21.9
Suspicion	WNBQ	20.5
Studio 1	WBBM	19.7
Studio 1	WBBM	19.7

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: May 1-8, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJW	41.5
2.	Perry Como (Sat. 8:00-9:00)	KYW	41.2
3.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	36.9
4.	Danny Thomas (Mon. 9:00-9:30)	WJW	34.2
5.	Lassie (Sun. 7:00-7:30)	WEWS	33.2
6.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	32.9
7.	Have Gun Will Travel (Sat. 9:30-10)	WJW	32.2
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WJW	32.2
8.	Cheyenne (Tues. 7:30-8:30)	WEWS	32.0
9.	Red Skelton (Tues. 9:30-10:00)	WJW	31.9
9.	Restless Gun (Mon. 8:00-8:30)	KYW	31.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:30-6:00)	KYW	21.0
2.	†Sohio, Sports Final (M-F 11-11:15)	WJW	17.4
3.	†6 O'Clock Advent. Misc. (M-F 6-7)	KYW	16.7
4.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	16.3
5.	†News—T. Field (M-F 11:00-11:15)	WEWS	15.3
6.	†11th Hr. News, Wea. (M-F 11-11:15)	KYW	15.1
7.	*Mickey Mouse Club (M-F 5:30-6)	WEWS	14.9
8.	†News—T. Field, Wea. (M-F 6:45-7)	WEWS	13.9
8.	*Comedy Time (M-F 5:00-5:30)	KYW	13.9
9.	*Price Is Right (M-F 11-11:30 a.m.)	KYW	13.7
9.	*CBS News (M-F 6:45-7:00)	WJW	13.7

1.	Silent Service (Sat. 10:30)	WJW	NBC	27.9	51	Weekend of Stars	WEWS	14.2
2.	Frontier Doctor (Mon. 7:00)	KYW	HTS	22.9	43	{ Whirlybirds	WEWS	15.2
						{ African Patrol	WJW	15.2
3.	Sheriff of Cochise (Wed. 7:00)	KYW	NTA	22.5	43	San Francisco Beat	WJW	19.2
4.	Annie Oakley (Sat. 6:30)	WJW	CBS	21.2	60	Public Defender	WEWS	11.5
5.	Popeye (M-F 5:30)	KYW	AAP	21.0	50	Mickey Mouse Club	WEWS	14.9
6.	Death Valley Days (Thurs. 7:00)	KYW	U. S. Borax	20.9	42	If You Had a Million	WEWS	16.2
6.	Kit Carson (Sun. 6:30)	WEWS	MCA	20.9	57	Tracers	WJW	10.9
7.	Highway Patrol (Tues. 7:00)	WJW	Ziv	20.2	40	6 O'Clock Adventure	KYW	18.9
8.	San Francisco Beat (Wed. 7:00)	WJW	CBS	19.2	37	Sheriff of Cochise	KYW	22.5
9.	Count of Monte Cristo (Sun. 6:00)	WEWS	TPA	17.9	51	Boots and Saddles	WJW	17.9
9.	State Trooper (Tues. 9:30)	KYW	MCA	17.9	28	Red Skelton	WJW	31.9
10.	Honeymooners (Tues. 10:30)	KYW	CBS	17.5	34	Target	WJW	17.2
11.	Target (Fri. 10:30)	WJW	Ziv	17.2	34	Honeymooners	KYW	17.5
12.	Last of the Mohicans (Sat. 6:00)	WJW	TPA	16.9	55	Waterfront	WEWS	10.5
12.	Studio 57 (Fri. 7:00)	KYW	MCA	16.9	35	Sea Hunt	WJW	15.9
13.	Code 3 (Tues. 10:30)	WEWS	ABC	16.5	32	Honeymooners	KYW	17.5
14.	If You Had a Million (Thurs. 7:00)	WEWS	MCA	16.2	32	Death Valley Days	KYW	20.9
14.	Medic (Fri. 7:30)	WJW	CNP	16.2	34	Rin Tin Tin	WEWS	23.9
15.	Looney Tunes (Sat. 5:45)	WJW	Guild	16.0	46	Baseball Scoreboard	WEWS	14.3
16.	Sea Hunt (Fri. 7:00)	WJW	Ziv	15.9	33	Studio 57	KYW	16.9

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: May 1-7, 1958.

TOP TEN NETWORK SHOWS

1.	Dinah Shore (Sun. 8:00-9:00)	WDSU	39.8
2.	Gunsmoke (Sat. 9:00-9:30)	WWL	39.7
3.	Perry Como (Sat. 7:00-8:00)	WDSU	39.5
4.	Wagon Train (Wed. 6:30-7:30)	WDSU	37.3
5.	Tales of Wells Fargo (Mon. 7:30-8)	WDSU	37.2
6.	Father Knows Best (Wed. 7:30-8)	WDSU	36.5
6.	Groucho Marx (Thurs. 7:00-7:30)	WDSU	36.5
6.	Twenty One (Mon. 8:00-8:30)	WDSU	36.5
7.	Loretta Young (Sun. 9:00-9:30)	WDSU	36.2
8.	Restless Gun (Mon. 7:00-7:30)	WDSU	35.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WDSU	32.6
2.	†Esso Rptr., W'ld Spts. (M-F 6-6:15)	WDSU	32.3
3.	†Little Rascals (M-F 5:00-5:45)	WDSU	17.3
4.	*Price Is Right (M-F 10-10:30 a.m.)	WDSU	17.2
5.	†Wea., Esso Rptr. (M-F 5:45-6:00)	WDSU	16.9
6.	*Queen for a Day (M-F 3-3:45)	WDSU	15.9
7.	†My Little Margie (M-F 4:30-5:00)	WDSU	15.8
8.	†Esso Rptr., Sports, Wea. (M-F 11:00-11:15)	WDSU	15.4
9.	*Treasure Hunt (M-F 9:30-10 a.m.)	WDSU	14.9
10.	*Matinee Theatre (M-F 2:00-3:00)	WDSU	14.8

1.	Crusader (Tues. 9:30)	WDSU	MCA	27.5	59	Pres. Eisenhower	WWL	11.5
2.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	26.4	54	African Patrol	WWL	17.2
3.	Official Detective (Sun. 9:30)	WDSU	NTA	25.2	43	What's My Line	WWL	28.9
4.	Honeymooners (Wed. 9:30)	WDSU	CBS	24.5	45	U. S. Steel Hour	WWL	20.9
5.	Men of Annapolis (Thurs. 9:30)	WDSU	Ziv	23.9	40	Playhouse 90	WWL	32.2
6.	Harbor Command (Sun. 6:00)	WDSU	Ziv	23.5	49	Lassie	WWL	22.9
6.	Twenty Six Men (Fri. 10:30)	WDSU	ABC	23.5	55	News, Wea. & Sports	WWL	14.8
6.	Whirlybirds (Mon. 10:00)	WDSU	CBS	23.5	49	Waterfront	WWL	17.9
7.	Boots and Saddles (Fri. 7:00)	WWL	NBC	23.2	40	Jefferson Drum	WDSU	29.5
7.	Frontier (Sat. 10:00)	WDSU	NBC	23.2	52	Arthur Murray	WWL	15.7
8.	Code Three (Sun. 10:00)	WDSU	ABC	22.5	50	Play of the Week	WWL	17.2
8.	Looney Tunes (Sat. 9:00 a.m.)	WDSU	Guild	22.5	78	Capt. Kangaroo	WWL	6.2
9.	Sea Hunt (Wed. 10:00)	WDSU	Ziv	21.9	50	Capt. David Grief	WWL	15.9
10.	Studio 57 (Tues. 10:30)	WDSU	MCA	20.9	57	News, Wea. & Sports	WWL	10.5
11.	Charlie Chan (Sat. 9:30)	WWL	TPA	20.8	39	Your Hit Parade	WDSU	25.9
12.	State Trooper (Tues. 10:00)	WDSU	MCA	20.2	46	Trackdown	WWL	19.2
13.	Sky King (Sat. 11:00 a.m.)	WDSU	Nabisco	19.9	75	Town & Country Jour.	WWL	6.5
13.	S. Donovan, W. Marshal (Sat. 5:30)	WDSU	NBC	19.9	53	Hopalong Cassidy	WWL	11.7
14.	Gray Ghost (Thurs. 10:00)	WWL	CBS	19.5	47	Decoy	WDSU	17.5
15.	Cisco Kid (Sat. 6:00)	WDSU	Ziv	19.2	42	Sergeant Preston	WWL	20.9

DAYTON

Stations: WHIO, WLW-D. TV Homes: 143,700. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	49.0
2.	Wyatt Earp (Tues. 8:30-9:00)	WLW-D	41.8
3.	I've Got a Secret (Wed. 9:30-10:00)	WHIO	41.3
4.	Cheyenne (Tues. 7:30-8:30)	WLW-D	40.8
4.	Trackdown (Fri. 8:00-8:30)	WHIO	40.8
5.	Tales of Wells Fargo (Mon. 8:30-9)	WLW-D	40.3
5.	Danny Thomas (Mon. 9:00-9:30)	WHIO	40.3
5.	Lineup (Fri. 10:00-10:30)	WHIO	40.3
6.	Perry Mason (Sat. 7:30-8:30)	WHIO	40.0
7.	Millionaire (Wed. 9:00-9:30)	WHIO	39.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Front Page News (M-F 11-11:15)	WHIO	25.0
2.	†Sohio Rptr., Sports Desk (M-F 6:30-6:45)	WHIO	24.9
3.	†Little Rascals (M,T,Th., 6:00-6:30)	WHIO	24.5
4.	*NBC News (M-F 6:45-7:00)	WLW-D	21.7
5.	*Mickey Mouse Club (M-F 5:30-6:00)	WLW-D	18.8
6.	†News, Wea., Spts., (M-F 6:30-6:45)	WLW-D	18.5
7.	*Art Linkletter (M-F 2:30-3:00)	WHIO	17.9
8.	†50-50 Club (M-F 12:00-1:30)	WLW-D	17.7
9.	*As the Worlds Turns (M-F 1:30-2)	WHIO	15.7
10.	*Beat the Clock (M-F 2:00-2:30)	WHIO	15.5

1.	Gray Ghost (Mon. 7:00)	WHIO	CBS	33.3	71	Playhouse 30	WLW-D	13.8
2.	Badge 714 (Sat. 10:30)	WHIO	NBC	30.8	60	Your Hit Parade	WLW-D	20.3
3.	Highway Patrol (Tues. 9:00)	WHIO	Ziv	29.5	46	Adventures of McGraw	WLW-D	34.3
4.	Mike Hammer (Fri. 10:30)	WHIO	MCA	29.3	76	Cinema '58	WLW-D	10.3
4.	Silent Service (Wed. 8:00)	WHIO	NBC	29.3	47	Disneyland	WLW-D	31.3
5.	Dr. Hudson's Secret Journal (Fri. 7)	WHIO	MCA	28.8	60	Outdoor Guide	WLW-D	19.3
6.	State Trooper (Tues. 7:00)	WHIO	MCA	27.8	51	Twenty-Six Men	WLW-D	26.3
7.	Target (Wed. 7:30)	WHIO	Ziv	27.0	46	Disneyland	WLW-D	32.3
8.	Twenty Six Men (Tues. 7:00)	WLW-D	ABC	26.3	49	State Trooper	WHIO	27.8
9.	Charlie Chan (Thurs. 7:00)	WHIO	TPA	25.8	53	San Francisco Beat	WLW-D	23.3
10.	Little Rascals (M,T,Thurs. 6:00)	WHIO	Interstate	24.5	65	Annie Oakley	WLW-D	17.3
11.	San Francisco Beat (Thurs. 7:00)	WLW-D	CBS	23.3	47	Charlie Chan	WHIO	25.8
12.	King's Crossroads (Sat. 7:00)	WHIO	Sterling	22.3	52	Midwest Hayride	WLW-D	20.3
12.	Sky King (Wed. 7:00)	WLW-D	Nabisco	22.3	44	Ozzie & Harriet	WHIO	28.8
13.	Kingdom of the Sea (Fri. 6:00)	WHIO	Guild	21.8	51	Price Is Right	WLW-D	21.0
14.	Sky King (Sat. 4:45)	WHIO	Nabisco	20.5	64	Top Pro Golf	WLW-D	11.5
15.	Guy Lombardo (Wed. 6:00)	WHIO	MCA	20.3	51	Life of Riley	WLW-D	19.8
16.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	19.8	40	U. S. Steel Hour	WHIO	29.5
17.	Stories of Century (Tues. 7:30)	WHIO	Hollywood	19.5	33	Cheyenne	WLW-D	40.3
18.	Mama (Sun. 5:30)	WLW-D	CBS	18.8	54	Class of 1958	WHIO	16.3

(Continued on page 44)

25 years in the same place – that's progress!

Don McNeill's in the same place he was 25 years ago – at the helm of The Breakfast Club on ABC Radio and in the homes and hearts of millions of American listeners, young and old. From that vantage point he has done – and is doing each weekday morning – a lot of personality selling, backed by his famous cast including FRAN "AUNT FANNY" ALLISON, SAM COWLING, DICK NOEL, CAROL RICHARDS and EDDIE BALLANTINE and the orchestra. Don, his fine cast and many, many loyal listeners have given The Breakfast Club a record unmatched in network radio.

This wonderful institution of the American morning is celebrating its happy 25th birthday all this week.

DON McNEILL'S BREAKFAST CLUB on ABC RADIO

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 42)

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	43.5
2.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	39.2
3.	Cheyenne (Tues. 7:30-8:30)	WXYZ	37.0
3.	Perry Como (Sat. 8:00-9:00)	WWJ	37.0
4.	Danny Thomas (Mon. 9:00-9:30)	WJBK	36.2
5.	Tales of Wells Fargo (Mon. 8:30-9)	WWJ	35.2
6.	Restless Gun (Mon. 8:00-8:30)	WWJ	33.5
6.	Maverick (Sun. 7:30-8:30)	WXYZ	33.5
7.	Have Gun Will Travel (Sat. 9:30-10)	WJBK	32.9
8.	Broken Arrow (Tues. 9:00-9:30)	WXYZ	31.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-6:30)	CKLW	27.0
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WXYZ	23.3
3.	*Amer. Bandstand (M-F 3-3:30; 4-5)	WXYZ	19.7
4.	†Detroit Bandstand (M-F 5:00-5:30)	WJBK	16.4
5.	†News-Jac Legoff (M-F 11:00-11:15)	WJBK	15.5
6.	*Price Is Right (M-F 11-11:30 a.m.)	WWJ	15.4
7.	*Do You Trust Wife (M-F 3:30-4)	WXYZ	14.6
8.	*Art Linkletter (M-F 2:30-3:00)	WJBK	14.4
9.	*Treasure Hunt (M-F 10:30-11 a.m.)	WWJ	13.6
10.	†Soupy's On (M-F. 11:00-11:30)	WXYZ	13.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Honeymooners (Sat. 10:30)	WJBK	CBS	26.2	44
2.	Popeye (Mon.-Sun. 6:00)	CKLW	AAP	25.0	49
3.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	21.5	42
4.	Death Valley Days (Mon. 7:00)	WWJ	U. S. Borax	20.9	41
5.	Sky King (Thurs. 6:30)	CKLW	Nabisco	20.5	41
6.	Bugs Bunny (Fri. 6:30)	CKLW	AAP	20.2	36
7.	Silent Service (Thurs. 7:00)	WJBK	NBC	19.5	36
7.	26 Men (Sun. 6:30)	WXYZ	ABC	19.5	44
8.	Brave Eagle (Wed. 6:30)	CKLW	CBS	19.2	37
9.	Amos 'n' Andy (Wed. 7:00)	WWJ	CBS	18.5	35
9.	Harbor Command (Fri. 10:30)	WJBK	Ziv	18.5	31
9.	Sea Hunt (Sat. 7:00)	WJBK	Ziv	18.5	35
10.	Frontier Justice (Fri. 6:30)	WXYZ	HTS	17.9	32
11.	Boots and Saddles (Thurs. 7:00)	CKLW	NBC	17.5	32
11.	Casey Jones (Tues. 7:00)	WWJ	Screen Gems	17.5	33
11.	Frontier (Mon. 6:30)	WWJ	NBC	17.5	37
11.	Frontier Dr. (Sun. 6:00)	WXYZ	HTS	17.5	37
12.	Dr. Christian (Fri. 7:00)	WJBK	Ziv	16.9	30
13.	Martin Kane (Fri. 7:00)	WWJ	Ziv	16.2	29
14.	Topper (Wed. 6:30)	WXYZ	Telestar	15.9	30

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Tracer	WXYZ	14.5
Frontier Dr.	WXYZ	17.5
Mickey Rooney	CKLW	13.9
Badge 714	WJBK	11.9
Frontier Dr.	WXYZ	12.5
Frontier Justice	WXYZ	17.9
Boots & Saddles	CKLW	17.5
20th Century	WJBK	9.9
Topper	WXYZ	15.9
Sheriff of Cochise	CKLW	14.9
Thin Man	WWJ	18.5
Explorers	WXYZ	13.2
Bugs Bunny	CKLW	20.2
Silent Service	WJBK	19.5
Follow That Man	WJBK	12.5
Three Musketeers	WXYZ	14.5
Popeye	CKLW	14.9
Martin Kane	WWJ	16.2
Dr. Christian	WJBK	16.9
Brave Eagle	CKLW	19.2

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	41.9
2.	Perry Como (Sat. 7:00-8:00)	KSD	39.0
3.	Danny Thomas (Mon. 8:00-8:30)	KMOX	35.5
3.	Have Gun Will Travel (Sat. 8:30-9)	KMOX	35.5
4.	What's My Line (Sun. 9:30-10:00)	KMOX	33.5
5.	Tales of Wells Fargo (Mon. 7:30-8)	KSD	32.2
6.	I've Got a Secret (Wed. 8:30-9:00)	KMOX	31.9
6.	Red Skelton (Tues. 8:30-9:00)	KMOX	31.9
7.	Loretta Young (Sun. 9:00-9:30)	KSD	31.5
9.	Oh Susannah (Sat. 8:00-8:30)	KMOX	31.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 P.M. News, Wea. (M-F 10-10:15)	KMOX	17.2
2.	†Eye On St. Louis (M-F 10:15-10:30)	KMOX	14.7
3.	*Art Linkletter (M-F 1:30-2:00)	KMOX	14.3
3.	†Latest News (M-F 6:15-6:30)	KSD	14.3
4.	†Wea., Sportsview (M-F 6:00-6:15)	KSD	13.9
5.	*Mickey Mouse Club (M-F 5:30-6:00)	KTVI	13.8
6.	†Wranglers Club (M-F 5:00-6:00)	KSD	13.5
7.	†Late Show (M-F 10:30-Signoff)	KMOX	12.9
8.	*Amer. Bandstand (M-F 3-3:30; 4-5)	KTVI	12.3
8.	*Verdict Is Yours (M-F 2:30-3:00)	KMOX	12.3
8.	*Search for Tomorrow (M-F 11:30-11:45 a.m.)	KMOX	12.3

1.	Death Valley Days (Sat. 9:30)	KMOX	U. S. Borax	31.5	55	Your Hit Parade	KSD	15.2
2.	State Trooper (Tues. 9:30)	KSD	MCA	26.2	44	Silent Service	KMOX	20.2
3.	Boots and Saddles (Fri. 9:30)	KMOX	NBC	25.5	46	Boxing	KSD	15.7
						Big Story	KTVI	14.3
4.	Whirlybirds (Tues. 10:00)	KSD	CBS	22.5	49	10:00 News	KMOX	15.3
						Eye On St. Louis	KMOX	13.0
5.	Frontier Dr. (Thurs. 10:00)	KSD	HTS	22.2	44	10:00 News	KMOX	20.7
						Eye On St. Louis	KMOX	16.3
6.	Annie Oakley (Sat. 6:00)	KMOX	CBS	20.2	61	Movie Museum	KSD	6.3
						Farm Newsreel	KSD	6.7
6.	Silent Service (Tues. 9:30)	KMOX	NBC	20.2	34	State Trooper	KSD	26.2
7.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	19.5	34	Playhouse 90	KMOX	26.5
8.	Harbor Command (Wed. 9:30)	KSD	Ziv	19.2	32	U. S. Steel Hour	KMOX	25.5
9.	Sea Hunt (Wed. 8:30)	KTVI	Ziv	17.9	26	I've Got A Secret	KMOX	31.9
9.	Studio 57 (Wed. 10:00)	KSD	MCA	17.9	40	10:00 News	KMOX	17.3
						Eye On St. Louis	KMOX	15.3
10.	Mike Hammer (Fri. 10:00)	KSD	MCA	17.7	40	10:00 News	KMOX	19.0
						Eye On St. Louis	KMOX	17.3
11.	I Search For Adventure (Sun. 10:00)	KMOX	Bagnall	17.5	42	Spooktacular	KTVI	12.5
11.	Martin Kane (Mon. 10:00)	KSD	Ziv	17.5	45	10:00 News	KMOX	13.7
						Eye On St. Louis	KMOX	11.7
12.	Cisco Kid (Sat. 5:30)	KMOX	Ziv	16.5	48	Paul Winchell	KTVI	10.9
13.	Honeymooners (Sun. 6:00)	KTVI	CBS	15.5	30	Lassie	KMOX	22.5
13.	Spy King (Sat. 11:30 a.m.)	KMOX	Nabisco	15.5	62	Fred Moegle	KTVI	6.2
14.	Sea Hunt (Thurs. 9:00)	KTVI	Ziv	15.2	23	Playhouse 90	KMOX	28.2
15.	Big Story (Fri. 9:30)	KTVI	Official	14.7	27	Boots & Saddles	KMOX	25.5
16.	Sheriff of Cochise (Mon. 9:30)	KTVI	NTA	14.2	23	Studio One	KMOX	23.5
						Suspicion	KSD	23.5

MINNEAPOLIS-ST. PAUL

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WCCO	39.2
2.	Perry Como (Sat. 7:00-8:00)	KSTP	37.2
3.	Danny Thomas (Mon. 8:00-8:30)	WCCO	34.4
4.	I've Got A Secret (Wed. 8:30-9:00)	WCCO	31.5
5.	Playhouse 90 (Thurs. 8:30-10:00)	WCCO	29.0
6.	Alfred Hitchcock (Sun. 8:30-9:00)	WCCO	28.9
6.	Red Skelton (Tues. 8:30-9:00)	WCCO	28.9
7.	Loretta Young (Sun. 9:00-9:30)	KSTP	28.5
7.	Tales of Wells Fargo (Mon. 7:30-8)	KSTP	28.5
7.	December Bride (Mon. 8:30-9:00)	WCCO	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Today's Headlines (M-F 10:00-10:15)	KSTP	27.5
2.	†Wea., Sports (M-F 10:15-10:30)	KSTP	24.9
3.	†Popeye, Wea. (M-F 5:30-6:00)	WCCO	17.8
4.	†Axel and His Dog (M-F 5:00-5:30)	WCCO	17.7
5.	†News-D. Moore (M-F 10:00-10:15)	WCCO	16.1
6.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WCCO	15.2
7.	†Wea., Sports (M-F 10:15-10:30)	WCCO	14.4
8.	*Price Is Right (M-F 10-10:30 a.m.)	KSTP	14.2
9	*CBS News (M-F 6:15-6:30)	WCCO	14.0
10.	*Amer. Bandstand (M-F 4:00-5:00)	WTCN	13.5
10.	*Art Linkletter (M-F 1:30-2:00)	WCCO	13.5

1.	Death Valley Days (Sat. 9:30)	WCCO	U. S. Borax	29.7	65	Shock Theatre	WTCN	11.9
2.	State Trooper (Tues. 9:30)	KSTP	MCA	23.9	38	Pres. Eisenhower	WCCO	17.2
3.	Highway Patrol (Thurs. 10:30)	KSTP	Ziv	20.4	50	Charlie Chan	WCCO	9.0
4.	Sheriff of Cochise (Sat. 10:30)	KSTP	NTA	19.2	42	Shock Theatre	WTCN	11.9
5.	Honeymooners (Fri. 6:30)	WCCO	CBS	17.9	33	Rin Tin Tin	WTCN	18.2
5.	Whirlybirds (Sun. 9:30)	KSTP	CBS	17.9	29	What's My Line	WCCO	25.2
6.	Popeye (M-F 5:30)	WCCO	AAP	17.8	48	Mickey Mouse Club	WTCN	10.8
7.	Looney Tunes (M-F 5:00)	WCCO	Guild	17.7	49	Fun At Five	WTCN	9.0
8.	Sea Hunt (Mon. 9:30)	WTCN	Ziv	17.2	27	Studio 1	WCCO	20.2
9.	Badge 714 (Tues. 10:30)	KSTP	NBC	16.5	44	9 O'Clock Movie	KMSP	9.0
						Charter Beat	WCCO	7.0
9.	Harbor Command (Thurs. 9:30)	KSTP	Ziv	16.5	26	Playhouse 90	WCCO	29.4
10.	Boots and Saddles (Fri. 7:30)	WTCN	NBC	14.5	23	Zane Gray Theatre	WCCO	25.0
10.	Studio 57 (Wed. 9:30)	KSTP	MCA	14.5	24	U. S. Steel Hour	WCCO	18.5
11.	Annie Oakley (Sat. 5:30)	KSTP	CBS	14.2	41	Wrestling	WCCO	9.2
11.	Sky King (Sat. 9:00 a.m.)	WCCO	Nabisco	14.2	63	Howdy Doody	KSTP	8.2
11.	Waterfront (Fri. 10:30)	KSTP	MCA	14.2	36	Dr. Christian	WCCO	10.2
12.	26 Men (Wed. 8:30)	WTCN	ABC	13.9	20	I've Got A Secret	WCCO	31.5
13.	Captain David Grief (Sat. 6:00)	WCCO	Guild	13.5	35	News, Picture	KSTP	11.7
						Wea., Sports	KSTP	10.7
14.	Mr. District Attorney (Wed. 10:30)	KSTP	Ziv	13.2	35	9 O'Clock Movie	KMSP	11.3
						Frontier Dr.	WCCO	9.5
15.	Cisco Kid (Sat. 11:00 a.m.)	WCCO	Ziv	12.5	68	True Story	KSTP	5.9

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBNS	48.5
2.	Danny Thomas (Mon. 9:00-9:30)	WBNS	40.2
3.	Have Gun Will Travel (Sat. 9:30-10)	WBNS	39.2
4.	Restless Gun (Mon. 8:00-8:30)	WLW-C	33.9
5.	Wyatt Earp (Tues. 8:30-9:00)	WTVN	33.5
5.	December Bride (Mon. 9:30-10:00)	WBNS	33.5
6.	Tales of Wells Fargo (Mon. 8:30-9)	WLW-C	32.9
7.	Cheyenne (Tues. 7:30-8:30)	WTVN	32.8
8.	Perry Como (Sat. 8:00-9:00)	WLW-C	32.7
9.	Lineup (Fri. 10:00-10:30)	WBNS	31.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Casper Capers (M-F 4:00-5:00)	WTVN	22.6
2.	*Mickey Mouse Club (M-F 5:30-6)	WTVN	21.1
3.	†Popeye Theatre (T-F 6:00-6:30)	WBNS	20.8
4.	†Looking-Long (M-F 7:00-7:15)	WBNS	19.8
5.	*CBS News (M-F 7:15-7:30)	WBNS	19.6
6.	†News-Pepper, Wea. (M-F 11-11:15)	WBNS	19.2
7.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBNS	14.5
8.	*Art Linkletter (M-F 2:30-3:00)	WBNS	12.9
9.	†Armchair Thea. (M-F 11:15-Signoff)	WBNS	12.2
10.	†News, Wea. (M-F 11:00-11:15)	WLW-C	11.9

1.	Death Valley Days (Sun. 9:30)	WBNS	U. S. Borax	31.9	47	Dinah Shore	WLW-C	24.5
2.	Honeymooners (Sat. 7:00)	WBNS	CBS	26.9	56	Midwest Hayride	WLW-C	13.2
3.	Boots and Saddles (Sat. 10:30)	WBNS	NBC	24.2	39	Something Different	WTVN	22.5
4.	Frontier (Tues. 6:30)	WTVN	NBC	22.9	60	Outdoors with Mack	WBNS	10.2
5.	Mama (Wed. 6:30)	WBNS	CBS	21.9	56	Colonial Bleep	WTVN	10.2
5.	Sea Hunt (Thurs 8:00)	WBNS	Ziv	21.9	31	Groucho Marx	WLW-C	24.2
						Zorro	WTVN	24.2
6.	Tracer (Fri. 8:30)	WTVN	Minot	21.5	33	Zane Grey Theatre	WBNS	31.2
7.	Popeye (Tues.-Fri. 6:00)	WBNS	AAP	20.8	55	Science Fiction Theatre	WTVN	14.5
8.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	20.5	37	Looking-Long	WBNS	21.7
						CBS News	WBNS	21.3
9.	Mike Hammer (Fri. 9:30)	WTVN	MCA	19.9	30	Playhouse of Stars	WBNS	26.9
10.	Casey Jones (Tues. 7:00)	WTVN	Screen Gems	19.5	38	Looking-Long	WBNS	19.0
						CBS News	WBNS	18.7
10.	Code 3 (Mon. 7:00)	WLW-C	ABC	19.5	39	Looking-Long	WBNS	20.7
						CBS News	WBNS	20.3
10.	Silent Service (Wed. 7:00)	WTVN	NBC	19.5	38	Looking-Long	WBNS	18.3
						CBS News	WBNS	18.0
11.	Annie Oakley (Mon. 6:00)	WBNS	CBS	18.9	50	Hopalong Cassidy	WTVN	14.5
12.	O. Henry Playhouse (Fri. 7:00)	WTVN	Gross-Krasne	18.5	43	Looking-Long	WBNS	19.3
						CBS News	WBNS	19.7
13.	Gray Ghost (Fri. 7:30)	WBNS	CBS	18.2	33	Rin Tin Tin	WTVN	24.9
14.	Badge 714 (Thurs. 7:30)	WBNS	NBC	17.5	30	Circus Boy	WTVN	24.2
15.	My Little Margie (Sat. 6:30)	WBNS	Official	17.2	44	Midwest Hayride	WLW-C	14.5
16.	Sheriff of Cochise (Mon. 10:30)	WTVN	NTA	16.5	27	Suspicion	WLW-C	22.5
16.	Twenty Six Men (Wed. 10:30)	WLW-C	ABC	16.5	31	U. S. Steel Hour	WBNS	23.2

Thanks

IS A VERY SMALL WORD

To express what I feel toward everyone who has contributed so much

to making BREAKFAST CLUB a successful operation.

As we celebrate our 25th anniversary of the program I am particularly grateful and would like to pay tribute to—

Our loyal listeners,
Our sponsors and their agencies,
The press and all the wonderful guys and gals who belong to it,
American Broadcasting Company and all of its employees,
Our radio station affiliates,
The Hotel Sherman and all of its staff

and especially to

Aunt Fanny (Fran Allison), Carol Richards, Sam Cowling, Dick Noel, Cliff Petersen, Eddie Ballantine and members of the orchestra and to every member of our production and administrative staff.

Don McNeill

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CHICAGO

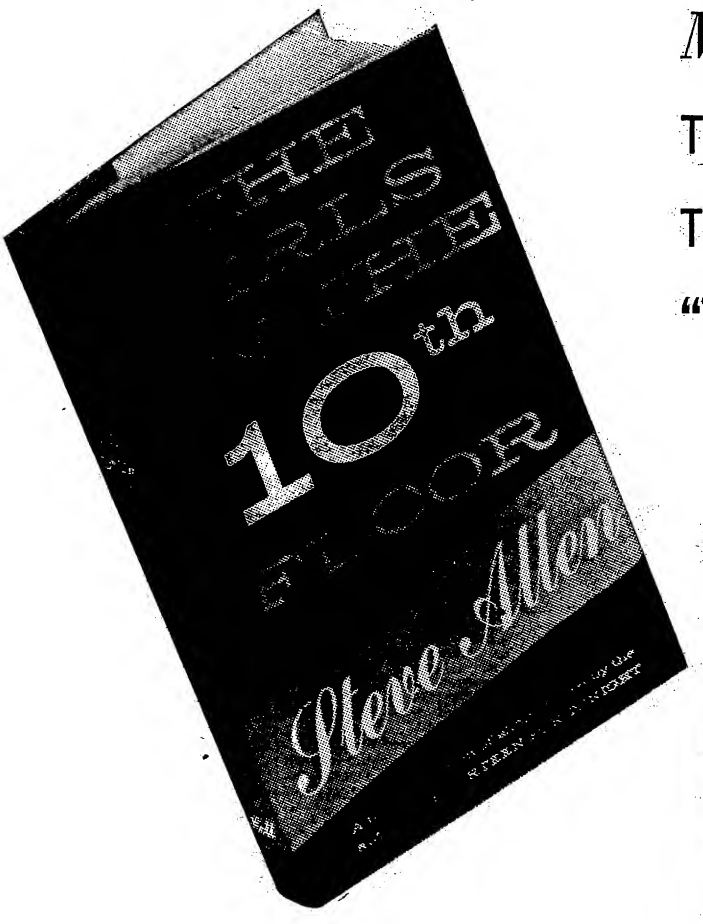
Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: May 1-8, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"HOWARD'S OF VIRGINIA"**—Gary Grant, Martha Scott, Richard Carlson; Columbia; 1940; Screen Gems	Best of CBS Sat. May 3 10:00 p.m.-S.O. WBBM	22.7	23.3	22.0	48	Shock Theatre "Calling"	WBKB	13.0	27
						Wrestling	WBKB	10.0	24
2. **"DOWN THREE DARK STREETS"**—Broderick Crawford, Ruth Roman, Martha Hyer; United Artists; 1954; UA-TV	Movie 5 Sun. May 4 9:30-11:15 p.m. WNBQ	19.5	21.0	15.3	39	What's My Line	WBBM	31.5	50
						News, Sports & Weather	WBBM	16.0	31
						Prestige Performance "Sadie McKee"	WBBM	11.0	26
3. **"BIG TIP OFF"**—Richard Conte, Bruce Bennett, Constance Smith; Allied Artists; 1955; Medalion TV	Movietime USA Fri. May 2 10:00-11:40 p.m. WBKB	18.9	20.3	15.3	41	News Roundup	WBBM	17.3	30
						In Town tonight	WBBM	13.7	26
						Feature Film—"Oil for the Lamps of China"	WGN	8.3	19
						Jack Paar Show	WNBQ	8.3	22
4. **"ACROSS THE PACIFIC"**—Humphrey Bogart, Mary Astor, Sydney Greenstreet; Warner Bros.; 1942; AAP	Thursday Premier Thurs. May 1 10:00-11:55 p.m. WGN	17.9	19.7	14.7	41	News Roundup	WBBM	18.7	33
						In Town Tonight	WBBM	15.0	29
						News—Harrington	WBBM	10.0	21
						Jack Paar Show	WNBQ	8.4	21
5. **"THEY MADE ME A CRIMINAL"**—John Garfield, Claude Rains, May Robson; MGM; 1939; Metro-Tv	Movietime USA Tues. May 6 10:00 p.m.-S.O. WBKB	17.7	18.7	16.7	41	News Roundup	WBBM	19.7	35
						In Town Tonight	WBBM	15.3	30
						Pres. Eisenhower	WBBM	10.9	26
						Late Show "Lost Angel"	WBBM	6.7	19
6. **"SEVEN WERE SAVED"**—Richard Denning, Russell Hayden, Catherine Craig; Paramount; 1947	Monday Feature Playhouse Mon. May 5 10:00-11:30 p.m. WGN	16.3	17.0	15.3	35	News Roundup	WBBM	20.3	37
						In Town Tonight	WBBM	18.0	34
						News—Harrington	WBBM	11.7	25
						Sports—Irv. Kupcinet	WBBM	11.3	25
						Late Show "The Mortal Storm"	WBBM	10.2	25
7. **"CALLING DR. DEATH"**—Lon Chaney Jr., Patricia Morrison; Universal; 1943; Screen Gems	Shock Theatre Sat. May 3 10:00-11:30 p.m. WBKB	13.0	14.0	11.7	27	Best of CBS "Howard's of Virginia"	WBBM	22.7	47
8. **"CAPTAIN BLOOD"**—Errol Flynn, Olivia De Havilland, Basil Rathbone; First National; 1935; AAP	Mages Playhouse Wed. May 7 10:00-11:55 p.m. WGN	12.3	14.7	10.0	33	News Roundup	WBBM	19.3	37
						In Town Tonight	WBBM	16.0	33
						News—Harrington	WBBM	10.3	26
						Sports—Irv. Kupcinet	WBBM	10.0	27
						Late Show "The Late George Apley"	WBBM	9.2	30
9. **"IT'S A PLEASURE"**—Michael O'Shea, Sonja Henie; RKO; 1945	Movie 5 Sat. May 3 4:00-5:30 p.m. WNBQ	11.1	12.3	9.7	24	Kentucky Derby Preview	WBBM	18.3	34
						Kentucky Derby	WBBM	22.4	43
						Adventures in Sports	WBBM	21.0	42
						TV Playhouse	WBBM	11.2	30
10. **"A NIGHT AT THE OPERA"**—Marx Brothers, Allan Jones; MGM; 1935; MGM-TV	Picture for a Sunday Afternoon Sun. May 4 1:30-3:00 p.m. WBBM	10.4	11.3	9.7	22	Baseball Chicago vs. Cincinnati	WGN	27.8	59

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: May 1-8, 1958.

1. **"THEY WERE EXPENDABLE"**—Robert Montgomery, John Wayne, Donna Reed; MGM; 1945; MGM-TV	1st Run Theatre Sat. May 3 10:15-S.O. KMOX	24.6	25.7	23.7	63	Saturday Night Feature "Gentlemen's Agreement"	KSD	8.9	23
2. **"THE BELLS OF ST. MARY'S"**—Bing Crosby, Ingrid Bergman; RKO; 1945; NTA	Late Show Fri. May 2 10:30-S.O. KMOX	21.8	23.3	19.7	61	News and Weather	KSD	10.3	25
						Better Lawns and Gardens	KSD	7.7	20
						Jack Paar Show	KSD	7.7	23
3. **"BORROWED TIME"**—Helen Mack, Vinton Haworth; RKO; 1937; C&C-TV	Late Show Sun. May 4 10:45 p.m.-S.O. KMOX	13.5	15.0	11.7	49	Spooktacular "Wolf Man"	KTVI	11.3	31
						Late Edition	KTVI	8.7	29
						20th Century Fox Hour "Portrait of Murder"	KSD	5.8	24
4. **"MY FAVORITE SPY"**—Kay Kyser, Jane Wyman, Ellen Drew; RKO; 1942; C&C-TV	Request Performance Sun. May 4 2:30-4:00 p.m. KTVI	13.0	13.7	12.3	39	Picture for a Sunday Afternoon—"My Friend Flicka"	KMOX	11.2	32
						Face the Nation	KMOX	11.9	34
4. **"MY FRIEND FLICKA"**—Roddy McDowall, Rita Johnson; 20th Century Fox; 1943; NTA	Picture for a Sunday Afternoon Sun. May 4 1:00-3:30 p.m. KMOX	13.0	15.0	11.3	45	20th Century Fox Hour "Portrait of Murder"	KSD	4.9	21
						Gunfighters	KTVI	10.0	34
						Request Performance "My Favorite Spy"	KTVI	13.0	41
5. **"ACT OF VIOLENCE"**—Van Heflin, Robert Ryan, Janet Leigh; MGM; 1948; MGM-TV	Late Show Thurs. May 1 10:30 p.m.-S.O. KMOX	12.6	14.3	10.7	41	News and Weather	KSD	12.7	34
						Channel 2 Theatre "The Little Minister"	KTVI	8.9	31
5. **"SLIGHTLY DANGEROUS"** Lana Turner, Robert Young, Ward Bond; MGM; 1943; MGM-TV	Late Show Wed. May 7 10:30 p.m.-S.O. KMOX	12.6	14.0	10.7	38	News and Weather	KSD	12.7	36
						Channel 2 Theatre "Born to Kill"	KTVI	8.0	28
						Jack Paar Show	KSD	7.9	30
6. **"THE WOLF MAN"** Lon Chaney Jr. Claude Rains; Universal; 1941; Screen Gems	Spectacular Sun. May 4 9:30-11:00 p.m. KTVI	11.8	12.7	11.3	26	What's My Line	KMOX	33.5	59
						I Search for Adventure	KMOX	17.5	41
						Sunday News—Roby	KMOX	16.0	42
						Late Show "Borrowed Time"	KMOX	15.0	41
7. **"NORTHWEST RANGERS"**—James Craig, William Lundigan, Patricia Dane; MGM; 1942; MGM-TV	Western Adventure Sat. May 3 1:00-2:00 p.m. KMOX	11.5	12.0	11.0	54	Subject—Jazz	KSD	6.5	30
						Sherlock Holmes	KSD	8.9	41
8. **"ANGEL ON THE AMAZON"**—George Brent, Vera Ralston, Brian Aherne; Republic; 1948; HTS	Saturday Matinee Sat. May 3 2:30-4.00 p.m. KSD	11.0	11.7	10.3	42	Saturday Early Show	KMOX	8.4	32
						Closeup	KMOX	10.5	40



Many Thanks FOR THE WONDERFUL RECEPTION TO STEVE'S LATEST BOOK "THE GIRLS ON THE 10th FLOOR"

"'Girls On the 10th Floor' is a must . . ." **WALTER WINCHELL**

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"The versatile Mr. Steve Allen . . . and heaven knows how he finds the time for all he does . . . has added another book of short stories to his growing list of literary publications . . . They are lucidly written and often witty . . ." **—Anne Ross**
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BOSTON GLOBE

"In this volume of 15 short stories he reveals a talent such as is uncovered only once in a decade—by writers such as Ring Lardner . . ."
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"What many millions may not know is that Steve Allen is an author . . . not a pseudo-author who gives some hack permission to ghost-write for him . . . but a genuinely talented writer . . . Allen's stories range in appeal from gentle to sardonic, from tender to brutal. He is particularly skilled at creating the impression of real-life essence in his characters . . . Each story is a little nugget of narrative fascination, capable of being lengthened into novel form . . ."
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"(These stories) again reveal Allen as a serious, literate and philosophical observer of people and scenes offstage . . . Allen shows his professionalism by avoiding overwriting. He keeps his stories tight and uses dialog effectively . . ."
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NEWARK (N.J.) News

"In these 15 short stories, he displays an amazing depth of imagination with tales that are humorous, ironic, pathetic and sensitive . . ."
—Tom Watt
DENVER POST

"It's well-written . . . original . . ."
—Herschell Hart
DETROIT NEWS

"Steve Allen's galloping imagination at the typewriter is evident in his fifth book 'The Girls On the 10th Floor' . . ." **—MARIE TORRE**

"The versatile Steve Allen has written his second collection of short stories and they are thoroughly engaging . . ." **—Mildred Zaiman**
CORONET MAGAZINE

"He is an engaging author . . ."
—CHARLESTON GAZETTE

"Good reading . . . The collection shows a deep insight into human foibles and fancies . . ."
—Marvin Murphy
ABILENE (TEX.) REPORTER-NEWS

"I like Steve Allen's new book 'The Girls On the 10th Floor' . . ."
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"Some of his stories are Runyonesque, a number of them are spine-tinglers. But they all have one thing in common. They are all meat; no fat, no filler. The narrative is clean and taut with a beginning, a middle building suspense, and an ending, in the classic tradition of the well-constructed short story, all too rarely found in contemporary writing . . ."
—Priscilla T. Campbell
WORCESTER (MASS.) TELEGRAM

"The stories show the same wit and balance that Allen displays on TV, plus the intellectual inventiveness that is less easily televised . . ."
—B. L.
ASHVILLE (N.C.) CITIZEN TIMES

"Allen dips his pen in the acid of human emotion and works out designs that become starkly realistic, with overtones of satire and, in some cases, a tongue-in-cheek humor that is as subtle as a spring breeze . . ."
—Norman Chaffee
TULSA (OKLA.) WORLD

"Very good indeed . . ." **—F. J., Jr.**
FAYETTEVILLE (N.C.) OBSERVER

"Allen is a skilled raconteur. He is at his best with sophisticated wit and irony. There is . . . depth . . . variety and sensitivity . . ." **—W. W. Stout**
THE PETAL PAPER

"Good writing, smooth characterizations and several cleverly-contrived surprise endings . . ." **—S.A.S.**
COLUMBUS CITIZEN

"If Mr. Allen ever chooses to abandon TV and devote himself to writing, I think he will become a noted satirist . . ." **—Donald Kirkley**
BALTIMORE SUN

"He demonstrates a genuine affection for words and employs them to skilled and effective advantage . . ."
—Norman Shavin
ATLANTA JOURNAL

"The (Allen's) inventive mind and the observant eye come through once more in this one . . ." **—Rex Barley**
LOS ANGELES MIRROR NEWS

"Even if Steve Allen were not so well known as a TV entertainer, this would have to be noticed as a diverting, even exciting, collection of stories. It is unfair for any one man to have so many talents . . ."
—Richard Armour

Sorry we haven't room to quote 'em all **JULES L. GREEN** *personal manager*

Television Reviews

Continued from page 39

bles, which were deep and multiple, in a superficial way. Then, instead of getting down to cases, Wyatt asked his guests, a psychiatrist and a clergyman, whether the man on exhibition had been led into criminality by environment or heredity, leading to a generalized discussion. The heartstring touch was via a recording of the voice of Ferris' sister, asking her brother to salvage his life.

The rundown of the content clearly indicates where the strength and weakness of the program lies. With doctoring, with added work and more insight, the series could become less of a spectacle and more worthwhile. It surely poses a big problem, one society has wrestled with for ages, and that is, what makes a criminal, and once a person has gone astray of the law, how to win him back and how to treat him.

Horo.

POLKA-GO-ROUND
With Bob Lewandowski, Carolyn DeZurik, Dorothy Caruso, Chaine Dancers, Lou Prohut and Polka Rounders (7), Ukrainian Youth Folk Dancers, others
Producer: Dan Schuffman
Director: George Paul
60 Mins., Mon., 8:30 p.m.
ABC-TV, from Chicago

Lawrence Welk's "Top Talent and Tunes" summer replacement on ABC-TV is a whirligig of Slavic culture that moves along at a dizzying pace, the tempo serving, if nothing else, to cover up production weaknesses and a poverty of talent. How so much spiral motion, optimism, foot-stomping, corn and forced good cheer can be sustained over a 60 minute spread on tv is truly to be amazed at. But it is also quite wearying.

Not only are the musical offerings repetitous in character, the sets are too few and the camerawork downright monotonous. There are two sets, one a carousel-like bandstand and the other a dancefloor half-circled by tables in cabaret fashion. Produced in semi-round, the close proximity of the studio audience is always felt and sometimes even seen. From Lou Prohut's first downbeat, the upsydownsy round - and - roundsy motion of the show stops only for the commercial breaks, and, hard as it may be to believe, they're actually a relief.

Host Bob Lewandowski has a thick accent that adds to his engaging continental ways, but he tries too hard to force the merriment, and it is never believable. Lou Prohut's Polka Rounders churn out the strenuous music tirelessly, and Felix Sadoski's Chaine Dancers are colorful, particularly a blonde cutie who kicks up a storm in a featured assignment. The singers of the regular cast are several cuts below network calibre even in the summertime. Carolyn DeZurik, a yodeler, has little camera presence and not much spunk. Dorothy Caruso, who acquits herself less woodenly, is, however, a strident colortura with an embarrassing inclination to go flat. Lewandowski gives out one song, in Polish, and is okay. Guest act on the kickoff show (22), the Ukrainian Youth Folk Dancers, was spirited and often exciting.

Drector George Paul spurns some good bets for interesting camera angles and sticks to tiresome straightway shot of the band and dancers. "Smile," says Lewandowski, to pay off the show, "Tomorrow will be better." Not very likely.

Les.

ONE OF A KIND
With Kathie McNeil, Lloyd Bochner, Rita Greer Allen, Allan Manings, Alex Barris, moderator; guests
Producer: Harvey Hart
Writer: Bernard Slade
30 Mins., Fri., 8:30 p.m.
COLGATE-PALMOLIVE
CBC-TV, from Toronto
(Spitzer Mills)

"One of a Kind" is a new quiz panel series which is in for 13 weeks under the sponsorship of Colgate-Palmolive and will be carried live by 32 stations in a trans-Canada tv setup by the Canadian Broadcasting Corp. It's an audience show, for a seating capacity of some 200, but the idea for home-viewers across Canada is to guess the identity of objects, real or imaginary, associated with past or present personalities.

For this opener, the objects were Perry Como's cockatoo, Snowflake, presented by its trainer, Mrs. Hazel Wansdell; Willie Loman's suitcases, with Joseph Hirsch, painter of theatrical posters and creator of "Death of a Salesman" two-sheets; and the mythical rabbit of "Harvey," this presented by Frank Fay. Off-camera trio got swift question-and-answer treatment from the panel. Kathie McNeil got the Como cockatoo; Manings the "Salesman" suitcases; all blindfolded panel got the "Harvey" rabbit. Frank Fay, incidentally, took over the entire post-performance interview from the panel and was the hit of the show to viewers for his good-natured, conversational style.

"One of a Kind" is new on novelty, very bright and swift-paced. Alex Barris, seen as comedian-emcee on his night "The Barris Beat," is a brisk and excellent moderator; and the panel is commendably made up of "new faces" whose glib talent gets away from the usual CBC setup. This goes for contrast in the regal tones of the dark Rita Greer Allen; the sturdier voice of Lloyd Bochner, who apparently never forgets he has played "Richard the Third" at a Stratford (Ontario) Shakespearean Festival; and the eager, voice quality of blond and youthful Kathie McNeil, who obviously is enjoying the mental calisthenics.

Overall, "One of a Kind" is a vastly entertaining quiz panel, with a new idea of puzzlement for the viewer and a relief from otherwise stereotyped summer replacement shows.

McStay.

TRAFFIC COURT
With Edgar Allen Jones Sr., Frank Chandler McClure, Samuel Whitson, others
Executive Producer: Peter Robinson
Producers: Robert Arbogast; Gene Banks
Director: Larry Robertson
30 Mins.; Wed., 9:30 p.m.
ABC-TV, from H'wood

"Traffic Court," which has been making a noise of sorts on the Coast as a local entry brainchild of KABC-TV, the owned and operated Hollywood station of ABC, became a coast-to-coast attraction over the network of the same call letters last Wednesday night (18). These are dramatic re-creations of traffic cases presented in a realistic L.A. traffic court setting, with Edgar Allen Jones Sr., asst. law school dean of the Univ. of Calif., presiding regularly as judge and utilizing non-pros as asst. bailiff, chief clerk, etc. All of which may be meritorious as a public service program, but as dramatic fare or entertainment it was on the dullish side.

Despite the pretenses toward dramatizing the assortment of misdemeanors as projected on the initial stanza, it sounded more like a studied reading from a primer. Seldom did it succeed in driving home effectively the possible horrors facing unthinking violators and at no time did it provide even a casual excitement. Here was one instance where the dramatic effect might have been heightened considerably with the use of pro talent, particularly in the case of the bossman in the judge's seat. Jones, unfortunately, was still in the realm of books.

Rose.

HUNGARY: RETURN OF THE TERROR
With Howard K. Smith, Daniel Schorr
Producer: James Fleming
Director: Vern Diamond
30 Mins.; Fri. (20), 7:30 p.m.
CBS-TV, from N. Y.

With the help of a couple of refugees who played key roles in the 1956 Hungarian revolt, CBS news department came up with a competent report on the execution of Imre Nagy and others, which the Russians disclosed only a couple of days before the show. The show recapped the revolt in Budapest via some film clips and offered some analysis of the Russian motives for disclosing at this time the severely damaging news about the trial and sentencing of Nagy and his associates.

Bela Kiraly, commander-in-chief of the Hungarian national guard and military commander of Budapest during the uprising, and Josef Kovago, Mayor of Budapest at the same time, did not produce any startling revelations, but their presence and their matter-of-fact statements about what happened and what should be done gave special dramatic impact to the stanza. Particularly effective were their short personal sketches of Nagy and others who were either strangulated or sentenced to long imprisonment for their part in the revolt against the Russians. The chairman of the UN committee on Hungary also contributed a rundown of that organization's attitude towards the latest Russian outrage.

Daniel Schorr, CBS correspondent from Moscow who is awaiting a visa to get back into that country, gave a pithy, precisely organized commentary on the Soviet action and attitude. His analysis was the show's high point. Howard K. Smith as main narrator, focussed on the central issues in his interviews with the Hungarian guests.

Herm.

Candy Jones Conover Cites Potentials For TV's Com'l Spielers

While performers suffer due to the plethora of competitive products being advertised on video, the very same situation is having a beneficial effect on the talent agencies which place them. So speaks Candy Jones Conover, functioning head of the Conover agency.

Actors find themselves restricted in the amount of vidblurbs they can make because once they've worked, say for one soap company, no other will hire them for at least a year and, according to some reports, sometimes indefinitely. This, however, necessitates the agencies collecting additional actors for representation. Mrs. Conover says that the more girls and men on its rep string, "the more accounts we'll be able to service, and the more accounts, put very simply, the more business."

Mrs. Conover, whose husband Harry started the Conover agency, was an active model herself once not so long ago. Apart from the fact that the tv casting agencies in the commercial field have grown greatly in the past several months, tv has done wonders for many of the performers themselves. (Mrs. Conover wags a warning finger at the use of the word "model" in tv). She states that her gals and those of other agencies are achieving wide domestic fame because of their tv blurb chores—more than they ever got in the strictly print days. Their notoriety is particularly evident among femme teenagers, who are forever springing forward for autographs. Their names are known, the model agency boss says. "In one way or another on tv, they get their names finally mentioned, and the fans are quick to pick them up."

It's not unusual for a model to make her way on the straight acting field, but, says Mrs. Conover, they are converting to legit, motion pictures and tv acting more than ever because of tv commercial stints which "only act as a built-in and regular screen test."

Greensboro, N. C.—Henry Sullivan, former manager of WCOG here, has been named general manager of radio station WSOC in Charlotte.

British TV Actors' Showcase

London, June 24.

Three commercial tv programmers are joining forces on Thursday night (26) to present a 90-minute show on "The Method," aimed directly at the acting profession To enable performers to catch the airing it will be screened between 11 p.m. and 12:30 a.m.

Program will be produced by Kenneth Tynan, Observer drama critic, who went to America for Associated TeleVision to interview Arthur Miller, Tennessee Williams, Elia Kazan, Peter Ustinov and Kenneth Haigh. Tynan also managed to get into the Actors' Studio with a camera unit after a long persuasive session with Lee Strasberg, and was allowed to film a Method class at work.

Idea for the program was put up by ATV and found favor with Associated-Rediffusion, which is supplying commentator Daniel Farson, and Granada-TV which is providing director Silvio Narizzano.

The finished program will trace the history of the Method from 1898 to 1958 with filmed and live discussions about it slotted into the production.

Foreign TV Reviews

Continued from page 39

their repertoire showing a wide selection.

They opened with the Negro spiritual "Soon I Will Be Done." Following numbers ranged from "Careless Love" to the Scot-angled "Over the Sea to Skye" and (from a group of 16 singers) the old English madrigal "Amo, Amas, I Love a Lass." Choir wound delicately with its own finale song "'Neath the Elms."

Program, introduced by Michael O'Halloran, local announcer, was on patterned lines, with choral material giving the cameras little scope for diversion apart from moments of dwelling on particular faces. James Sutherland directed this topical Rai Purdy production. Scot indie tv made victory by utilizing the Glee Club on its very first 1958 date of U.K. and European trek.

Gord.

HOMECOMING
With Ann Todd, Hugh Williams, Betty Romaine, Ann Beach, Mona Washbourne, Alan Penn, William Kendall, Ann Castle, James Raglan
Writer: Nelson Bond
Producer: Sydney Newman
Director: George More O'Ferrall
60 Mins.; Sun., 9:35 p.m.
ABC-TV, from Birmingham

Polished performances by the cast of this ABC-TV production, especially by Ann Todd and her co-star Hugh Williams, were more than compensatory for the triteness of this play, which despite a sudden twist at the end was not a good enough vehicle for artists of this stature. George More O'Ferrall did a good job to instil a note of probability into this far-fetched whodunit and maintained good pace throughout.

Storyline concerned the mysterious circumstances of the sudden death of Miss Todd's husband. After a year's cruise to recover from an ensuing mental illness, which has left her with big gaps in her memory, she sets out to ferret out how the death occurred. Her son and daughter both reveal they had no liking for their domineering father and her brother-in-law, Hugh Williams, also bore grudges.

Miss Todd's portrayal conveyed completely the mood of a woman bordering on mental breaking point, while Williams acted with authority and drew a fine character study. Good support was given by Ann Beach and Alan Penn as the offsprings.

Bary.

Foreign TV Followup

Sunday Night at the Palladium

This program (15), in Associated TeleVision's long running series of weekly shows from the London Palladium, brought the current stint to a close. Offering had consistently made the top ratings and regularly boasted hefty star billings, which made it almost an institution with countless British viewers. The hour long "Palladium" show will now be replaced by a new type presentation from the Prince of Wales theatre.

Topping the bill of this final entry was Marguerite Piazza, the American opera star, who set out to show that her abilities were not confined to straight singing, by vocalizing a couple of semi pop pieces. They were "Summertime" and "Around The World," in which, however, she proved somewhat overdramatic and flowery. It was with her version of "One Fine Day" from "Madam Butterfly," that Miss Piazza finally scored.

Always popular with British audiences, Guy Mitchell sailed through with flying colors with a pleasantly relaxed routine. His homely but naive patter was well liked and his brand of singing met with solid approval, especially so on his closer, "Bucket's Got A Hole In It."

Offbeat entry was provided by Bernard Bresslaw, Michael Medwin and Norman Rossington, a trio currently riding high on a British popularity wave via a Granada-TV weekly show "The Army Game." The threesome, virtually without an act, gleaned hefty yocks with their goofy humor. The Three Chiesas, an Italian acro-juggling routine, had a fast moving and novel turn.

Big attraction was the fate of the mammoth jackpot in the "Beat The Clock" spot. For 18 weeks the figure had crept up until it finally stood at $5,040. The game, which entailed husband and wife teams collaborating in getting three tennis balls in a net after they had been tossed through a hole in a table top and caught in a topless top hat, seemed impossible. As this was the last show, the entire "Clock" entry was devoted to the game, and despite some near misses five teams failed to win the prize. Money has now been split among the Cancer Research Fund, the Fund for Spastic Children and the Sunshine Homes for Blind Babies.

Emcee Dickie Henderson, and the resident George Carden Dancers and Cyril Ornadel orch gave polished support.

Bary.

Chelsea at Eight

Opera star Maria Meneghini Callas sang her way to one of the biggest successes ever scored in Granada-TV's "Chelsea At Eight," when she made her British tv debut on the show (17). Fully aware of the stature of the prima donna, Granada called in opera expert Lord Harewood to handle her introduction. His buildup was dignified and to the point and conveyed his full praise for the singer.

With two arias, Miss Callas proved that she was one of the world's top sopranos. Looking beautiful, and simply dressed, she sang from "Tosca" and "Barber Of Seville" to win roars of approval from the studio audience. With home viewers, too, there could be no doubting her greatness. Director Pete MacFarlane did a standout job and captured some impressive shots of the star, who was admirably accompanied by the Peter Knight orch, conducted for the occasion by John Pritchard.

Stan Freeman, the American pianist and humorist, who has been held over, provided a polished and funny act which largely featured his piano playing. His style was a breakaway from the routines for which he is well known via disks in Britain. The Chelsea Concerto, devised to feature a musical family each week, spotlighted the Goosens on this airing. Marie, Sidonie & Leon, making a lineup of two harps and an oboe, played part of a work written and conducted by Eugene Goosens. Music lacked warmth, but was proficiently rendered.

From France came Les Freres Jacques, four zany males with an odd close harmony routine incorporating moderately good humor. Act was performed in tights and heavy, false moustaches. Emcees Michael Bentine and Eddie Byrne, a newcomer, indulged in some mild comedy, with the latter handling most of the introductions adequately. The Grenadiers rose above their normally high standard with an excellent unaccompanied rendition of "Jump Down Spin Around."

Bary.

Tele Followups

Continued from page 39

and Eve." It would be the same P. 1 trade news, as it was 10 years ago, which is the "plot" of this segment—Miss Lupino quickly read the headline of a 10-year-old DAILY VARIETY which was being thrown out by the maid with accumulated papers, rubbish, etc. Just as unrealistic was the home-office board—with golf clubs yet, stashed under the board room table—reading the spuriously sentimental ad and quickly voting to "oust" their studio head. Just as quickly, following Adams & Eve's "corrective" ad in both Holly trades, it causes the same film board—this time with yachting on its sports-happy little minds—not only to reinstate the lovable studio head but to vote him a bonus. (Hollywood is having enough of its own troubles without being endowed with this brand of stumblebum braintrusting!).

Usually this behind-the-Hollywood-scenes situation series is more hip. This was a grave slip. VARIETY as a script prop deserves more savvy handling. So do the stars who, along with Hayden Rorke and Olive Carey, trouped it to the hilt but couldn't save this particular segment.

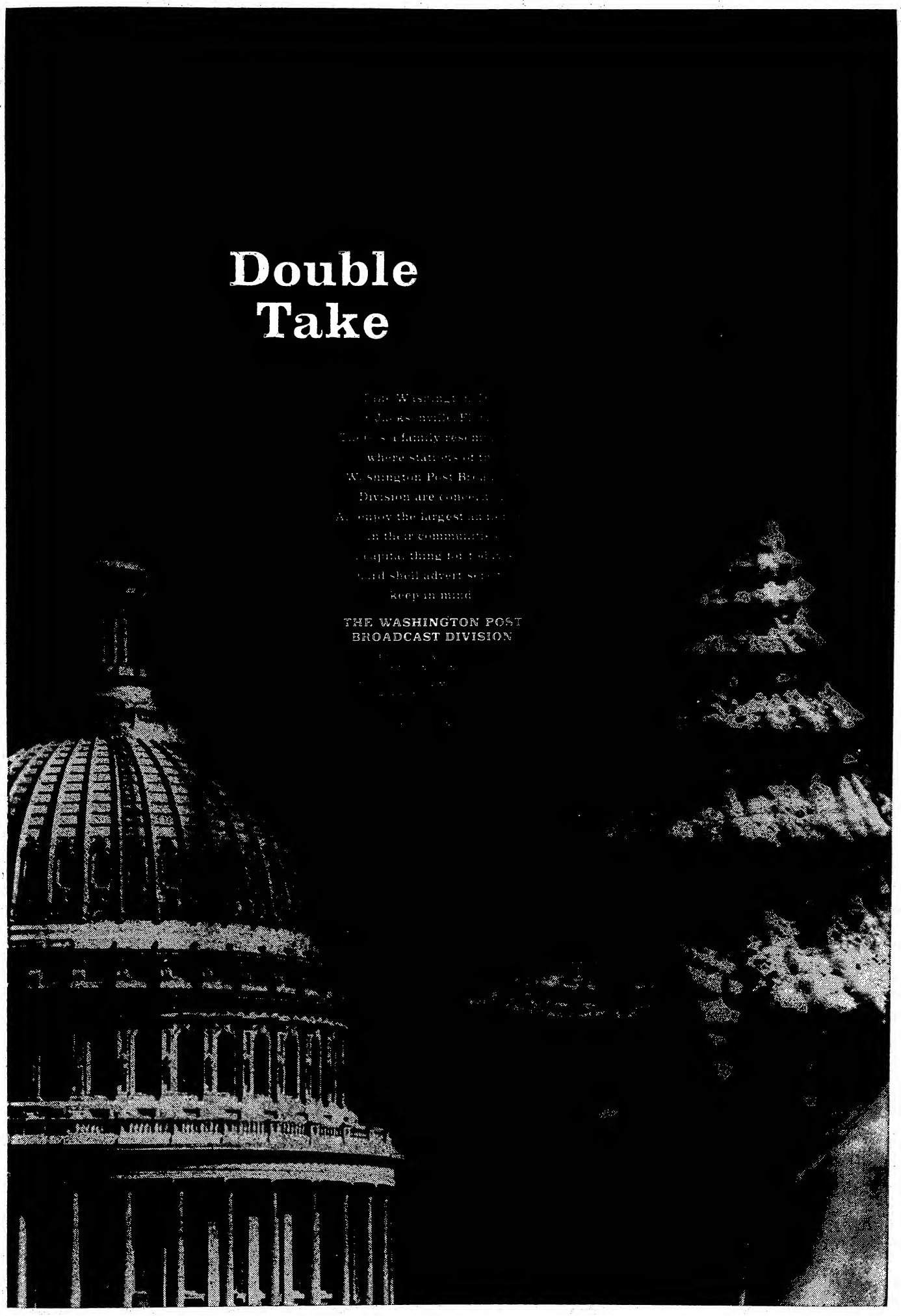
Abel.

N. Car. UHF'er Folds

Greensboro, N. C., June 24.

One of North Carolina's last surviving ultra high frequency television stations went off the air June 20.

L. W. Allen, president of Fayetteville Broadcasters Inc., announced WFLB-TV suspended operations at 7:15 p.m. on that date.


Double
Take
THE WASHINGTON POST
BROADCAST DIVISION

Kellogg's $7,000,000 Biz

Continued from page 27

20 and 30% off the flat rates, comparable to contiguous rates the networks offer. Such a multiple spot buy would be precedental, but as a majority of stations have shown a willingness to make such an adjustment for a big purchase, it's reasonable that one or another advertiser may sometime make use of it. At best, the Spot Council plan can turn into a trump card by which the reps could give the networks a fast run for the blue-chip sponsor money.

In an attempt to reawaken spot interest in Chicago advertisers, the spot reps here some months ago presented a united front and organized a development council headed by Harry Smart of Blair-TV. Smart and his five cohorts, along with a couple of Leo Burnett time buyers, hatched the idea that if stations would readjust their rate cards, with special discounts off earned rates for multiple half-hour buys when an advertiser makes a "program contribution," i.e. provides his own telefilms, they could bring down costs on a 170 buy to virtually what they would be on a network. Around 80% of 200 stations polled by Chi SRA said they would make discounts of 20% for three shows, 25% for four, and 30% for five.

ABC execs were here early in the week and were pitching at Burnett additional discounts on Kellogg's "Disneyland" nighttime biz, in order to return the playtime strip.

Burnett has been attracted to the plan partly because of the success it has had with its Marlboro film buys on a spot basis, after it had removed the client from some network involvements. Besides, with kiddie programming promising to be highly competitive on the nets next season, Burnett felt it needed utmost flexibility to move its shows about. Another advantage, as pointed out by the Chi Spot Development Council, is that the stations can afford to do more merchandising and promotion of the shows since they make more money on spot than on network programs. Moreover, the stations can use the new money source, what with the complaints arising against triple spotting and the growing feeling that the practice must be sloughed.

The SRA group has already approached a few other sponsors on an informal basis, among them Schlitz and General Mills, with a proposal similar to the one offered Kellogg. Too, it was revealed by Smart, a number of agencies have broached the SRA council for adjacencies or share-the-load participations with Kellogg, should the cereal company decide on spot.

There has never before been an incentive plan among the reps for half-hour syndicated buys; always it has been for short spot announcements. The reps who helped develop it, in addition to Smart, are Art Stringer of Blair TV Associates; Ed Podolinsky of Weed & Co.; Art Curtis of Peters, Griffin, Woodward; Bill Condon of Katz; and Al Parenty of Adam Young.

Meanwhile, Kellogg signed this week with Screen Gems for a new half-hour weekly stanza called "Huckleberry Hound." Being produced for SG by H-B (William Hanna and Joseph Barbara) Enterprises, the show will be fully animated, and will be utilized nationally next fall by the cereal maker.

Kellogg, which has a long record of national spot film buys (before and during the time it had 5 p.m. strip on ABC), and one of the possibilities is that Kellogg will throw the cartoon show into a national spot pattern. Also in the talk stage is the placement of the 30-minuter for kids in a Saturday ayem slot, perhaps on NBC.

"Hound" contains entirely new animated material, and the stanza will be cut into three segments per half-hour.

Albany—Leo McDevitt has joined WPTR as a newscaster. He formerly was program manager and announcer at WOKO.

BBC Tribute to Donat

London, June 24.

A BBC radio tribute to the late Robert Donat will be broadcast tonight (Tues.) Program will run for 45-minutes and will feature tributes from Charles Laughton, Constance Cummings, Marlene Dietrich, Sir Donald Wolfit, Greer Garson, Sir Michael Balcon and Leo Genn.

A special recording has been made by Ingrid Bergman, Donat's co-star in his last picture "The Inn of the Sixth Happiness," and its director Mark Robson. Over the years the actor did a lot of work for the BBC, and extracts from some of his recordings will be used, including his last from "The Ring and the Book," which is scheduled for airing in the Third Program in August. Associated Rediffusion aired a tribute to the actor on the night of his death.

Subliminal

Continued from page 25

dicial, legislative and executive," so as to make the broadcasting industry's job of gaining "access" easier.

The rules stress respect for established procedures and for the authority of presiding judges or officers, maximum use of modern broadcasting equipment to make the coverage unobtrusive, and commercials in good taste where commercials are necessary. Newsmen are asked to present summaries of proceedings and commentary only during recesses, newsmen will not move around at all during court trials and there will be no commercial sponsorship at all.

The Board, in another action, directed NAB president Harold E. Fellows to appoint a tv music advistory committee to consider and report to the board in what areas study or action can or should be taken with reference to the economics of the use of music by television stations.

Metro TV

Continued from page 30

these mistakes. Commercial film production no longer will be superseded by feature film production or the lot. And budgets, he added, will be strictly adhered to. He's confident that Metro management now is thoroughly indoctrinated in the commercial-industrial field and it should result in better client relationships. When he took over in April, the division was at a lull with a number of dissatisfied customers.

Grubb feels on the pace of biz currently, he should bill about $2,000,000 by September, '59. As part of the reorganization, Bob Drucker has been hired as exec producer, effective July 1. Drucker, who did the commercials for Pontiac and General Motors, was formerly associated with Transfilm. Another newcomer to the staff is Jack Bauer, formerly with W. J. German, distributor of Eastman raw stock.

Grubb also sounded off on the sickness of payola in the industry. He attributed the sickness to the straight commissions under which some commercial film salesmen work under. In many instances, the salesman in order to clinch the deal divvies up his commission with the order-placing ad exec. For that reason, Grubb said he's put Metro TV salesmen on a straight salary basis until September, when an incentive plan will be introed, as a supplement. He feels both the advertising agencies and the commercial film producers don't want the payola practice.

Filmed commercials now being shot at the studios include campaigns for Viceroy Cigarets, Procter & Gamble, Croft Beer and Langendorf Bread, as well as an industrial film for the American Presidents Line.

Division now has offices in N.Y., Los Angeles, Chicago and San Francisco.

Hartford—News Director Tom Eaton of WTIC-TV has been named secretary-treasurer of the Connecticut Council on Freedom of Information.

MBS Special Services In Demand by Affils

Over 18 Mutual affiliates have utilized the facilities of the net's special services department since its start about two weeks ago.

The news services ranged from a report on an Ohio group's meeting with President Eisenhower to a special Philadelphia query on Sherman Adams following his House subcommittee testimony. The department covers individual requests from affils for special coverage of news events, with the affils billed only for out-of-pocket expenses.

Station relations division of the net reports that 23 indie stations have asked for affiliation since April. Seven of the applications have been rejected because their signals interfere with current MBS affiliates. Sixteen now are being processed, with contracts already out to four of these.

Alice Young

Continued from page 27

Young was adamant. She said she had planned all week to start with the letter "J" and that was that, despite the fact that all the contestants had agreed to abide by the rules.

Reed then called on Dr. Bergen Evans (referee on the show) for a ruling. Evans reiterated the rules and in turn told Miss Young she would have to start with another letter. At this point she told Reed and Evans, as well as the viewers from coast to coast, plus an obviously annoyed studio audience, that she would not continue. The shocked emcee said he was sorry and gave Miss Young her winnings plus a carton of Viceroy—and she walked out on the show minding her "J's."

MBS Withdraws in S.F.

Washington, June 24.

The Mutual Broadcasting System has withdrawn its bid for an FM station in San Francisco.

This left Mid-America Broadcasters the only remaining applicant for the station.

Ed Sullivan:

MANY

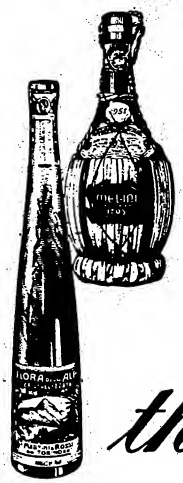
MANY

MANY

THANKS!

Frank Fontaine

BLUE CHIPS by RENFIELD



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Each of the wines and spirits shown here has won a place in the Blue Chips circle by a distinguishing characteristic. ■ Whether it be a three-centuries-old brand of Scotch, a brandy from the heart of the Cognac district, or a revered name among champagnes, exceptional quality has always been the deciding factor. ■ Throughout the years, the Blue Chips by Renfield have been collected one by one to form a complete circle of superlative brands. ■ From all over the world, the finest comes to market here under the symbol that leads you to the perfect choice—Blue Chips by Renfield... the finest you can drink, the grandest you can serve, the most distinguished you can give.

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Haig & Haig, Blended Scots Whisky, 86.8 Proof; King William IV, Blended Scotch Whisky, 86.8 Proof; Remy Martin Cognac Brandy, 80 Proof; St. Remy Brandy, 80 Proof; Cointreau Liqueur, 80 Proof, Produced and Bottled by Cointreau Ltd., Pennington, N. J.; Flora delle Alpi Cordial, 92 Proof; Chianti Melini; VanderFlip, Wine Specialty, made with wine, sugar and natural flavors; Gordon's Distilled London Dry Gin, 90 Proof, and Gordon's Vodka, 80 and 100 Proof, 100% Neutral Spirits Distilled from Grain, Gordon's Dry Gin Co., Ltd., Linden, N. J.

Mike & Elaine

Continued from page 26

philosophy that girds all such programs. Says Mike: "It was tantamount to a Broadway production, yet they only had two and a half weeks to put it together and present it, and with no tryouts!"

Besides these limiting factors, the comics think the specials place too much emphasis on stars, though they find it understandable in contrasting the spec to a Broadway effort. As Mike noted, a worthy legit has a chance to catch fire via word-of-mouth and critical encomiums, but a tv one-shot has to grab its audience then and there; and because of the stakes involved (i.e., sponsors' money), specs need some kind of built-in guaranty. In short, big names. "Star system" equals boxoffice is axiomatic to many in the legit and motion picture fields, and many tradesters think it crucial for tv's one-shot which can't pull the "sleeper" trick at the b.o.

Mike & Elaine think video's "now-or-never" tyrrany is a pretty general curse to the medium, what with the tab-lifters being so ratings-happy in their quest for fast returns. "You cannot fail," Elaine asserts, "and because of that you can't try anything new." That's an oversimplification, she allows, but substantially the case.

As for real satire, Elaine finds there isn't any on tv with its multifarious taboos, and what we get in that idiom is "terribly emasculated." She blames the various pooh-bahs for fostering the idea that pointed satire is an intellectual pleasure only, and that to succed on tv it must be broad and diffuse. The comics claim the latter theory explains in great part the erratic estate of Sid Caesar, implying that in earlier days, when a sponsor bought Caesar he inherited a large band of loyalists, who, Mike & Elaine feel, have been defecting in recent season, leaving a less-pointed Caesar at the mercy of dial-twirling philistines.

"We don't want to get typed," says Mike, meaning the kids don't believe their satire and parody is beyond the ken of all but the crew-cut cognoscenti. "The Kansas City milkman has laughed with us too."

Mike & Elaine are vague about the future, though indicating they won't necessarily hew to the niteries. In any case, the prime consideration—regardless of medium—is the material and vehicle.

NBC-TV 'Today'

Continued from page 27

than ever, the McAndrew news staff is utilizing its overseas circuits for "Today" audio coverage. This is making crackerjack use of what McAndrew terms "old fashioned radio."

Hagan, a savvy newsman since his teens and former producer-director of NBC's "News of the World," works a nightly 1:30 a.m. to 12 noon schedule in the preparation of "Today's" news material. His major problem appears to be screening all the film for the "Today" production, a mammoth time-consuming assignment. Overseas film usually arrives at Idlewild at 5:30 a.m. and after NBC's customs broker clears it with inspectors, it is delivered to NBC by 6:30 a.m. During the night, of course, the staff scans the run-of-mill film spending considerable time scanning and editing footage for the show.

At this moment, NBC's film from London and Paris gets here overnight, but Far Eastern footage takes three days to fly in. McAndrew is impatiently awaiting the day when Pan American's jets will get the stuff here in a day-and-a-half. Jet service is expected to start in November.

Hagan also lines up news guests for the "Today" show, frequently getting Washington solons up at the crack of dawn to sound off on pressing matters. This doesn't pose too much of a problem, says Hagan, because there's sufficient Armour in the halls of Congress to get the lawmakers to orate in their nightshirts if need be. To get the average senator up at 6 a.m. for an appearance on "Today," out of Washington, apparently doesn't call for too much coaxing.

Not only is "Today" more newsminded, more flexible in its vast operation today but a more economically-run operation in the opinion of the NBC news chieftain.

Michigan's Sault

Continued from page 26

Vermont and New Hampshire all watch it a lot, both English and French. There's a fair amount across Lake Ontario—in Buffalo and along the shore towards Rochester. Sault Ste. Marie and area see nothing but Canadian tv. Detroit watches it from Windsor "to some extent," and Washington State views Vancouver and Victoria, B.C., stations to about the same indeterminate extent.

CBC, which up to now has held to its eight tv stations (English and French networks), "is now going into some areas where it doesn't look as though any private ones are going to be set up," said Dunton. (About 87% of the Canadian population is already served by CBC and private stations; with an average cost of 3½ cents a day per tv family for the government-owned service). "But more private stations are going into other areas where there's no service now."

(It's also been hinted by the CBC board, although Dunton wouldn't elaborate on it, that before long there'll be competitive private stations in Montreal and/or Toronto and Vancouver, which now have only CBC stations).

There's a possibility that at some future date an independent licensing and regulatory body may be set up, following many complaints in principle from private broadcasters that CBC is "both licensor and competitor."

Most private stations show, in non-network hours, "to a large extent filmed shows from the U.S." But they also show "varying amounts" of their own local live material. Dunton doubts if more private stations will mean flooding with U.S. product; but in any case last year's Fowler Commission Report on Broadcasting recommended that fixed licensing rules be laid down. If and when the report is implemented by the government, it will be possible to revoke licenses of tv stations not living up to clearly-laid-down rules.

Kaiser

Continued from page 25

lowing for breaks between food products and soaps, the matinee time's biggest advertisers.

ABC-TV has learned by experience, says Moore, that a daytime strip of five half-hours weekly must keep under a $20,000 production budget if the net is to come out on the profit side. The trend to daytime programming is accentuated by the firming of four sponsors for the opening of four hours between 11 a.m. and 3 p.m. now in the process of station clearance. Orders have already been placed by General Foods, Johnson & Johnson, Simoniz and Drackett Co. For live shows ABC-TV can now offer 87 basic stations for 95% coverage of the nation.

Game shows on tv are now passing through their highest popularity, according to Moore, but "they have a high attrition rate and are short-lived." Based daytime formats popular with sponsors, because of the cost factor, are personality shows, games, soap operas and audience participation.

Moore said many good shows will be left at the post because "sponsors won't take a chance on anything that's new and untried." ABC-TV is two-thirds sold out (class A time) for next season and "that's as good a showing at this time as NBC or CBS."

"Disneyland" is half sponsored and "Mickey Mouse" 70% sold but Moore is hopeful that both shows will be sellouts before the new season starts.

Schenectady—Don Chown, program manager at WGY the past three years and previously affiliated with a Detroit radio station, is now serving as program manager for WRGB-TV, also. Al Zink, who had been program manager of the television affiliate, is director of news operations.

Sugg

Continued from page 27

the sudden resigning this week of producer Paul Robinson, who found a berth with Dallas-Jones, an industrial - commercial film plant.

With the network baggage on the block, it is certain that a number of personnel cutbacks will be made in the coming months, accompanied perhaps by some yielding of extraneous facilities. Lowell Jacobsen, NBC veep in charge of personnel, is visiting the Chi shop this week to o.o. the table of organization and to determine where the paring can be done.

In limbo, at the present, is the station's pubaffairs department, consisting of one woman, Betty Ross West, and her secretary. Miss West, like Judith Waller who preceded her and is now retired, spends a good share of her time in network activity, although she is paid by WNBQ. Probability, if the decision is made, is that Miss West's office will be incorporated in the station's programming department.

CBS-TV's Switch

Continued from page 25

Timex jazz shows (with likelihood of Louis Armstrong doing the first); the $500,000 production of "Wonderful Town" with Rosalind Russell, which Westclox will sponsor; the nine Du Pont 90-minute specials; the series of Lowell Thomas "Adventure" shows and six Art Linkletter specials, along with the two-hour Philco-sponsored Miss American Pageant.

NBC, of course, will be riding again with the Hallmark Hall of Fame specials, the two Rexall-committed specials and at least two of the Pontiac specs, not to mention the variety of one-shots starring Bob Hope, Dean Martin, Jerry Lewis, etc., which have become par- for-the-course on preempting of the conventional weekly programming. A T & T will be making a big splash with their six science-musical specs out of the WB and Henry Jaffe shops respectively and these will go to NBC.

ABC gets into the spec picture next season with its brace of Oldsmobile - sponsored Bing Crosby shows. But the big "special" noise on the '58-'59 drawing board thus far has been emanating from the CBS precincts.

Auto Sponsors

Continued from page 25

& Pat. Olds is still once-a-week with Patti Page, but has cut back its expenditures for specials. Ford is down from last year, Chrysler's out completely, Dodge is about even, but Plymouth has cut back. Edsel will do only specs. Pontiac, however, represents a budget upgrading.

Axings last season: Buick, Patrice Munsel; Plymouth, "Date With the Angels"; Edsel, "Wagon Train"; Chrysler, "Climax" and "Shower of Stars"; DeSoto, Groucho Marx; Ford, "Zane Grey Theatre"; Lincoln, Ed Sullivan.

WBC Rep Plan

Continued from page 25

sonnel, location of offices and similar problems will be studied."

Hardest hit rep was Peters, Griffin, Woodward which represents WBC tv stations in Boston, Cleveland and Pittsburgh, three of the five stations lost. In addition PGW loses five radio stations, three in the cities where they rep tv, plus Fort Wayne and Portland, Ore.

PGW executives stated that there will be "no reduction or changes in our staff." The rep firm has an extensive list comprised of 29 tv stations and 27 radio outlets.

Negotiations Collapse On Brit. Com'l TV Pact For Prod.-Directors

London, June 24.

A final breakdown in the negotiations between the Television Program Contractors Assn. (representing all the commercial tv operators) and the Association of Cine and Television Technicians on the question of a wage agreement for producers and directors, was reported to last night's (Mon.) meeting of the union's executive committee. Cold war against the networks is now considered likely, although strike action is not immediately contemplated.

The union had been demanding a minimum wage rate of around $7,000 a year for producers and directors, but the employers wanted the salaries to be the subject of individual negotiation. That was rejected by ACTT, who described last week's meeting as a complete deadlock.

At the beginning of the month the union had set a time limit of six weeks for the conclusion of the negotiations and threatened they would consider strike action as a possible weapon if the negotiations broke down. The abrupt termination of last week's talks could lead to immediate action without waiting for the original expiry date in mid-July.

KCBC in Transfer

Des Moines, June 24.

Radio station KCBC, Des Moines, has been purchased by Jonathan M. Fletcher of Des Moines and James I. Mitchell, Cedar Rapids. Purchase price was not disclosed. Purchase was from the Majestic Broadcasting Co. owned by Karl Peters of Milwaukee, and Rollo H. Bergeson, Des Moines. Bergeson is v.p. of the firm and has been general manager of the station.

Fletcher is president of the Home Federal Savings and Loan Assn. in Des Moines and Mitchell is v.p. and general manager of KPIG in Cedar Rapids. Fletcher and Mitchell also own radio station KLIN, Lincoln, Neb.

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JOHN RANDOLPH — *Of Lunt-Fontanne's "The Visit"*
ARNOLD MOSS — *Of Theatre and Television*
BESS MYERSON — *Hostess, TV's "The Big Payoff"*
WILLIE LEY — *Research Authority, Rockets, Space*
M. V. KAMATH — *U.N. Press Rep. for India*
ARTHUR E. JENSEN — *Dean, Dartmouth College*
VIRGINIA GRAHAM — *TV's Goodson and Todman*
DOROTHY GORDON — *New York Times' "Youth Forums"*
ART FORD — *WNTA-TV's "House Party"*
DR. FREDERIC EWEN — *Commentator, Author, Theatre*
SARAH CUNNINGHAM — *Recently of the hit, "FAIR GAME"*
ANDREW CORDIER — *Exec. Asst., United Nations*
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EVELYN KELLER, Soprano, Vienna Opera Co.
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Bill Lundy
Carmen Mathe
Phillip Salem
Marcia Haydee
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Judith Scott
Marlene Rizzo
Margo Miklosy
Colette LeBourgeois
Milena Vukotic
Leo Guerard
Edward Stenett
Yelle Bettencourt
Imre Varady
Armando Navarro
Marcel Sanches

KEEP IT SMOOTH
Daphne Dale
Bill Lundy
Carmen Mathe
Phillip Salem
Marcia Haydee
Carlos Carvajal

GET HEP
Caliope Venieris
Judith Scott
Marlene Rizzo
Margo Miklosy
Colette LeBourgeois
Milena Vukotic
Leo Guerard
Edward Stenett
Yelle Bettencourt
Imre Varady
Armando Navarro
Marcel Sanches

PLAY THE FIELD
ROSELLA HIGHTOWER
NICOLAI POLAJENKO
Bill Lundy
Leo Guerard
Edward Stenett
Phillip Salem
Yelle Bettencourt
Imre Varady
Carlos Carvajal
Armando Navarro
Marcel Sanches

REAL GONE
ROSELLA HIGHTOWER
NICOLAI POLAJENKO
Daphne Dale
Caliope Venieris
Judith Scott
Carmen Mathe
Marlene Rizzo
Margo Miklosy
Marcia Haydee
Colette LeBourgeois
Milena Vukotic
Bill Lundy
Leo Guerard
Edward Stenett
Phillip Salem
Yelle Bettencourt
Imre Varady
Carlos Carvajal
Armando Navarro
Marcel Sanches

LET IT ROCK
ROSELLA HIGHTOWER
NICOLAI POLAJENKO
Daphne Dale
Caliope Venieris
Judith Scott
Carmen Mathe
Marlene Rizzo
Margo Miklosy
Marcia Haydee
Colette LeBourgeois
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Music by ALEX NORTH
Costumes and Decor by ALWYNE CAMBLE

STAGED AND DIRECTED MUSICAL DANCE NUMBERS IN CURRENT BROADWAY PRODUCTION OF "OH CAPTAIN"

*This is the "beat" generation. In jazz jargon "beat" does not mean beaten, but merely that one "digs" and "to dig" is to understand. Therefore "beat" means to understand and feel what we are living with. To dance in these times is not at all silly. It may even be the only thing to do.

DIRECTION:
TELEVISION ARTISTS CORPORATION
JACK BERTELL **JOHN GREENHUT**
527 Madison Ave., New York City
PL 3-2153

Can 3 Pilot Entries on a Series Triple Chances for Network Sale?

Those moaning the multi-million dollar cost of orphaned pilots will find no comfort in the plans of one seasoned syndicator. Next season, he plans to come out with not one pilot, but three on a series.

His thinking follows these lines: Advertisers the past two seasons, along with their agencies, have become more cautious. On the basis of one sample, costing the syndicator from $40,000 to $50,000, the advertiser is asked to commit himself for about a $1,500,000 in program costs. If the show is a success and rides a number of years, the syndicator has parlayed his $40,000 investment into orders amounting as high as $5,000,000 to $6,000,000.

This syndicator feels that as long as he's shooting dice with $40,000, he could put down a greater stake. Bringing in three episodes of a series doesn't triple expenditures, he adds, but it might more than triple chances of landing a sponsor. It'll be more like a $120,000 risk rather than a $40,000 one.

He acknowledges the chances of landing a national sponsor even with three shows of a series remain risky. But, he adds, that the nature of the beast. There's a stack of dough for the winners in tv, also. Chalking up a $5,000,000 to $6,000,000 program winner over the course of the years and then running the same series in syndication can't be brushed off. No wonder the parade of pilots, he opines. Everyone wants to shoot for the winner.

Landing one network deal with a skein takes care of one or two pilots that didn't make it in most cases. It hurts most when the syndicator comes in with a number ranging from a few to many pilots and lands nothing.

In that instance, the red ink isn't counter-balanced by the black, offering little else but a tax loss for comfort.

There may be some return in "discount fire" sale of pilots to anthology series. But on the whole, failing to make the national sale in the face of a good number of pilots is a costly affair cutting into profits margins.

Pittsburgh — Roger O'Conner, who was with ABC home office in New York, is the new sales manager for WCAE, Hearst radio station here. He was appointed to the post last week by Leonard Kapner, g.m. for the broadcasting operation.

Japanese Telefilmers Go Into Production On TV Blurbs for U.S. Use

Japanese animation and stop-motion producers have produced their first tv blurbs for American consumption. Via Paris & Peart, Illinois Baking, A&P and Vanity Fair Facial Tissues account for four full-length blurbs and a show opening and closing.

Six of the major animators and puppet filmers in Japan formed recently into the Japan Animation Producers Assn. and are doing their U.S. biz here via Video Crafts Inc.

Art Rankin, topper of Video Crafts (begun in 1950 as a tv graphics house before expanding into the general commercial field a few years later), said that production on the Paris & Peart blurbs was begun approximately six weeks ago. His contention is that the Japanese are excellent animators and that most of their work shows a different approach from domestic animation styles. Moreover, animation production in Japan, done in just about the same amount of time as here regardless of the trans-Pacific-continental shipping, is generally one-third less expensive than American-made product.

Rankin's organization, holding an exclusive tieup with the new Oriental outfit, has assigned them production of new tv program animations. Show, broken into three-and-a-half minute segments for the most part is being called "Willy McBean & His Magic Machine." Ultimately, the Japanese telefilmers will have 100 ready for syndication. Rankin also bought 60 animated and puppet films that had already been produced for Japan. They will be cut from half-hour lengths into five-minute segs and Rankin is doing new sound tracks for all of them.

Rankin only lately returned from Japan, but shortly intends hiring a fulltime production man to work with the Japanese. Rankin said he can promise delivery in no more time than a U.S. producer, counting from the time storyboards, tracks and drawings are completed here.

Vidpix Chatter

CBS Film Sales topper **Les Harris** has left for Europe . . . **Ken Weldon**, vet film distributor, has been hired by Flamingo Telefilm Sales to head up its Des Moines, Ia., branch. Weldon will serve the midwestern area . . . **Harold Goldman**, exec v.p. of National Telefilm Associates, brought back three episodes of "The Adventures of William Tell" on his return from Europe . . . WOR-TV has started a Sunday morning series titled, "American Heroes," from film culled from the Encyclopaedia Britannica library . . . "Movie Museum" returns to WOR-TV as a strip program fror 1:30 to 2 p.m. daily . . . Permafilm has inked **Vera Falconer** as its educational and tv station consultant. Outfit has organized a Permafilm of Italy, headed by **Allesia Baume** . . . Edward Productions, Ltd, Montreal, telefilm producers, has opened a N. Y. office under supervision of **Sy Salkowitz**.

Duncan Renaldo, star of Ziv's "Cisco Kid," begins his annual summer tour of rodeo and fairs with his appearance at the Calgery Stampede, in Alberta, Canada, in July . . . WOR-TV, N.Y., is kicking off a series on various social problems, utilizing special films and experts. It will be aired Wednesday nights from 9 to 9:30 p.m., under the title of "Challenge." First show on July 2 will feature "The Key," documentary produced for the National Assn. for Mental Health . . . Pilot film on "Musical Sweepstakes," quarter-hour musical quiz show slated for telefilm syndication, was shot this week by Victor & Richards. Quizzer starred **Johnny Olsen** as emcee and was produced by Alan Sands.

Tugend 'Specials' For 'GE Theatre'

Hollywood, June 24.

Revue Productions has signed Harry Tugend to produce 10 "special project" telefilms for its "GE Theatre," with the remainder of the series again to be produced by Bill Frye.

Tugend's projects are to be designed for particular personalities or special occasions, such as holidays. Idea also is to relieve Frye of the burden of producing the entire series, as he did last season.

For the first time, Revue will use live music in the series, since the telefilmery just signed a deal with the AFM. Elmer Bernstein has been signed to compose and conduct special music for all episodes, some of which may be musicomedies. In the past series used canned music.

One of every four stanzas will be the "specials," which will have more elaborate production, all-star casts, etc.

Frye is currently negotiating with Greer Garson, Alan Ladd, Ray Milland, Bette Davis, Joan Fontaine, Anne Baxter, Charles Laughton, Kathryn Grayson and Fred Astaire to star in GE vidpix.

Also sought for the series are Joanne Woodward, Paul Newman, Tony Curtis, Sterling Hayden and Vincent Price.

GUILD'S $261,621 2d QUARTER NET

Net profit of $261,621 was earned by Guild Films in the second quarter of this year. This before-taxes tally reverses in great measure the situation that existed in the first three months of 1958, when the film production-distribution company lost $318,011.

Comparison of gross film rental income between the first six months of 1957 and the same period this year shows an increase of $778,746. However, last year's net profit was $452,383 against the current $261,620. John Cole, the new boss of Guild (he took over in March), said that since his takeover the company's amortization policy has been changed, and as a result $1,243,435 was taken off for amortization so far this year while the first half of '57 saw only $632,080.

San Antonio—Harry Van Slyke, news director of KITE here, has been named prez of the United Press Broadcasters Assn. of Texas. San Antonio was selected as next year's convention city.

Guild's Inter-World TV Still Looks for Prexy

Inter-World TV Films Inc., the three-week-old foreign telefilm operation established by Guild Films, is still searching for a president. But, meantime, Guild prexy John Cole has inked a sales chief for Latin America and is on the verge of announcing salesmen for the Far and Middle East.

Richard I. Guardian, formerly with United Artists' international sales operation, was signed on to handle Latin America for IWTV.

WABC-TV Spread

Continued from page 31

evision Programs of America and "Union Pacific" from California National

Stone expects to get the new cross-the-board slottings started by middle September when John Daly begins a new network news program at 10:30 p.m. Daly's present 7:15 show possibily will be handled by another ABC newscaster, and the web's affiliates and o&o's will not be obligated to carry the declared sustainer.

Blueprint was turned over to the station's sales staff yesterday (Tues.). WABC-TV is pitching two quarter-hour buys weekly to various prospects, idea being to spread the coin over two syndicated shows rather than put all sponsor eggs in one local basket.

Station, in pacting the first-run shows, has hopes of buying rerun rights as well. Second runs probably will be considered during the 1959-'60 season for a 6:30 to 7 slot, wherein WABC-TV will sell them off on a participating basis.

Apart from the local advertising potential, station is figuring on offering ABC-TV proper a strong leadin to 7:30 network option time. Since the news and sports shows carried by the network until 7:30 have not been the strongest of offerings, especially in New York, station expects to improve ratings during the half-hour via straight entertainment packages.

7 P.M.

Continued from page 31

and commitments can be made accordingly.

While the networks are singing the 7:30 blues, with the half-hour up to 8 p.m. going begging for national sponsors, a different situation prevails on the local level for the early evening period running from 7 to 7:30 p.m. The 7 to 7:30 p.m. period locally is one of the prize half-hour slots, for that's one of the premium times the local sponsor has of latching on to a show, before the affiliate goes into network option time.

Time period really is the only real chance local sponsor has in the early evening of reaching the family audience. At 10:30 p.m., most of the kids and younger set drift to bed at midweek. Of course, in the spring and summer months when evening sets in later, the 7 p.m. period doesn't usually attract as large a potential audience as 10:30. That's a definite drawback for 7 p.m.

Big Ziv Upswing In Foreign Sales

For the first five months of 1958, Ziv's international division finds sales running 32% above the same period last year. In the past month, Ziv International has made sales in 13 countries, involving purchases of 15 different Ziv series.

In the commercial tv markets of Latin America, advertisers have inked for a roster of Ziv shows. In Puerto Rico, Ford International purchased three series, "Man Called X," "The Unexpected," and "Boston Blackie." Esso renewed its three show lineup for all Puerto Rican markets, the trio being "Favorite Story," "Dr. Christian," and "District Attorney." Pet Milk ditto for "Cisco Kid" in the same market.

Mexico's largest bank, Banco de Comercio, bought "Sea Hunt" for Mexico City; Bristol-Myers "Tombstone Territory" for the same market.

In Venezuela, Branger, a chemical company signed for "Sea Hunt" and Industriales Pamporo bought "Harbor Command." Both are aired in Caracas.

In Argentina, "Cisco Kid" was purchased by an agency, Naico Propaganda, for use by various clients on the Buenos Aires outlet.

Sales to Latin American stations also have reached a high volume. Television de Nicaragua renewed seven Ziv shows, as well as acquiring four new properties, "Martin Kane," "Harbor Command," "Sea Hunt," and "Tombstone Territory." Other stations either renewing on established properties or picking up fresh ones include Televison Savadorenian San Salvador, CMBF, Havana, Cuba; Televisora del Norte, in Monterrey, Mexico, and the Guatemala City station.

In the European area, four shows have been bought for Germany. The German Commercial Network has taken "Highway Patrol" and "Mr. District Attorney" for Baden-Baden and "Sea Hunt" for Frankfurt. The state-owned German National Network (NWDR) bought "Tombstone Territory" for Hamburg. RAI of Italy inked for "Science Fiction Theatre" and "Highway Patrol."

In England, "Cisco Kid" was renewed for a third year by Associated Rediffusion for London. The series also was purchased by ATV for Birmingham and Scotland. "Favorite Story" and "Science Fiction Theatre" was inked by the Australian Broadcasting Commission for telecasting in Sydney and Melbourne.

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shots and for recommending
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the forthcoming CHEVY SHOWROOM
STARRING ANDY WILLIAMS

Sincerely
Dick Van Dyke

Red Probe Cues CLU Protest

Continued from page 2

less harassment of an individual merely because of his political views."

Civil Liberties Protests

Even more shocked was the Emergency Civil Liberties Committee. In a statement signed by Clark Foreman, director of the organization, the ECLC asserted it seems incredible that NBC and CBS should so "cringe before the unsubstantiated and venomous attacks of the House Un-American Activities Committee that it would immediately dismiss two respected employees."

NBC and CBS, the ECLC charged, "have set an example of cowardice which should be revolting to all thinking Americans." Organization posed the rhetorical question that this "craven behaviour could be related perhaps to the uneasy position occupied by the networks in the current investigation of the conduct of Administration regulatory agencies."

Prime purpose of the hearings according to sub-committee chairman Morgan Moulder (D.-Mo.) was to aid the committee in studying the question whether persons employed in the radio-tv industry who've been concealed members of the Communist Party should be required to register the fact with the FCC. At the probe's windup he expressed the belief that much valuable information has been developed which will be helpful in drafting legislation to fight Communism—"a greater menace today than ever before."

Several witnesses irately told the committee that the sole consequences of their appearances before the panel would be loss of employment and blacklisting. Among them were legit publicist James Procter who declined under the First and Fifth Amendments to say whether he had been a Communist Party member as recent as two days ago.

In line with discharges of Dubin and Papp, the careers of two other witnesses were directly affected by their appearances before the committee. Arthur Lief, American guest conductor for the Moiseyev Russian Ballet who had been scheduled to baton a performance for Sunday's (29) Ed Sullivan Show, was stricken from the bill by Sullivan. On the other hand the Sol Hurok office, which books the ballet, claimed that Lief had not been set to appear in the first place. Lief pleaded the Fifth Wednesday when asked about membership in the Communist Party.

Meantime, the board of trustees of the Shakespeare Theatre in Stratford, Conn., reportedly is considering the facts in connection with testimony of the group's stage manager, Bernard Gersten. He invoked the Fifth Amendment as to his Communist Party membership and refused to tell the committee the names of people in the entertainment industry who are or in the past have been Commies.

Paul Mann's Challenge

Most vociferous of the recalcitrant witnesses was actor-director Paul Mann who challenged the committee's jurisdiction "to question me and to conduct this investigation of theatre people." Basing his stand on a recent Supreme Court decision, he shouted, "The way to build the American theatre is to subsidize it—not investigate it. Our country is in need of a national theatre, and not of censorship and blacklist."

Others taking the Fifth in course of the hearings were actors Earl Jones, Will Lee and Clifford Carpenter; musicians Paul Villard, Carroll Hollister, Ben Steinberg, Leon Portnoy; actress Adelaide Klein and writer Richard Sassuly. Similarly uncooperative were Irwin Silber, publicity director for Avon Books, and Horace Grennell. Latter was identified by committee counsel Richard Arens as a recording exec, but the witness declined to state the nature of his employment.

Hearings concluded abruptly Thursday (19) when two prospective witnesses failed to respond to subpoenas. They were one Curt Conway, otherwise unidentified, and Leo Shull, publisher of Show Business, a weekly newspaper. Latter won a postponement when attorney Leo Gitlin arose to explain that Shull is "suffering from anemia which causes him exhaustion. His doctor has put him to bed."

Rep. Gordon Scherer (Rep.-O.) declared he personally doubted that the committee would hold any further public hearings this year either in New York or on the Coast. Prior to the current probe the House Red hunters interrogated some 23 witnesses in August, 1955, at New York's Federal Court House.

Joe Papirofsky, USNR

Under his mccoy moniker of Joe Papirofsky, Joe Papp, then about 23, made considerable noise as a producer of shows for the stateside U. S. Naval Reserve in World War II. He was dubbed a wartime "Mr. Show Business" in an article for a bluejackets' sheet by a fellow gob now a VARIETY staffer. Papirofsky put on a series of variety-type entertainments at the Bainbridge, Md., Naval Training Center, 1944-45, and emceed many of them as well. In naval parlance these layouts were known as "Happy Hours." The youngster was an enlisted man who attained the rating of CPO (W)—chief petty officer in the Welfare (& Recreation) department.

N. Y. News Editorial

The N. Y. Daily News took editorial notice of "Communists In Show Business" and the "Clam-Up Exhibition by assorted figures in the entertainment world, who snooted a House Un-American Activities subcommittee when asked about Communist activities."

"All this is further evidence (as if any more were needed)," continued The News, "that U. S. show business is still infested with Reds and fellow travelers. Among the interesting aspects of this episode was the New York Civil Liberties Union's leap to the defense of (Charles) Dubin, with screams about McCarthyism and witch-hunts.

"The CLU, which habitually 'understands' Commies, apparently misunderstands these Congressional attacks on Commies in show business. In words virtually of one syllable, the object is two-fold: (1) to dredge up and expose Reds in jobs where they can poison public opinion for the benefit of the criminal Communist conspiracy against the civil liberties of us all, and (2) to blast them loose from fat payrolls and thereby stop them from contributing important money to the Communist Party. How any real American can take exception to these Congressional probes is beyond us."

AFM, Desilu

Continued from page 30

for telepix, and they've made plain that the same agreement will apply to all vidfilmers. Among those overtured thus far by the union are Four Star Productions and Desilu. In addition, the union has had conversations with the William Morris agency, regarding the 17 vidseries repped by that agency.

Kenin, Kaiser, Daniels and international studio rep Phil Fischer met Friday to discuss the issue with Four Star prexy-owner Dick Powell and the William Morris agency.

Powell told them he would like to use live music in the Four Star shows, but explained some Four Star series have already been sold at a stipulated price, and he would have to discuss upping the budget to allow for live music, with the sponsors, ad agencies and partners in the various joint ventures.

While the AFM'ers didn't lay down any set of precise dollars-and-cents terms, they did want to know if Powell was interested in live music, how much his company could guarantee in the way of work, etc.

Powell skied to N.Y. over the weekend on 20th-Fox business, and while east planned to talk to CBS-TV prexy Lou Cowan regarding making way in the budget for live music on Four Star's "Trackdown" series. Powell is a producer-director at 20th, as well as head of Four Star.

Powell estimated that each Four Star segment would average out at an additional cost of $1,500 for live music.

CBS Tapes Com'ls.

Continued from page 26

tape allows—virtually the same as a live commercial, there's substantial savings in costs. Pet Milk and the Gardner agency, preparing a filmed commercial for the Red Skelton show, got below-the-line estimates of $3,500 for a one-minute films. Pet went to CBS-TV to inquire about tape, was given a below-the-line estimate of $1,000, went ahead with the tape and brought it in at a final below-the-line cost of $800, less than one-fourth the cost of film.

While the network - operated videotape production facilities are still small-time stuff, the Pet Milk case spells out some serious portents for the producers of filmed commercials, who cost-wise, can never hope to compete against tape. Several New York-based commercial producers have already ordered and some have received Ampex units, and while at first they did so more as a convenience for clients-in-a-hurry, now it shapes as a competitive matter, simply to stay in business.

Paley

Continued from page 35

miniature auto scenic ride will cost 25c.

In preparation are such fresh marine attractions as the sea circus, a double diving bell, the Seven Seas, "Mr. Dolphin," an eight-per-car ride over ocean and the South Sea Island & Banana Train Ride. In addition, many staple outdoor amusement park rides and other attractions, such as the roller coaster, the bumper car, the ferris wheel, the penny arcades, the scrambler, the walk thru maze, the carousel and the Mirror-Crazy House will be given offbeat garb. Many of Hollywood's foremost set designers were given a free hand to create the park's attractions and advance reports have it that in virtually all instances they've far surpassed the ingenuity and fairy-land charm prevailing in Disneyland.

If the new Pacific Ocean Park enterprise clicks, there is available more space for additional attractions. Incidentally, Disneyland is only using 35 of its 60 acres currently.

CBS' partner is no stranger in providing relaxation and diversion to the masses. The Los Angeles Turf Club owns the Santa Anita Park and the highly profitable Lake Arrowhead enterprises.

POP, as it is dubbed among CBS execs, will be under the direction of William H. Jaynes and Ben A. O'Dorisio. Consensus is that the Los Angeles Turf Club and CBS project should make the late Fred Thompson and Skip Dundy, who built Coney's glittering Luna Park and New York's Hippodrome, step from their celestial merry-go-round and hand Messrs. Paley and Frank Stanton the brass ring and a good Havana for creating what showmen regard as the ultimate in outdoor enchantment on the Pacific Ocean.

Outdoor showmen observe that an amusement park must get repeat biz in order to remain in biz, and with POP, half in Los Angeles, half in Santa Monica, the convention city, the CBS-LATC endeavor can't help but click at every turnstile.

KING

Continued from page 35

to add sales appeal, let's put it on all slow-moving items. "Automobile industry in a slump? Put an ivy league buckle across the trunks of cars. Coffee sales down? Put an ivy league buckle on the coffee container. Sale of homburg hats on the downgrade? Put a buckle in the back. Not enough milk being consumed? Put a buckle on the bottle."

Gold Cup champion hydroplane race driver Bill Muncey, who is also a KING disk jockey, figures the problem is easy. "Just take all of the women in the country and put them on an island. We'll have all the men building boats to get to the island."

Muncey's suggestion is held somewhat suspect, however, since he already has several boats at his disposal capable of hundred-mile per hour speeds.

Pat Lewis suggests prosperity could be achieved by immediately granting statehood to Alaska. "This way," says Lewis, "everyone would have to buy a new flag with 49 stars right away. Then, when the next recession hits, add Hawaii to the Union. This will then require a new 50-star flag. Not only the flag industry, but the whole textile industry and the nation at large will benefit from the millions of dollars spent."

Jim French's scheme would put President Eisenhower's "buy" program into action, with every citizen spending an additional five dollars a week to add about $13 billion a year, but none of the economic-erudite dj's suggested the operation of cat and rat farms.

KING listeners are being asked to submit their ideas for "Instant Prosperity," with the best to be incorporated into a "Radio KING Instant Prosperity Program" and sent to members of Congress in an effort to get action on a national scale.

WBZ-TV and WRCA-TV Share Top Honors On Robt. Sherwood Awards

WRCA-TV, N.Y. and WBZ-TV, Boston, shared top honors in the Robert E. Sherwood TV Awards competition.

WRCA-TV's accolade was for "The Open Mind," the discussion program produced and moderated by Richard Heffner and directed by Marshall Stone. Jurors also gave a plaque to William Davidson, general manager of the NBC-TV outlet in Gotham.

WBZ-TV's award was for "Let Freedom Ring" produced by Frank Tooke, Chet Collier, Herbert Cahan, Ray Hubbard and James Allen. Richard Pack, veep of the Westinghouse Broadcasting Co., received a plaque.

A special award went to CBS-TV for its "See It Now" documentary on Marian Anderson's tour of the Southeast Asia.

Four awards of $1,000 went to NBC-TV's "Frontiers of Faith" for "Light in the Southern Sky"; the ABC's special telecast of "The Trophy," dealing with anti-Semitism in college frats; WCBS-TV's 'Concept: Freedom," dealing with individual liberties and presented in cooperation with META, and "Migrants in Chicago" telecast on NBC-TV's "Outlook." Bill McAndrew, NBC veep of news, received a plaque.

Mrs. Franklin D. Roosevelt presented the awards at a luncheon at the Hotel Pierre.

KMOX's Editorials

St. Louis, June 24.

Station KMOX becomes the first of the CBS-owned radio outlets to air locally-originated editorials. It launched its first "KMOX Takes a Stand" program on Monday (23) evening. Topic for discussion on premiere program was "The Fluoridation of County Waters." Program included two pro and two con opinions by local civic leaders. Bob Hyland, KMOX Radio general manager, stated the station's stand on the issue.

KMOX favored fluoridation. "KMOX Radio Takes a Stand" is being moderated by Red Davis, station's news director and will be a feature of the public affairs dept. Management declares that subsequent programs will be pencilled in "according to local needs."

Landon Quits WMGM

Herb Landon, who joined WMGM less than three months ago as the Gotham radio station's director of publicity, has ankled the job.

Station said he has temporarily gone to Hollywood.

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JAZZFEST-HAPPY DISKERIES

Victor Distribs Betting (With Orders) On 22% Share of LP Market for Stereo

RCA Victor's network of distribs are putting their money on the line that about 22% of the LP market this fall will be stereo wherever the customer has an alternate choice. That was the average percentage of orders placed for Victor's stereo disks at the recent series of distrib meetings in New York, Chicago and Los Angeles where the company's execs showcased the new line.

W. W. Bullock, chief of the Victor commercial creation department, stated the impact of stereo on the market cannot be estimated at this point. Some execs think it will climb to about 50% of the market by the end of this year, while others rate it down to 5%. The range of distribution opinion is about the same.

Bullock pointed out that by Jan. 1, 1959, there will be 500,000 stereo disk players on the market. That's compared to 23,000,000 conventional phonos now in circulation. Bullock, like most other execs of the major companies, foresees a long life ahead for monaural disks, especially since the stereo phonos will greatly enhance the sound quality of the monaural LPs.

On the tape sector, Bullock is optimistic over the longrange possibilities of the new cartridge introduced by RCA. However, there will only be relatively few machines capable of playing the cartridges this year. Hence this market will be small. Bullock, however, believes that the cartridge will eventually dominate the package field.

Bullock stated that the major job of the industry now was to accent the fact that monaural disks will not become obsolete. He stated that Victor is introducing a tagline on its LP sets to the effect that the product is designed for long use in the future.

RCA 700% Up Abroad

Brussels, June 24.

Sales of disks by RCA affiliates abroad have climbed over 700% since 1953 when they began to produce RCA Victor records, according to a report made to an international conference of RCA execs here last week. Disk distributors from 14 countries were shown RCA's new line of stereo disks by RCA Victor v.p. and general manager George R. Marek and George H. Prutting, disk sales chief for RCA International.

March is planning to visit the offices of several Continental affiliates for the next couple of weeks and will return home to his New York office July 8.

Brit.'s Boosey & Hawkes Reacts to U. S. Recession; Overloaded With Stocks

London, June 24.

Effect of the U.S. recession may be felt directly by the European production departments of Boosey & Hawkes, indicated company chairman Geoffrey Hawkes, in his review of the group's activities for 1957. He said that the B&H American agency had been hit by the slump, and as a direct result had found itself with excessive stocks. "As our exports to America have been substantial, we are watching the position most carefully and making any necessary adjustments in our production departments," he added.

The company's longhair music catalog was also having a rough time in both the States and Canada, where, Hawkes said, tv was having an adverse effect. In both countries the advertising value of the program played an overwhelming part. This meant there was less opportunity to use serious music effectively. He added that in these countries the chief performing right fees were derived from a multiplicity of small local stations whose ideas didn't go beyond the performance of rock 'n' roll and country and western, and then, mostly on records.

But despite these trends, the group trading profit rose to $650,300 for the year ended Dec. 31, 1957—an increase of $23,000 over the previous year, and showed a net profit of $570,500 against $530,750 in 1956. However, it is also reported that although music sales and royalty income show consistently good figures for the first quarter of 1958, there has been a drop of around 15% in instrument sales in the U.K. compared with last year.

Rock 'n' Roll Ebbs; D.J. De-Accented On Indie Outlets

Back from a disk jockey and general "field" swing, E. B. Marks Music veepee Arnold Shaw has noted (1) a definite opposition to rock 'n' roll on the part of the independent stations, and (2) a growing trend to the "top 40" which is not only denaturing the potency and personality of the disk jockey but, in many instances, has eliminated him. This has been achieved by tape programming of the "top 40," including the built-in commercials, so that the deejay is eliminated and only the engineer does his stuff.

The cycle is furthered on the local music store level by the station tieing in with the key record retailer, including throwaway leaflets listing the "top 40," thus creating a revolving demand. But when Shaw inquired from the stations how these 40 were achieved—were they the composites of the trade press polls?—this was denied. The stations claimed "these are our own polls from the retailers," yet on the store level the leaflets are supplied by the local station with which it is tied-in.

In the territories west of Pennsylvania and on the west coast, Shaw also observed the inclination by the stations was to play down rock 'n' roll on all programming.

MGM'S DISTRIB POWWOW IN CHI TIMED TO NAMM

MGM Records will hold its first national distributor convention in Chicago July 22. Meet will be simultaneous with the show of the National Assn. of Music Merchants but the MGM distribs will huddle at night so as not to conflict with the NAMM program.

Much of the MGM meeting will be presented in stereo. The entire MGM exec staff, headed by prexy Arnold Maxin and veepee Irv Jerome, will be in Chi to meet the distribs.

Meantime, the diskery moved into the stereo tape field this week with its initial package. The tapes include the soundtrack from "Gigi" the David Rose instrumental version of the "Gigi" score, and a David Rose set, "Autumn Leaves." The MGM tapes will be available at $12.95 each.

Elsa-Jose Melis Stereo

Elsa Maxwell and Jose Melis debut on stereo tape next month via Livingston Audio. The Melis and Miss Maxwell packages previously were released as monaural LP's in Seeco's Celebrity series.

In addition, Livingston has set six other stereos for July release.

GIVE 'EM LOTSA ALBUM COVERAGE

The disk industry has caught the summer jazz festival bug this season. Unlike last year when Norman Granz's Verve Label had the Newport fest to itself, three diskeries already are gearing for covering this year. And the Great South Bay Jazz Festival, to be held at Great River, L. I., over two weekends (July 26-27 and Aug. 1-3), is being eyed by the companies with United Artists already dickering for a five album coverage.

Columbia Records is leading the diskery pack in the scramble to the Newport bash (July 4-6). Irv Townsend, of Col's album division, has been given first option on everything that will be done there and he's currently mulling a five or six-album coverage. Townsend figures he'll come up with LP's by such Col artists at the fest as Miles Davis, Duke Ellington, Dave Brubeck, Benny Goodman and Mahalia Jackson. He's also planning a package with the International Jazz combo that's being brought over especially for the Newport shindig.

Among the other labels that are planning to tape portions of the Newport doings are Atlantic and MGM. Other indies also are trying to get into the act with their artists.

The Great South Bay bash will feature new works by Duke Elling-

(Continued on page 64)

Burgess in Key RCA Sales Post

In a new exec realignment at RCA Victor, John Y. (Jack) Burgess has been upped to a newly created post of manager of commercial sales and merchandising. Burgess, who formerly headed the Victor disk sales operation, will now coordinate all sales, merchandising, distribution, advertising, promotion and publicity. Burgess stated that "by seeking and developing new methods of merchandising, we expect to broaden the market for current products and also expand the horizon for newer recording marvels such as stereo disks and tape cartridges."

In another shift, Sal Peruggi, formerly district manager for Victor in the N. Y. area, has been moved into the homeoffice as manager of field sales. Peruggi will direct the entire roster of district managers throughout the country plus coordinating the activities of the company's field staff. W. R. Booth is stepping into Peruggi's former slot while field man Frank Amaru will be transferred to Chicago as district manager, filling in for Booth. Bob Duffy, formerly a midwest field staffer, moves to Amaru's old slot in the Boston area.

Burgess will report directly to George R. Marek, RCA Victor v.p. and general manager, as part of a top echelon command also consisting of W. W. (Bill) Bullock, who remains as v.p. of commercial records creation department, and James P. Davis, v.p. of the operations department.

Some 'Freak'

From review by *Trau* in VARIETY of Georgia Gibbs at the Copacabana, N. Y.: "The ender-upper just happened to be 'Rockabye Your Baby,' last of her legitimate encores, and if Al Jolson had a copyright on that tune, Miss Gibbs could be the chief inheritor against the fact that Jerry Lewis pulled a haymaker by a recent foray into that idiom. No such 'freak' excursion can stand up against that authentic Gibbs edition."

From Jerry Lewis: "I don't mind getting rapped! But can't you wait until I'm at least appearing in town? P. S.: The 'freak' bought my kids $60,000 worth of stock . . . Why be normal?"

Jukebox and Smathers Bills Look 'Dead' for This Congressional Term

Newport's Hijack

The Newport (R.I.) Jazz Festival is going to the heads and the pocketbooks of the local citizenry. Gothamites looking to attend the July 4 weekend bash are being stymied by the fact that lodgings are at a premium and that Newport tradespeople are hiking prices to cash in on the influx of jazz buffs.

Sidebar to the current Newport attitude toward the Festival is that when it was first launched several seasons ago, the localites raised a howl that they didn't want the jazz riff-raff crowding up their town.

Chances for any action on legislative bills affecting the music biz slimmed down to the vanishing point this week as Congress geared for adjournment early in August. Since this is the second year of the Congressional term, if the bills die in committee, they will have to start all over again in the next session of Congress.

Two important bills received committee hearings this session. One proposed law, introduced by Sen. George Smathers (D., Fla.), would have divorced broadcasters from any ownership in disk and publishing operations. Sentiment of the Senators during the hearings, at which top songwriters tilted with the representatives of the broadcast and major disk companies, indicated that this bill had virtually no chance of being passed. It's not even likely that Sen. Smathers will reintroduce this bill again at the next session.

Even of more decisive impact on the music biz is the fate of the bill to amend the Copyright Act so as to withdraw the exemption of coin machines from the licensing provisions. Introduced by Sen. Joseph O'Mahoney (D., Wyo.), this bill has received wide support from all publishers, writers and licensing organizations in addition to numerous women's and cultural clubs across the country. The jukebox operations, on the other hand, have been vigorously resisting any attempt to license their performance of tunes.

While no action on the O'Mahoney bill is expected this year, there's no question that another effort to amend the Copyright Act will be made again next year. Proponents of the change believe that they have been making progress over the years and that sooner or later, the Copyright Act, which has not been revised substantially since 1909, will be overhauled.

Capitol Unveils Stereo Machines; Dot Disks, Tapes

Hollywood, June 24.

Capitol Records has unveiled its new 1959 line of high-fi phonographs equipped for stereo sound. The new line, which is the second for the Tower, includes 11 phonos (seven portables and four consoles) and one hi-fi tape recorder with true stereophonic reproduction.

The usual retail price for the new line will range from $29.95 to $349.95. Prices, of course, will be slightly higher in the west. The tape recorder (hi-fi) is available at company's usual price of $249.95.

The line includes: A four-speed manual portable; 45 rpm automatic portable; twin-speaker four-speed manual portable; four-speed automatic portable; deluxe auotmatic portable, two models; deluxe hi-fi stereo portable; stereo "lowboy" console; deluxe stereo console; hi stereo console and a provincial stereo console.

Dot's Stereo Debut

Hollywood, June 24.

Randy Wood's Dot Records will release its first stereophonic albums in August with the same packages coming out later on stereo tapes. The LP's, according to Tom Mack, veepee in charge of album division, will be comprised of 12 big-selling monaural packages of the past.

New backliners are being supplied containing stero information for the packages previously issued but will now be included in the forthcoming stereo releases.

CAPITOL MAY BECOME PUBBERY IN ENGLAND

London, June 24.

British Tin Pan Alley rumors re the setting up of another American publishing company here name Capitol as the favorite bet. Company veepee Joe Zerga, now on the Continent, had a few days in London a short while back, and it's believed that during his stay the formation of offshoots of the Ardmore and Beechwood pubbery in Britain were a major topic for discussion.

A Capitol spokesman, has, however, said that there are no firm details. The thought of opening a London branch has long been with the outfit, but nothing had yet been settled. It was likely, he added, that Zerga would return to Britain in a couple of weeks.

Songstress **Helen Carr** has been added to Atlantic Records' talent roster. She's managed by publisher Sidney Mills, who recently ankled his father and uncle's firm, Mills Music, to set up his own company, Diana Music.

Thiele's Burn at Goldmark On 'Buttermilk'; Sez Dot's 'Exclusive' Went to Epic

"Buttermilk" is a sour item as far as Bob Thiele, Dot Records veepee, is concerned. Thiele is steaming at publisher Goldie Goldmark for allegedly breaking an "exclusive" promise on the tune.

According to Thiele, Goldmark had guaranteed an exclusive on the tune after he had shown it to him and he had promised the publisher a Fontane Sisters record. Thiele's burn stems from the fact that before he had a chance to put the Fontane Sisters etching into market, Epic was out with a Joe Sherman version of the tune. Goldmark holds that the master was peddled to Epic by the tune's authors, Mort Carson and Earl Shulman, without any participation on his part.

In a letter to Goldmark, Thiele stated, "I will certainly have to think twice before recording any songs published by you and offered to me on an exclusive basis. I can readily understand a situation like this happening when there is no mention of exclusivity. I realize that a record company cannot 'sit' on a publisher's song without a word. This whole affair has embarrassed me and Dot Records in many quarters. It appears that the Fontane Sisters record is a cover of the Joe Sherman record, which it is not. In my mind Dot Records is still the first and Epic is second with the demonstration version."

Goldmark's only other comment on the situation was, "It should only become a hit."

Bofill to MGM Staff

Dave Bofill was added to the engineering staff of MGM Records this week. He formerly was associated with Costal Recording Studios.

Bofill will work under the supervision of Bob Doherty, diskery's chief engineer.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Doris Day (Columbia): "EVERYBODY LOVES A LOVER" (Korwin*), a swinging number with a fresh quality, shapes up as Miss Day's best disk entry in some time. Could go all the way. "INSTANT LOVE" (Artists*) is a cute idea brightly delivered.

Ricky Nelson (Imperial): "POOR LITTLE FOOL" (Eric†) is a well-written juve-angled tune which sounds like another winner for this youngster who gets plenty of echo chamber assistance on this side. "DON'T LEAVE ME THIS WAY" (Eric†) is routine.

The Gingersnaps (Kapp): "GINGERBREAD" (Commander*) is a bright rocker with good commercial chances via this slice by a young femme ensemble. "LENNY, LENNY" (Commander*) is another juve item in a familiar groove.

Connie & Lee (Gone): "MAYBE YOU'LL BE MINE" (Rayven†) is a Latin-flavored number rocked by this duo in an offbeat style that should snag lotsa spins. "COOL, COOL, BABY" (Rayven†) is cliche material.

Johnny Prophet (RCA Victor): "BANANA" (Sun-Crest†) is a striking calypso-type number with a standout lyric which this singer works out for click results. "SWEET THING" (Sun-Crest†) is more routine rocking material.

Peggy Lee (Decca): "WRONG, WRONG, WRONG" (Anvil*) is a nifty rhythm number with a first-rate lyric which Miss Lee projects with a light jazz touch, backed strongly by Oliver's orch. "NEVER MIND" (Valando*) is a slow-tempoed torch number delivered with this songstress' usual sensitivity.

Mitch Miller & Obes (Columbia): "ROCKABYE IN BEARDLAND" (Korwin*), a nifty instrumental theme designed to do for Mitch Miller's beaver what "Lullabye of Birdland" did for the Broadway nitery, gets an attractive oboe-accented slice. "THE KEY" (Columbia Pictures*), title song of the Col pic, is a slick ballad done with a choral ensemble.

Dick Contino (Mercury): "TANGO OF THE ROSES" (Marks†), a fine Latin instrumental, makes a melodic showcase for this accordionist's technique. "AMAPOLA" (Marks*) also gets a strong workout.

Jackie Cooper (Dot): "MIDNIGHT TRAIN" (Saunders), a folk-styled number, gets a competent vocal by Jackie Cooper, who's the latest actor to make a stab at disks. "WHEN MY SUGAR WALKS DOWN THE STREET" (Mills*), the standard gets an okay talk-singing treatment by Cooper against a standout orch backing.

Teddy Randazzo (Vik): "LITTLE SERENADE" (Maurice*), based on an Italian melody, is turned into a lilting slice by this fine young singer. "BE MY LITTLE KITTEN, LITTLE CHICKEN" (Raleigh†) reverts to the frantic rocking idiom and doesn't go very far.

Huelyn Duvall (Challenge): "LITTLE BOY BLUE" (Golden West†) reworks the nursery song into a good contemporary ballad belted in typical rockabilly style by this lad. "THREE MONTHS TO KILL" (Golden West†) is a fair vacation-pegged item.

The Gaylords (Mercury): "MA MA MA MARIE" (Peters*), an Italo-styled ballad, is dressed up in a rocking beat and delivered for maximum returns by this combo. "BUONA SERRA" (Winston*) is a legitimate pizza-flavored ballad nicely handled.

Joe Harper (MGM): "LAZY TRAIN" (Kassner*) is a solid change-of-pace instrumental featuring Joe Harper's harmonica with wordless choral backing. "HER LIPS WERE LIKE VELVET" (Kassner*) is an attractive slow instrumental.

Paul Anka (ABC-Paramount): "VERBOTEN" (Feist*), title song of the RKO film, is a big ballad which this young rock 'n' roll singer delivers straight at the limits of his vocal range. "MIDNIGHT" (Spanka†) reverts to the rocking groove in which Anka is more at home.

LaVern Baker (Atlantic): "WHIPPER SNAPPER" (Tiger†) is a clever rocking item which this songstress hammers across in typical driving style. "HARBOR LIGHTS" (Chappell*) is vocalled with a slow strong beat which could give a new round of spins to this oldie.

Jack Haskell (United Artists): "LOVE THEME FROM 'THE VIKINGS'" (Unart†), solid ballad with an old floksong flavor, is neatly baritoned by Jack Haskell. "A PLACE I KNOW" (Bryden†) is a classy romantic ballad also very effectively sold by Haskell.

The Wild Bees (RCA Victor): "BAMBOOZLED" (World*), a noisy rocker with a good lyric, gets an amusing rendition by this combo. "DOCTOR ROCK" (World*), a Latinized rocking entry, is okay for the genre.

The Hi-Lo's (Columbia): "WHISTLIN' DOWN THE LANE" (Daniels*), a lilting ballad with an excellent lyric, is smoothly delivered by this combo for solid impact. "WHEN I REMEMBER" (Oxford*) is another literate entry tailored for this polished ensemble.

The Del-Larks (East-West): "LADY LOVE (Bourne*) is a rocker with a lot of nonsense syllables interspersed among the lyrics which aren't particular sensible either. It has a good sound, however. "REMEMBER THE NIGHT" (Bourne*) is more of the same type of weird vocalizing.

The Cruisers (Dore): "RENDEZVOUS 22" (Thunderbird*) is a rocking item with a catching sax arrangement and some incidental lyrics. "BUOYS AND GULLS" (Chadwick*) is an instrumental with a couple of pleasing melodic themes.

Johnny Hartman (Herald): "NO TEARS TOMORROW" (Angel†) is a fair rocking ballad belted in heavy style. "YOU GOTTA BELIEVE" (Angel†) is an uptempo slice handled more effectively.

Bonnie Lou (Fraternity): "I GIVE MY LOVE TO YOU" (Peer†), a ballad with a light rocking beat, gets a good vocal by Bonnie Lou and chorus. "FRICTION HEAT" (Buckeye*) is a typical rocker.

Tommy Payne (Felsted): "I GO APE" (Conley†) is a rocking item whose title sums up the lyric value. "TROUBLE AND PAIN" (Conley†) is another fair rhythm production angled for the school kids.

Laura Leslie (Hanover): "LA SANTA VANUTA" (Southern*) is an Italo-styled romantic item with a pretty melody handled in appealing style. "IMPOSSIBLE" (Rosemeadow*) is an okay ballad.

*ASCAP. †BMI.

Best Bets

DORIS DAY (Columbia)	**EVERYBODY LOVES A LOVER** / **Instant Love**
RICKY NELSON (Imperial)	**POOR LITTLE FOOL** / **Don't Leave Me This Way**
THE GINGERSNAPS (Kapp)	**GINGERBREAD** / **Lenny, Lenny**
CONNIE & LEE (Gone)	**MAYBE YOU'LL BE MINE** / **Cool, Cool, Baby**
JOHNNY PROPHET (RCA Victor)	**BANANA** / **Sweet Thing**

LAWRENCE WELK

Presents

His Interpretation of a Selection of the "WORLD'S FINEST MUSIC"

(Coral Album No. 57113)

British Pop Reviews

Rosemary Squires (HMV): "HAPPY IS THE BRIDE" (Feldman), title song from a new British pic, has a neat lyric which is handled competently. Flip is a standard, "GIVE ME THE SIMPLE LIFE" (Victoria), which comes through so-so.

Elias & Zig-Zag Jive Flutes (Columbia): "TOM HARK" (M/S), an authentic but monotonous African piece, features several badly tuned flutes but a whole heap of atmosphere. "RY-RY" (M/S) could be the same number played backwards. But it's selling!

Malcolm Vaughan (HMV): "TO BE LOVED" is a big song, and Vaughan does it with a strong, distinctive tenor. Strong U.S. potential. "MY LOVING ARMS" (Words & Music) is pleasant.

Jubilee 6 Summer LP's

Jubilee Records is continuing its album push through the summer months. Label has set six new LP's for the hot weather drive.

In diskery's summer release are sets by Moe Koffman, Lois Kahn, Maryann McCall, Grav Rains orch, Helen De Lys, and David Bee & His Dixieland orch.

Album Reviews

"Showcase: Great Songs From United Artists Pictures" (United Artists): This collection of pic tunes is natural for this picture company label. It's a book of standout tunes delivered in swinging big band style by Hal Schaefer's orch. Schaefer presents modern, jazzed-up arrangements on numbers like "The Song From Moulin Rouge," "The Moon Is Blue," "High Noon," "Around The World," "The Kentuckian Song," "Return To Paradise," the theme from "Limelight," another Chaplin pic song, "Smile," from "Modern Times," and "Daddy," among others.

George Feyer: "South Pacific" & "Oklahoma" (RCA Victor). George Feyer, Budapest - born pianist whose "Echoes" series have been perennial sellers on the Vox label, now bows under the Victor banner with another tasteful and melodic keyboard display. Feyer has a lucid technique and a definite style, but one that doesn't overwhelm the original music with schmaltzy virtuoso displays. In this offering, he works over medleys from two Rodgers & Hammerstein shows in his usual highly listenable way.

Jackie Gleason: "Riff Jazz" (Capitol). Jackie Gleason, who cut out an empire for himself with his "mood music" albums, now invades an opposite sphere, jazz, and could rack up the same commercial results. Gleason has assembled a big aggregation of jazzmen plus fiddles and turned them loose on a flock of original instrumentals. It all jumps and could be titled "music to listen to jazz by." Featured are such top-flight soloists as Charlie Shavers, Charlie Ventura, Jimmy Cleveland and Hank Jones.

Les & Larry Elgart: "Sound Ideas" (Columbia). The freres Elgart have provided some of the freshest ideas in the dance band field in recent years and in this set, they again come up with some original conceptions that give their work a special stamp. The Elgart band uses subtle instrumental colorings over a good beat on such numbers as "I've Got A Crush On You," "I Could Write A Book," "Lazy Afternoon," "You're My Thrill," "When The Sun Comes Out," and "Alone Together," among others.

Shoshani Damari: "Haifa In Hi-Fi" (Seeco). Israeli songstress Shoshani Damari is an outstanding Hebrew folksong exponent and in this offering, her superb talent registers on a stirring repertory of Israeli songs. Missing are translations of the songs in the liner notes, a detail which adds considerably to appreciating foreign language songs.

Johnny Richards: "The Rites of Diablo" (Roulette): Based on some primitive African ritual, this is an extended jazz offering composed and conducted by Johnny Richards. Using an eight-voice chorus and a jazz combo loaded with percussionists, Richards has created some interesting jazz motifs. Some of the African material, as sung by the Dave Lampert Singers, sounds hokey.

"The Weavers At Home" (Vanguard): The Weavers keep on adding to their immense folksong repertory on wax with this disk recital. Delivered with this combo's customary verve, the numbers range from Americana, sea chanties and Israeli songs to material from Africa.

Eddie Albert: "High Upon A Mountain" (Dot). Actor Eddie Albert has pleasantly rugged baritone pipes which he uses unpretentiously. His straightforward style is particularly effective on this selection of poetic and inspirational numbers including "You'll Never Walk Alone," "The Best Things in Life Are Free," "No Man Is An Island," "Oh, What A Beatuiful Morning," "Let There Be Peace" and the album's title song.

Paul Clayton: "Unholy Matrimony" (Elektra). This is an amusing set of folksongs about the unhappy, and sometimes dangerous institution of marriage. Paul Clayton delivers the material with a light touch, backed by Bob Yellin on banjo.

Tousan: "The Wild Sound of New Orleans" (RCA Victor): Tousan, a 21-year-old pianist from New Orleans, pounds the keyboard with tremendous power in his wax bow. He plays blues, barrelhouse and some oldfashioned cornball numbers with color and drive.

"Go Champs Go" (Challenge). Riding with their click "Tequila" number, which is part of this set, the Champs here are showcased in a dozen driving instrumentals, some blending the Latin and rock 'n' roll motifs. This quintet, unlike many rocking combos, strives for original sounds and fraquently hits a high-flying groove, as in "Midnighter" and "Robot Walk" where the beat is terrific.

Stan Getz-Chet Baker: "Stan Meets Chet" (Verve): Two young protaganists of modern jazz, tenor saxist Stan Getz and trumpeter Chet Baker, tilt horns at each other in this package and blow up a cool storm. Getz's alto is in fine form in this set and tends to overshadow Baker's lucid but thin style. Duo plus combo work out on some standards, including the ubiquitous "I'll Remember April" and some original works. *Herm.*

Band Review

DANNY FERGUSON ORCH (8)
With Alicia Ward
Hotel Muehlebach, Kansas City

Muehlebach is making one of its periodic changes of music in the downstairs Terrace Grill and has brought in another of the allaround bands to hold forth, likely for the summer. Danny Ferguson has never played the room, but is a familiar on the hotel and club circuit, mostly from Statler dates in the east. He's a pianist, as have been his several predecessors, and surrounds himself with trio of reeds, pair of trumpets, string bass and drums.

As is becoming almost standard for the entertainment type of room, the Ferguson crew plays both dancing and for shows, and consequently offers a wide range of doubles, including bass clarinet, fiddles, and a wealth of reeds. These are put to extensive use, both in playing for dancing and in backing the floorshow.

Ferguson whips out some piano specialties along the way, such as the "Warsaw Concerto" excerpt as part of the floorshow, or fingers a neat rhythm for customer terping. All is embellished by the side instrumentation, some of it also extensively featured. Ferguson generally has a capable and commercial crew.

New in the vocal department is pert Alicia Ward, who is fresh out of college, although she has been chirping along with her studies in Milwaukee. She is an attractive brunette and handles a ballad nicely.

Quin.

Mills' European Trek

Jack Mills is due back in New York July 1 after an extended European trek. The Mills Music topper is on a junket through England, Spain, France, Belgium, Germany and Italy.

In England, Mills huddled with Fred Jackson, general manager of his London office.

VARIETY 10 Best Sellers on Coin Machines

1. PURPLE PEOPLE EATER (3)	*Sheb Wooley*	*MGM*
2. ALL I HAVE TO DO IS DREAM (4)	*Everly Bros.*	*Cadence*
3. BIG MAN (2)	*4 Preps*	*Capitol*
4. YAKETY YAK (2)	*Coasters*	*Atco*
5. TWILIGHT TIME (7)	*Platters*	*Mercury*
6. SECRETLY (1)	*Jimmie Rodgers*	*Roulette*
7. SUGAR MOON (7)	*Pat Boone*	*Dot*
8. RETURN TO ME (10)	*Dean Martin*	*Capitol*
9. YOU NEED HANDS (1)	*Eydie Gorme*	*ABC-Par*
10. DO YOU WANNA DANCE (2)	*Bobby Freeman*	*Josie*

Second Group

WEAR MY RING	*Elvis Presley*	*Victor*
CHANSON D'AMOUR	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
JENNIE LEE	*Jan & Arnie*	*Arwin*
JODY	*Frankie Vaughn*	*Epic*
PADRE	*Toni Arden*	*Decca*
FOR YOUR LOVE	*E. Townsend*	*Capitol*
GOT A MATCH	*Daddy-O's*	*Cabot*
WHAT AM I LIVING FOR	*Chuck Willis*	*Atlantic*
EL RANCHO ROCK	*Champs*	*Challenge*
ENCHANTED ISLAND	*Four Lads*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Sauter in Hassle With Baden-Baden On His Broadcasting Orch Contract

Baden-Baden, June 17.

Eddie Sauter, the U.S. batonist, has hit a high sour note with his $77,000-a-year contract with Sudwestfunk, local outlet of the German radio and tv network here. And it looks as if it's strictly the silent treatment between him and the station from here on out—until the "out" occurs on his contract binding him to the station, that is.

Sauter came to Europe on the wings of song last year that heralded his arrival as a "creative meeting between the old and the new world," and signed a contract for $67,000 a year to produce nearly 300 tape recordings a year for Sudwestfunk to broadcast, plus an additional $10,000 for 15 public concerts a year, live broadcasts and tv shows. His coming to Germany, shortly after the breakup of his Sauter-Finnegan band in the States, was greeted with much favorable publicity here for bringing "the great new music of the States" to Germany.

But from the moment Sauter arrived 14 months ago, accompanied by four members of the band (Sperrie Karas, drums; Dave Moore, bass; Dave Hildinger, percussion, and Blanche Birdsong, harp), trouble hit him and his musical crew.

He had been hired to replace Kurt Edelhagen, No. 1 jazz orch. of Germany, and the station had hired him to get a name just as big. But, according to the story behind the controversy, the hot notes broke out when some of Edelhagen's radio station musicians believed they were still playing with the new band, and Sauter fired three of them. Their lawsuits are still pending in German appeal courts.

Sauter says that the station asked him to retain as many of the Edelhagen people as possible, told him to produce more dance music, how to dress, what kind of a car to drive, and tried to control his life and music.

In March, Sauter received a letter offering to cancel his contract, saying the musicians he had fired would be rehired, and making no provisions for the Americans with the band whom he had hired. Sauter has refused to sign the offer of cancellation.

Kaye Trio-Decca Split

Hollywood, June 24.

After a four-year association with Decca Records, the Mary Kaye Trio has terminated its contract for a pact with some other major label. Manager Bill Burton is currently negotiating with several diskeries to sign the vocal instrumental group.

While with Decca, the trio recorded three singles and two albums—"Night In Las Vegas" and "Music on a Silver Platter—and Miss Kaye soloed on a new album, "You Don't Know What Love Is."

British Disk Bestsellers

London, June 24.

Who's Sorry Now ....Francis (MGM)

To Do Is Dream ..Everly Bros. (London)

Tom Hark .....Jive Flutes (Columbia)

Street You Live .....Damone (Philips)

Hands .....Bygraves (Decca)

Too Soon To Know ...Boone (London)

Stairway Of Love ..Holliday (Columbia)

Witch Doctor .....Lang (HMV)

The Army Game ....TV Cast (HMV)

Lollipop .....Mudlarks (Columbia)

Another Columbian Moves To Warner Label: Goodwin

Hollywood, June 24.

Norman Goodwn is exiting his post as L.A. branch sales manager for Columbia Records to join James Conkling's newly-formed Warner Bros. label as product manager.

Goodwin, with the Col diskery for six months (Conkling is ex-Col himself), was previously with the Ray Thomas Co. for six years. Latter outfit handled all of Col's distribution prior to being taken over half-a-year ago. Goodwin reports to the Burbank lot July 1, and will work under merchandising director Joel Friedman.

On the Stereophonic Front

Hi-fi component equipment manufacturers are getting ready for a big splash in the stereo field this summer and fall. It's expected that the "bugs," who spearheaded the mass movement into monaural hi-fi 10 years ago, will again be in the vanguard of those who will go in for stereo.

At the present time, there are few stereo rigs available for the consumer. Although companies like RCA Victor, Columbia, Decca and Magnavox have all come up with stereo packaged phonograph lines, the filling of the distribution pipelines to the retail end has just barely begun. One disk company exec stated that at the present time, the disk buyer equipped to play stereo disks can be counted in the hundred. Perhaps, he said, there will be 50,000 units in the retail stores within the next couple of weeks.

'Your Phono Is Obstolete'

However, except for a handful of experienced hi-fi retailers, there are now comparatively few salesmen who understand what stereo is an how to demonstrate it. On the consumer end, the confusion about stereo is even more widespread. Some people think they have stereo machines because they have two speakers in their audio setups. Others think that all they have to do to convert to stereo is to buy a new cartridge. Disk buyers are yet to make the "agonizing reappraisal" of their present rigs which, as far as stereo is concerned, are virtually as obsolete as handwound phonographs. As a matter of fact, a leading phono manufacturer is planning an ad campaign around the tag line: "Your present phonograph has just become obsolete."

The component manufacturers foresee another big boon in stereo. Douglas F. Hudson, president of Fidelitone, stylus manufacturers who are putting out a diamond needle for stereo cartridges, estimates this year's potential at some 2,500,000 stereo cartridges. Next year's stereo cartridge output, he anticipates, will reach the 5,000,000 figure.

Vox Records has entered the stereo market with a release of seven longhair and six popular sets plus a "Stereovox Sampler," containing a demonstration of stereo sounds. Vox is the only company to date using the Fairchild system of cutting as against the Westrex system. Disks produced in both systems, however, can be played on the same equipment.

Seeco, King, Etc.

Seeco Records has prepped a 98c stereo EP platter to promote its new binaural disk line. The EP will contain one selection from each of the four stereo LP's the firm will issue in July.

In Seeco's initial stereo package are "Melis at Midnight," Elsa Maxwell, Aldo Bruschi's "Enchantment Italy" and "Polkas Anyone" by the Triads Plus Two.

King Records is getting into the stereo swing with the release of Johnnie Pate's "Jazz Goes Ivy League." King's stereo line will be priced at $4.98.

Although King is gearing for a stereo push, Sydney Nathan, label's prexy, said that the monamural disks will be of prime importance for some time to come but he does believe that stereo can give the record industry in the future the same hypo that it got from high fidelity in the past 10 years, and that with careful planning and consumer education, the industry can creat new markets for itself without a problem of obsolescence.

Eli Oberstein, who debuted his new Rondo operation last week, has set a $4.98 tag on firm's stereo releases. Oberstein will send 12 stereo packages into market early in July.

Jubilee Records will step into stereo in July with five packages. The disks will be priced at $4.98.

In Jubilee's stereo sendoff will be sets by Della Reese, Walter Scharf, Bobby Sherwood, Herb Geller and Mark Monte & His Continentals.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib. Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**SHEB WOOLEY** (MGM) **Purple People Eater**	1	1	5	..	2	1	8	9	1	1	2	..	1	1	1	1	1	1	1	1	..	2	168
2	7	**COASTERS** (Atco) **Yakety Yak**	3	5	4	2	1	5	7	2	..	5	1	2	4	..	3	4	3	2	5	4	..	4	143
3	2	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	2	4	..	..	6	6	6	..	2	3	..	..	2	2	10	..	7	3	3	3	1	3	113
4	4	**JIMMIE RODGERS** (Roulette) **Secretly**	5	2	..	9	4	..	..	8	..	8	9	6	..	5	6	..	2	8	..	7	8	7	71
5	5	**DAVID SEVILLE** (Liberty) **Witch Doctor**	8	..	..	..	..	7	5	..	3	..	..	..	6	..	8	..	..	..	..	..	6	2	6	48
6	23	**PEREZ PRADO** (Victor) **Patricia**	..	3	1	3	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	45
7A	3	**DEAN MARTIN** (Capitol) **Return to Me**	9	..	..	..	3	..	..	..	..	..	..	..	8	3	..	..	..	..	..	2	..	3	..	38
7B	9	**JAN & ARNIE** (Arwin) **Jellie Lee**	4	..	6	..	..	..	..	3	..	..	8	..	5	..	4	..	9	..	..	..	..	..	..	38
9	8	**FOUR PREPS** (Capitol) **Big Man**	..	..	..	..	..	..	..	10	..	2	..	..	7	6	2	..	..	..	..	..	..	5	..	34
10	6	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	7	..	..	..	5	..	..	..	..	..	4	..	3	10	..	..	..	..	9	..	..	..	..	28
11	..	**RICKY NELSON** (Imperial) **Poor Little Fool**	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	1	24
12A	14	**TONI ARDEN** (Decca) **Padre**	..	10	8	..	..	..	4	5	..	..	..	7	9	..	..	..	..	..	..	..	..	..	..	23
12B	17	**KALIN TWINS** (Decca) **When**	..	..	2	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	5	23
14A	18	**CHUCK WILLIS** (Atlantic) **What Am I Living For**	..	..	..	6	..	..	..	..	..	..	5	3	..	..	..	..	8	..	..	..	..	..	..	22
14B	..	**BOBBY DARIN** (Atco) **Splish Splash**	..	..	..	4	..	..	..	1	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	22
16A	21	**FOUR LADS** (Columbia) **Enchanted Island**	..	8	..	..	..	..	1	..	..	..	..	..	..	..	..	8	10	..	10	..	..	8	21
16B	12	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	3	..	..	9	..	..	..	..	21
18	11	**PLATTERS** (Mercury) **Twilight Time**	..	..	..	9	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	4	..	19
19	..	**RENATO CAROSENE** (Capitol) **Torero**	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6	..	9	..	..	16
20A	..	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	15
20B	..	**EYDIE GORME** (ABC-Par) **You Need Hands**	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4	5	..	..	..	..	15
22A	10	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	13
22B	15	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	4	..	10	..	13
24A	..	**FRANKIE VAUGHN** (Epic) **Judy**	..	..	..	..	..	..	2	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	12
24B	19	**JERRY GRANAHAN** (Sunbeam) **No Chemise, Please**	7	..	..	..	..	..	..	4	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	12

Peatman List Dips Its Mast—No Coin

Another sign of the changing pattern of the music biz over the past decades is the demise of the so-called "Peatman list." Dr. John G. Peatman, City College of N. Y. professor who devised his list of live performance plugs over radio, and then later tv, 18 years ago, has suspended that operation "for the time being," due to "insufficient financial resources."

Several of the top publishers, most of whom were charter subscribers to the service, remained as customers of the Peatman service, but this support was evidently not enough to underwrite continuance of the survey.

When Peatman launched his list, which weighted the plug with the audience rating of any given show, the disk and the disk jockey had not yet achieved a dominating position in the music biz. Getting on the list was important because it not only gave publishers an idea of how many broadcast plugs a specific tune was getting, but because the list was the barometer for programming purposes. Since that time, however, that barometer has been replaced by the disk bestseller lists.

Peatman, who has now moved his research offices to Norwalk, Conn., will continue to serve as consultant in the station logging operation of the American Society of Composers, Authors & Publishers.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	Bill Sheridan—WICH—Norwich	Milton Q. Ford—WOL—Washington	Dan Donovan—WMEX—Boston	Jim Stevens—WLLH—Lowell	Jack O'Neill—WCAT—Orange	Dick Piper—WSMN—Nashua	Larry Brownell—WKBW—Buffalo	Bob Burns—WFLR—Penn Yan	Earle Pudney—WGY—Schenectady	Bill Wright—WIBG—Philadelphia	Ed Ellis—WTSA—Brattleboro	Ken Greene—WCAX—Burlington	SOUTH: Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	George Shriver—WRNB—New Bern	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Sonny Sievers—KCTI—Gonzales	Frank Bell—WOAI—San Antonio	Roger Clark—WGH—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Mal Bellairs—WBBM—Chicago	Buck Leigh—WTRC—Elkhart	Larry Collins—WBCK—Battle Creek	Harvey Kaye—WBRB—Mt. Clemens, Det.	Chick Norman—KSTL—St. Louis	Ken Rowland—WOL—Omaha	Frank Ward—WAKR—Akron	Will Lenay—SAI—Cincinnati	Wes Hopkins—KYW—Cleveland	FAR WEST: Bob Furry—KTAR—Phoenix	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Don MacKinnon—KABC—Hollywood	Bob Osterberg—KHJ—Los Angeles	Jim Ampeche—KPAL—Palm Springs	Lash Lazaar—KYLA—Pasadena	Ted Randal—KPIX—San Francisco	Tony Larson—KUDY—Denver	TOTAL POINTS
1	1	6	Sheb Wooley	MGM	†Purple People Eater	1			2		1	2		3		4		1		2	1	1				1		1	1	1	2	1	4	1	1	4	1	4		6				1	1	228
2	2	10	Everly Bros.	Cadence	†All I Have to Do Is D'rm	2	1		3	3				4		8		2		9	3	2		4		9	1		7	3		2				3	2						2	3	147
3	4	13	Dean Martin	Capitol	*Return to Me	6		1		2	2				9	6		8			5		5		4	3	3		2			1			5				2			4	2	128
4	6	7	Four Preps	Capitol	†Big Man	4	3		8	4					2		3		7	9		1				5		4	4			5	7			7		4				6		104
5	3	7	Jimmie Rodgers	Roulette	*Secretly	3	2			9					5				10		2				6	4			7	3	8		4			5		1				3		93
6	10	11	Art & Dotty Todd	Era	*Chanson D'Amour			3		1				10	6				3				4	1						5							8							5	64
7	5	4	Coasters	Atco	†Yakety Yak											5				5						7			2		1		3	10	6	2						7		62
8	28	8	Eydie Gorme	ABC-Par	*You Need Hands	8	5	5			10		2		7		7									10							4	10			3				5		56
9	23	7	Pat Boone	Dot	†Sugar Moon						7		9		10			4	4	4			3	8			6			10				8	9									53
10	18	5	George Hamilton IV	ABC-Par	†I Know Where I'm Going		8		1			3						7			7			7														1			3			52
11A	13	8	Toni Arden	Decca	*Padre	7	4															3									6	7		2				10	3		10			47
11B	11	6	Jan & Arnie	Arwin	†Jennie Lee									7		10				8									3	8	5		2		1						8		47
13	26	5	Playmates	Roulette	†Don't Go Home			10					3								7			3	5					8	7				8					3			45
14	14	10	Nat King Cole	Capitol	†Looking Back				5					3							8				2						10		8	6			8						38
15	..	5	Champs	Challenge	†El Rancho Rock												2				4			2									2								9			36
16	15	6	Chordettes	Cadence	†Zorro		6				5			4				2				5	9																					35
17A	27	3	Frankie Vaughn	Epic	†Judy								2		3																													34
17B	..	1	Perez Prado	Victor	*Patricia								6								10			5	7					3							9			5		9		34
17C	12	12	Platters	Mercury	†Twilight Time			2										5							9			6								7				10	4	34
20	..	1	Patti Page	Mercury	*Left Out of Your Heart			9					2		5												7									5					7	31
21A	20	11	Ed Townsend	Capitol	†For Your Love																		3					9		10	6	5								5		28
21B	43	2	Elvis Presley	Victor	†Doncha Think It's Time									1		1																			3								28
23A	22	5	Four Lads	Columbia	*Enchanted Island		9	8				10																						9		1		5	8				27
23B	8	7	Bobby Freeman	Josie	†Do You Wanna Dance				6		9										4							5		4													27
25	16	4	Kalin Twins	Decca	*When	9						6											8			8												9					25
26A	..	1	Roger Williams	Kapp	*Young, Warm, W'nderful				10														7				6										3		9	7			24
26B	..	1	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads								10		1										2									7									24
26C	..	1	Debbie Reynolds	Coral	*This Happy Feeling																9	10										10							1	1				24
29A	21	3	McGuire Sisters	Coral	*Ding Dong	10																	2								3	6											23
29B	..	14	Four Lads	Columbia	*There's Only One of You			4										9													5				3								23
29C	..	1	Margie Rayburn	Liberty	†I Would																														7	4		6	4				23
32	..	1	Betty Johnson	Atlantic	*Dream								1			1							10																					21
33A	..	1	David Seville	Liberty	†Bird on My Head									6																					10		5				4			19
33B	19	10	Perry Como	Victor	*Kewpie Doll													1									2																	19
35A	24	11	Elvis Presley	Victor	†Wear My Ring				7		3									10																6								18
35B	29	3	Jerry Vale	Columbia	†With You																																	2			2			18
37	39	7	Renato Carosone	Capitol	*Torero					7		8				3															9												17
38A	..	1	Jerry Granahan	Sunbeam	†No Chemise, Please				4			7																6																16
38B	35	2	Jack Scott	Carlton	†My True Love				5			1																															16
38C	36	8	Chuck Berry	Chess	†Johnny B. Goode						8						5											8							7									16
38D	..	1	Pat Suzuki	Vik	†Daddy																																	4	2					16
42	..	1	Elvis Presley	Victor	*Hard Headed Woman																	3			8																			15
43A	7	11	David Seville	Liberty	*Witch Doctor		7													8										4						8							10	14
43B	9	7	Jody Reynolds	Demon	†Endless Sleep	5																										8							6				14
43C	..	5	Valerie Carr	Roulette	*When the Boys Talk																	6	6																	7				14

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Scopp's Slant on O'Seas Pubs

All's right with the music world, is Mickey Scopp's opinion of the overseas publishing situation. Scopp, general manager of the Big Three (Robbins, Feist & Miller), observed that relations with foreign publishers are better than ever for exchange of ideas and materials on his return to New York last week after visiting foreign publishers and branches abroad.

Scopp came home with the following country-by-country opinions:

(1) The German industry anticipates further progress in an atmosphere of comfortable financial and political stability and the a&r men are busy devising new production gimmicks to encourage record sales.

(2) In Italy, public interest is being maintained by music festivals and awards which spell success in the Italian market for the songs chosen.

(3) France's trade progress is doubtful but not hopeless. The music-conscious public awaits recovery from currency devaluation and political crisis.

(4) In England, sales of printed music and records are in decline, foreshadowing effect upon "auction-bidding" for American tunes by English publishers.

Scopp also reported that patterns were discussed and resolved with all foreign agents he visited for intensive local exploitation of pop and standard music in the Big Three's catalog. The London discussion with Fred Day included a provision to initiate in New York an affiliate of Feldman, Francis Day & Hunter Ltd. to handle foreign catalog rights with American publishers and American territorial rights for foreign publishers.

The Big Three-Day interests own Affiliated Music Publishers Ltd., a combine of British and Continental companies, Robbins Ltd., B. Feldman Ltd. and Francis Day & Hunter Ltd.

CHI SYMPHONY TO GET FACE AND BODY LIFTS

Chicago, June 24.

Orchestra Hall, Chicago Symphony's Michigan Ave. domicile is to be extensively remodeled for the first time since it opened 54 years ago. A $1,500,000 program was voted last Friday (20). It's hoped the job will be finished by November of 1959, in time for a delayed start of the orchestra's 1959-'60 season following its first tour of Europe.

Most visible changes are slated for the lobby, with emphasis on plenty of glass, while two or three elevators are to be installed for the balcony and gallery. Heretofore gallery diehards have faced a five-story climb.

Diskery Pactings

MGM Records continued the buildup of its jazz roster with the signing of **Sonny Rollins** and **Toshiko.** They'll cut their first sessions under the supervision of diskery's jazz head, critic Leonard Feather.

For Toshiko's MGM bow, Feather will back the pianist with a combo to be known as the International Jazz Quintet. She'll write original music for the group made up of jazzsters from Sweden, France, Germany, among other countries. Saxophonist Sonny Rollins had been freelancing LP's for various labels up until his exclusive deal with MGM.

Tico's Trio

The Trio Continental has joined the Tico label, a division of Roulette Records. Their first Tico package will be recorded this week and will mark their disk debut in the U.S. The group, three voices and three guitars, has toured the Puerto Rican, Cuban and European circuit.

Central Records, N.Y. indie, has added **The Excels** and **The Laddins** to its talent roster along with songstress **Gloria Lynn.**

Madeline Kern, songstress, has joined Safari Records.

Design for Merry Macs

Hollywood, June 24.

The Merry Macs have been signed by Design Records and have cut their first album since their Capitol LP eight months ago.

Album, packaged by Harold Spina, is comprised of standards and originals all conducted-arranged by Charles Palace.

Latin Pets (Threw Kisses, Not Rocks) Opens Lewisohn, N.Y., A La Bernstein

By ELMER WIENER

Lewisohn Stadium's 41st season opened with special clarity and cohesion in the orchestra, undoubtedly due to the men having played together since the close of the Carnegie Hall season and being under their chief Philharmonic conductor, Leonard Bernstein. If attendance (around 10,000) could have been better, the cool weather was the heavy, and the weather is always Minnie Guggenheimer's partner and threat.

Having just established that in South America he's no Dick Nixon with the peasants and the pupils Bernstein was very much the hero at the City College amphitheatre Monday (23). Successful ambassador, musical boy-wizard, and his own soloist, it was distinctly Bernstein night.

In addition to his solo work in Ravel's G major concerto, he dared to preem the open-air season with a most unconventional musical menu. Three scarcely-known works made up the first half of the program, Tchaikowsky's fourth the bait after intermission. Had he been more conventional in his listings, perhaps the Stadium would have drawn a larger opening crowd than the 12,000 announced as the turnstiles count. But it was a cool night and the weather probably held down the payees.

Carlos Chavez' Sinfonia India opened the program. Full of tricky rhythms, it was done with verve and genuine feeling. Unquestionably, Bernstein's knowing skills in jazz enabled him to guide the sidemen in its idiomatic Latinisms. Seldom has a symphonic band played an off-beat opus with such style.

Roy Harris' Symphony No. 3 was given a performance as if the maestro believed in it, believed in this and other music of his own time. Bernstein does not pay mere podium service to the non-classics by a listless walk-through. In the Ravel concerto, he exhibited his pianistic virtuosity but more than that, played with an expressiveness and a tonal beauty that one seldom encounters in an outdoor performance.

Tchiakowsky's fourth, the only standard work on the opening card, was stamped with Bernstein's individuality and his own ideas. Parts were played at a slower pace than usually heard, but they emerged with new beauties and freshness of ideas. The climatic passages had great power and urgency, the more lyrical passages were adorned with fine details and with solo winds clear in their obligato exposures. The attacks were clean and unified, the strings sang, the brasses proclaimed with brilliance and color. Different though it was, the interpretation was filled with excitedment as Maestro Lenny pulled the fire out of the old chestnut.

There are two possible reasons for the excellence of the opener: (1) the orch recently returned from Latin America and has been working together, instead of the usual long layoff between the end of its Carnegie Hall season and the Stadium; (2) the presence of Bernstein on the podium. Suffice that, it was a fine opening.

MGM Pacts Plenty

MGM Records prexy Arnold Maxin has inked a flock of new vocalists and combos to the label in the last couple of weeks.

Joining the company's roster are Sallie Blair, The Jacks & Jills, Joe Harper, Lew Prince, The Bachelors, The Elgins, The Velairs and The Tophatters.

NIP ROCK 'N' ROLLERS STILL FLIP 'EM AT B.O.

Tokyo, June 17.

An all-rockabilly show at Nichigeki Theatre mopped up at the boxoffice last week. With Japan's top practitioners on the bill, including Masaaki Hirao, Mickey Curtis and Keijiro Yamashita, 48,974 registered at the b.o. for the week's run, a favorable figure compared with the 50,000 estimate scored in February which was socko.

Most of the adherents are schoolgirls. During performances, they went up on the stage apron shrieking and tossing streamers at the undulating activities of their faves. Police had to be called to control the outside-theatre lines and more than once the management had to send a squad to clear the stage.

It wasn't music, but nobody's complaining.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1932)	..	..	3	3	3	4	10	1	2	1	2	2	..	2	10	6	3	1	10	2	2	2	140
2	3	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)	1	2	7	..	1	9	1	4	6	2	..	3	..	5	5	3	4	2	5	3	3	8	135
3	2	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	4	..	..	1	2	3	5	2	1	3	1	6	..	1	4	2	6	9	9	1	..	5	133
4	4	**MANTOVANI** (London) Gems Forever (LL 3032)	..	6	..	..	4	..	..	..	3	5	..	..	4	10	6	4	2	3	..	4	5	4	83
5	7	**SOUTH PACIFIC** (Columbia) Original Cast (B2579-80)	2	3	1	10	10	8	..	9	..	..	..	..	..	3	3	8	..	..	..	..	..	..	53
6	6	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	3	..	10	2	..	5	..	6	..	..	..	5	..	6	7	10	..	..	..	6	..	9	52
7	5	**TENNESSEE ERNIE** (Capitol) Nearer the Cross (T 1005)	..	..	..	..	6	10	7	..	7	..	..	1	..	4	2	..	7	..	..	7	..	..	48
8	9	**FRANK SINATRA** (Capitol) Come Fly With Me (W 920)	..	..	4	6	8	6	..	..	5	..	..	..	1	7	..	..	..	..	..	5	..	..	46
9	15	**ELVIS PRESLEY** (Victor) Golden Records (LPM 1707)	8	5	..	..	7	..	..	5	9	9	9	..	..	..	..	..	..	5	..	10	..	..	32
10	13	**JONAH JONES** (Capitol) Swinging on Broadway (T 963)	..	..	..	5	..	3	..	..	..	..	..	3	..	..	..	8	6	..	..	..	..	..	30
11A	14	**LOUIS PRIMA** (Capitol) Las Vegas Prima Style (T 1010)	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	9	7	4	..	1	6	29
11B	23	**MITCH MILLER** (Columbia) Sing Along with Mitch (CL 1160)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	29
13	22	**PERRY COMO** (Victor) Saturday Night (LOP 1004)	..	..	6	5	..	..	..	7	..	..	4	..	..	..	..	..	10	..	6	..	..	..	28
14A	19	**ROGER WILLIAMS** (Kapp) Till (KL 1081)	..	..	7	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	8	..	3	22
14B	20	**GIGI** (MGM) Soundtrack (E 3641)	..	1	..	..	..	..	2	..	..	..	..	..	..	9	..	..	..	..	..	..	..	10	22
16A	8	**DAKOTA STATON** (Capitol) Late, Late Show (T 876)	5	..	..	..	9	..	..	..	8	..	..	10	..	..	..	..	..	4	..	..	..	..	19
16B	10	**LAWRENCE WELK** (Coral) Peter Fountain (CRL 57200)	..	..	..	..	..	..	..	8	..	..	..	..	..	8	..	..	1	..	8	..	..	..	19
18	..	**JOHNNY MATHIS** (Columbia) Warm (CL 1078)	7	..	..	8	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9	..	..	18
19A	16	**FOUR ACES** (Decca) Hits from Hollywood (DL 8693)	..	4	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	16
19B	..	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	16
21A	25	**RICKY NELSON** (Imperial) Ricky Nelson (IMP 9048)	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	..	8	..	..	..	..	..	14
21B	12	**ARTHUR LYMAN** (Hi-Fi) Taboo (R 806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	6	..	14
23A	11	**FRANK SINATRA** (Capitol) This Is Sinatra Vol II (W 982)	10	..	..	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	13
23B	21	**PLATTERS** (Mercury) Around the World (MG 20366)	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	13
25	18	**SHEARING & STATON** (Capitol) In the Night (T 1003)	..	..	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

Urania in Tieup With Paris' President Label

Urania Records has tied in with President Records, Paris label. Deal was set by Sieg Bart, Urania prexy who recently returned to New York from a European trek. Under the terms of the deal, President will issue immediately three LP's under its Urania series, and will continue to release three to four LP's per month.

An arrangement has also been made for the recording of stereo tapes in Eprope with the President firm. Urania will furnish its own equipment and engineering personnel and the first of a series of recordings will be made with Rene Leibowitz in Paris some time this month.

David Rothfeld, Urania manager, will supervise the initial sessions and hold sales and repertoire confabs with President. He'll also visit London for huddles with Allied Records Ltd., British affiliate of Urania.

Microdisks Up Brit. Total Sales In Slump of 78's

London, June 24.

A steep nosedive in the sales of 78 rpm disks in Britain is being more than adequately compensated by sharp increases in the popularity of EP's, 45's and LP's. Thus, despite a drop of around 600,000 in record sales for the first quarter of this year against the same period in 1957, revenue, excluding sales tax, at $10,490,000 is $230,000 up.

Upsurge in the popularity of microgroove platters has been growing steadily since last January when these type disks registered sales of 3,324,000—1,328,000 more than in the same month in 1957. In February, although these sales dropped to 2,961,500, they were still up by 685,500 for that month over the previous year, and in March they increased the gap by 1,442,000 with a total of 3,507,000.

With almost $10,500,000 under their belts already, in the first quarter of 1958, diskeries can look ahead, almost with confidence, of equalling and even perhaps passing last year's record coin excluding sales tax of around $39,460,000. The only possible snag foreseeable at the present time which could knock record sales, is a loss in popularity of rock 'n' roll and skiffle music, both of which have added considerable weight to sales totals. However, it's firmly believed that the public will retain the disk-buying habit.

This year the British industry is waiting expectantly to see whether the music from "My Fair Lady" will hypo the usual mid-year buying slump.

The slump in 78's is clearly indicated by the Board of Trade monthly breakdown of disk production. In January, which goes down on record as the biggest platter-buying month ever, 78's contributed 5,762,000 to the total; in February the figure had fallen to 3,362,900; and in March it was down to 2,481,000 against 4,015,000 in March, 1957.

MILLS
HAS THE HITS!
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Arlene Fontana — Paris
SCARLET RIBBONS
The Kingston Trio — Capitol
THE SHEIK OF ARABY
Lou Monte — RCA-Victor
"WHEN YOU'RE SMILING"
(THE WHOLE WORLD SMILES WITH YOU)
STEVE ALLEN BARRY MARTIN
Coral Liberty
LOUIS ARMSTRONG
Decca
MILLS MUSIC, INC.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	SHEB WOOLEY (MGM)	Purple People Eater†
2	2	EVERLY BROS. (Cadence)	All I Have To Do Is Dream†
3	6	COASTERS (Atco)	Yakety Yak†
4	5	JIMMIE RODGERS (Roulette)	Secretly*
5	8	FOUR PREPS (Capitol)	Big Man†
6	4	DEAN MARTIN (Capitol)	Return To Me*
7	9	PLATTERS (Mercury)	Twilight Time†
8	10	JAN & ARNIE (Arwin)	Jennie Lee†
9	7	DAVID SEVILLE (Liberty)	Witch Doctor*
10	3	BOBBY FREEMAN (Josie)	Do You Wanna Dance†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†PURPLE PEOPLE EATER	Cordial
2	2	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
3	9	†YAKETY YAK	Tiger
4	7	*SECRETLY	Planetary
5	3	*RETURN TO ME	Southern
6	8	†BIG MAN	Beechwood
7	10	†SUGAR MOON	Gallatin
8	5	†TWILIGHT TIME	Porgie
9	4	*WITCH DOCTOR	Monarch
10		*PADRE	R-Jungnickel

STOLZ'S LP ENCORE WITH 2D RCA PACKAGE

Vienna, June 24.

Viennese composer-conductor Robert Stolz has been lined up to do another LP package for RCA Victor entitled "Twilight In Vienna."

George R. Marek, RCA Victor v.p. and general manager currently in Europe on a business trip, suggested that Stolz do a sequel to his first set for Victor titled "Vienna Waltzes" which he just recorded.

Bobby Van As Rockster

Dancer Bobby Van is getting into the disk picture. In auditioning a rock 'n' roll tune, which he wrote, for Sam Clark, ABC-Paramount prexy, Van was tapped to a recording deal for the label.

Inside Stuff—Music

Customers at Le Cupidon, posh New York nitery, got an "extra added" recently—on the second night of the Ruth Wallis run—when photographers were on hand to take a series of pictures of Howard Beder. Latter is the host-emcee-singer at the spot. One of the lensings will be for the cover of his album, "An Evening At Le Cupidon," to be released July 15 by Hallmark Records. Of the three songs Beder delivered for the paying crowd one of them, "I'm a Fool to Want You," is from the LP.

Van Cliburn's initial disk for RCA Victor, Tchaikovsky's First Piano Concerto, which was also his prizewinning showcase at the recent Moscow piano competition, is getting some unusual air plugs. CBS is programming the Cliburn platter every night this week on its post-midnight show. WNEW, N. Y. indie which rarely plays anything but pop music, also plans to air part of the Cliburn disk shortly.

The Everly Bros. and Connie Francis captured the first annual poll staged by WPTR here among its listeners for their favorite male and female recording artists of the year. They'll receive their awards at a huge "Tower of Talent" outdoor show on Monday (30) in Hawkins Stadium, this city's ball park.

Proceeds from the 50c admission will go to the local tent of the Variety Clubs of America. About 10,000 persons are expected to attend the benefit show. Also on the show will be such station favorites as Jack Scott, Kaylin Twins, Dakota Staton, Rosemary June, Dickey Doo and the Don'ts, Annette, Ersel Hickey and Marie Knight.

Four-week balloting brought in votes from the Albany-Troy-Schenectady Tri-Cities area as well as from surrounding states and Canada. Object of the audience poll, now planned as an annual feature, was to give recognition to recording artists.

The old two-beat is for terperies as well as niteries, the Dukes of Dixieland have found. Group has been working the dansapation circuit along with saloon stands since last September, when Associated Booking Corp.'s Chi shop played a hunch and got a winner. Playing substantially the same library they work from in night clubs, the Dukes have 34 campus, ballroom and private party dates in 36 nights, starting July 28. They're all midwest stops, including the flagship Aragon Ballroom in Chicago Aug. 29.

Juliette, Canadian tv thrush (her own Saturday night CBC-TV show is set for third season next fall), always sings the long verse to "My Melancholy Baby," one of her most-requested. That's because when she met Ernie Burnett, its composer, at Saranac Lake two years ago—when she was Snow Queen of the Winter Carnival there—he said, "Please do the verse! It's just as good as the rest, but hardly anyone ever sings it." He told her he still received about $6,000 a year royalties from the decades-old standard. Winnipeg-born Juliette (Sysak), who rarely plays clubs, last week headlined at J. P. Maloney's Chaudiere Rose Room, Hull, Que.

Read's '47' Rebels To Daniel: Give Us Keys to Bldg.

Hollywood, June 24.

Latest outbreak in the war between the American Federation of Musicians and Cecil Read's Musicians Guild of America broke out over the weekend when Read's rebel forces demanded that Local 47, headed by Eliot Daniel, obey a Superior court injunction which calls for Daniel's administration to hand over the keys to the union's $1,000,000 building. Additionally, Daniel's administration was requested to turn over the bank accounts and other assets belonging to the Musicians Club, an organization of Local 47 which owns and controls the building.

Daniel, upon receiving this notification, countered with a statement that Read's outfit is attempting to take over the club by fraud. The local prexy said that the present board will remain in office until July 3 when new election can be held to determine who keeps control of the building and assets.

Daniel has already appealed from the court injunction and order to hold a new election to fill six of the seven seats of the Musicians Club.

Ray Toland, the seventh director on the board, and part of Read's rebel faction, claims that he is the only duly and qualified director on the present board and has named six of his own men to replace Daniel's incumbents. Latter, of course, as prexy of the Musicians Club, hasn't recognized the new group nor does he intend to do so until a final decision by the court is laid down.

AUSTRIAN AKM'S POT $1,300,000 FOR 1957

Vienna, June 17.

Austrian Society of Authors, Composers and Publishers (AKM) reached a new peak last year with a distribution of $1,300,000 of which $800,000 was from domestic music users and $420,000 came from abroad.

AKM's annual report shows that music is still very much alive in this country with a substantial take from bars, restaurants, dancing schools, etc. Revenue from the jukebox industry is an extra here which is not enjoyed by the music biz in the U.S. Publishers and writers in Austria, as in other European countries, are sensitive to the fact that while the AKM collects for all performances in coin machines, there is no reciprocity in the U.S. due to the Copyright Act.

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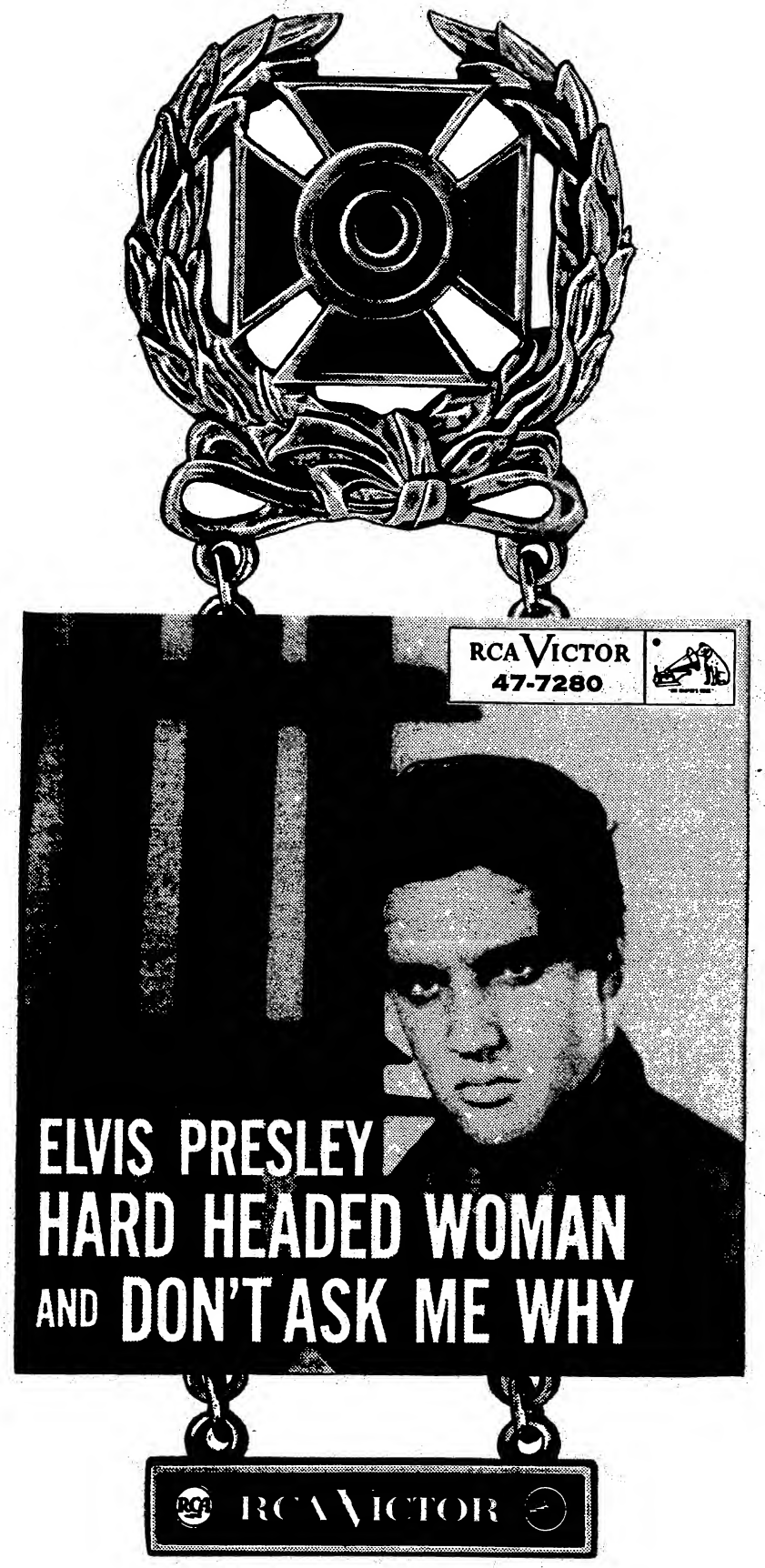
ELVIS SCORES AGAIN

WITH 2 HIT SONGS FROM HIS NEW MOVIE, "KING CREOLE"



Direct from the soundtrack of the new Hal Wallis Paramount Pictures production, "King Creole."

On The Upbeat

New York

Stanley Mills, professional manager of B. F. Wood, hitting the Baltimore-Washington deejay circuit for **Dick Roman's** MGM slicing ing of "Too Late To Be Sorry (Too Early To Cry)" . . . Pianist **Marty Gruen** at Craig's Restaurant, Great Neck, L.I. . . . **Janie Mack**, singer-pianist, currently at Cafe Leon . . . MGM Records rushing a **Sheb Wooley** EP tagged "Purple People Play Earth Music" . . . Opus Music, a division of Directional Enterprises, sold a master to Dot Records. The sides, "My Friend Mary Ann" and "Baby Doll," were cut by **The Vanguards**, a Toronto group . . . **Toni Carroll**, currently at the Old New Orleans, Washington, set for her European debut at the Colony Club, London, Aug 25 . . . **Gene Summers** on a three-week deejay tour for his Jan Records release of "Straight Skirts."

Jim Backus, currently in the commercial disk arena with "Delicious" on Jubilee, cut a special promotion disk for Kameny Assoc. to go out to ad space salesman . . . **Thelonious Monk** will record an LP at the Five Spot for Riverside Records . . . Composer-conductor **Franz Waxman** left for Rome yesterday (Tues.) where he'll do the musical score for the new **Audrey Hepburn** pic, "The Nun's Story" . . . **Dick La Salle's** orch began a six-month stint at the Beverly Hills Hotel on the Coast yesterday (Tues.).

Stephanie Krasnow, daughter of **Hecky Krasnow**, Reynard publishing v.p., sails for Israel tomorrow (Thurs.) to spend a year at Hebrew U. in Jerusalem. She was awarded a scholarship by the American Friends of Hebrew U . . . **Richard Hayman** will be guest conductor with the Boston Pops today (Wed.) . . . **Neal Hefti** planes to the Coast to cut an LP with **Dinah Shore** for the RCA Victor label . . . **The Five Grands** have cut their first sides for Brunswick . . . **Erroll Garner** set for a guest shot on the final **Barry** Moore CBS-TV show Friday (27).

The Johnnie LaSalle Quartet holding on at Dick Kollmar's Left Bank for the rest of the summer. RCA Victor's **Teddi King** into the Riviera Hotel, Las Vegas, for five weeks beginning June 30. . . . **Mary Campbell**, soprano, back at Cafe Grinzing . . . **Paul Martell's** band currently at Roseland Dance City.

Hollywood

Roberta Linn's initial Keen album will be tagged "Songs for Swingin' Golfers" and talks are on for Ben Hogan to pen the liner . . . **Gordon MacRae** and wife **Sheila** may cut a Capitol album based on their recent Las Vegas nitery act . . . Carlton Records is releasing the background score of "Forbidden Island" which **Charles Griffith** produced for Columbia Pictures. **Alexander Laszlo** is responsible for the score which will be distributed under a different tag . . . **The Hi-Lo's** next album for Columbia will feature their singing with a chorus of 20 kids a series of lullabies and nursery rhymes . . . "People Do the Darndest Things," tune penned by **Martin Wark** and **Hal Fimberg** for Art Linkletter's "House Party," will be published by Mayfair.

London

Songstress **Joan Regan** has signed with HMV after five years under the Decca banner . . . Bandleader **Cyril Stapleton** back at work after eight days in hospital caused by overwork . . . Baritone saxist **Tommy Johnston** back in London after five years in America.

Chicago

Chirper **Lurlean Hunter** returns to refurbished Cloister Inn Aug. 4 . . . **Frankie Masters** orch set for week of Aug. 22 at Iowa State Fair, Des Moines . . . **George Shearing** ticketed for one-nighters in October at the U. of Wisconsin, U. of Illinois, Purdue, and at Columbus, Ind. . . . **Australian Jazz Quintet** leaves early in September for Down Under, where they'll tour for four months . . . **Harry Ranch** orch opens a seven-weeker July 1 at the Dutch Mill, Lake Delavan, Wis. . . . **Dorothy Donegan** goes back into the Chi Sutherland Hotel July 2, with **Billy Taylor** combo set to follow July 16.

Philadelphia

Barbara McNair, final booking at the Celebrity Room for the season (21), signed for her first European tour . . . **Bill Haley's** "Rock Around the Clock" set for its 13th pic, Metro's "Reluctant Debutante." . . . **Dave Brubeck** into Red Hill Inn yesterday (Tues.) for week's stand . . . **Ray Eberle** inked for the summer at Congress Hall, Cape May, N. J.

Pittsburgh

Glenn Miller orch, with **Ray McKinley**, plays a one-nighter at West View Park tomorrow (Thurs.) . . . **Bill Machiko**, accordionist with **Joe Negri Trio** at Penn-Sheraton's Continental Room, received his master's degree in education at Pitt. He teaches choral music at Richland Township High School . . . **Deuces Wild** back to the Cow Shed in Conneaut Lake for the summer . . . **Lou (Louie The Cab Driver) Carter**, who closed at the Town House, opens two-month stand with his own trio this weekend at restaurant club of the Coonamessett summer theatre at Falmouth, Mass. . . . **Tony Little** alone at the organ until Labor Day at Carlton House's Town & Country Lounge; the threesome has been dropped for the warm weather . . . **Walt Harper** combo and **LeRoy Brown & His Brown Buddies** alternating over weekends at Harley's Barn.

Omaha

Marjorie (Slightam) held over at Bombay Room of Sheraton-Fontenelle Hotel . . . **Bob Pell Trio** opened at Tower Lounge . . . **Ray Bachman** orch played for dancing at Omaha Pops Concert at Peony Park last night (Tues.) . . . **Bertie & Bob Hellman** back at Cottonwood Room of Blackstone Hotel.

Stewart Preps L.A. Office Of Korwin and Dominion

Michael Stewart is expanding his Korwin and Dominion Music firm operations to the Coast where he's opening an office next month. Harvey Geller, who's been with Stewart for the past year, is heading to Hollywood to run the branch there. A recent addition to the N. Y. office was Charlotte Lord, formerly with CBS press, who is now contacting radio and tv show producers for the Stewart catalogs.

Robert Allen, songwriter who has been collaborating with Al Stillman on a number of click songs over the past few years, has a share in the Korwin firm, which publishes most of his material.

Charles D. Engle, formerly manager of ASCAP's New Orleans branch, named district manager of the Society's Detroit office.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Return to Me (Southern)	2	6	8	1	3	9	3	7	3	3	1	9	77
2	3	†Purple People Eater (Cordial)	5	3	10	10	2	2	..	1	7	2	4	1	74
3	1	†Have to Do Is Dream (A-Rose)	7	1	..	..	1	1	8	3	1	1	..	6	70
4	7	†Sugar Moon (Gallatin)	8	10	..	3	7	5	2	..	8	4	6	2	55
5	12	*Secretly (Planetary)	3	7	1	9	..	7	..	2	..	9	5	4	52
6A	9	*Chanson D'Amour (M-Lark)	10	..	..	..	..	6	5	8	6	6	3	5	39
6B	5	*World in Hands (Chappell)	4	..	..	..	5	..	6	9	2	5	7	..	39
8	8	*Padre (R-Jungnickel)	1	8	6	..	6	..	..	..	..	..	..	3	31
9	4	†Twilight Time (Porgie)	6	..	..	..	..	4	..	6	5	7	8	..	30
10	10	†Big Man (Beechwood)	9	..	5	..	..	10	..	5	9	8	2	..	29
11	6	*Witch Doctor (Monarch)	..	..	..	..	..	3	..	4	4	..	..	8	25
12	..	*Precious Love (Witmark)	..	4	3	7	..	..	..	..	..	..	..	..	19
13A	..	*You Need Hands (Leeds)	..	9	2	..	9	..	7	..	..	..	..	10	18
13B	..	*Torero (Leeds)	..	2	4	..	..	..	9	..	..	..	..	..	18
15	..	*All the Time (L-Evans)	..	..	7	..	..	..	4	..	..	..	..	..	11

LAWRENCE WELK BIOG A SACCHARINE TOME

Mary Lewis Coakley put together a treacly job in "Mister Music Maker: Lawrence Welk" (Doubleday, $3.95), something akin to an election campaign volume extolling a political candidate.

Mrs. Coakley spent weeks at the Welk home and also observed the "champagne music" makers at rehearsals and performances before writing the biography of today's supreme shucker of musical maize. The publishers hail the book as "an inspiring story."

The author quotes Welk as saying: "If a man works hard, and lives right, he can't hold himself back—not in this country . . ." and "good musicians alone don't make a good band, you have to have good character." When the Champagne Music Maker's wife, Fern, was asked if there was anything about her husband's behavior that got her mad, she replied: "He will forget and wipe his razor on my good towels. He knows I hate that, and like a little boy who's been naughty, he will hang the towel backward so that I don't see the spot that the razor's made."

"Mister Music Maker Lawrence Welk" is 280 pages long and dreary.

Coming from the heart of the corn belt, it was almost inevitable that Welk would ultimately gambol in the less pretentious pastures of waltz music. With his grammar school-like "a-one, and a-two and . . ." champagne music, and thanks largely to the miracle of tv, he was soon drawing a vast coast-to-coast audience, and his gross earnings were in the astronomic region of $3,000,000 a year.

Like his confreres of old (Blue Barron, Sammy Kaye, Wayne King and Guy Lombardo, the master of them all) Welk has been giving the folksy set the type of music they best understand. Unlike most of the other corn ball baton-wielders, however, Welk has had the supreme advantage of tv to win his fetching way into the dancing stream of the nation.

Undoubtedly many Welk fans, and they apparently number in the millions, will buy Mrs. Coakley's book, but they won't find the probing answers as to why Welk surpassed in popularity such redoubtable "mickey mouse" bandsters as Lombardo, et al. *Rans.*

Cole 15½G in S. F. Pair

San Francisco, June 24.

Nat King Cole's show grossed $15,500 in two performances at the War Memorial Opera House here June 21, at a $4.50 top. Matinee was lightly attended by some 900 but evening show was a sellout with 3,250 seats sold plus 200 standees and hundreds turned away. Show included Gogi Grant, Shorty Rogers, Nelson Riddle orch. It was Cole's own promotion with manager Carlos Gastel.

Local radio and press circles resented the tight cuffo list for the evening show, it was reported.

Michigan Governor Won't 'Clear It With Petrillo' On Use of Amateur Orch

Lansing, Mich., June 24.

Even though James C. Petrillo has stepped down as president of the American Federation of Musicians union, his authority still lingers on, causing Michigan's Gov. G. Mennen Williams to snort: "I will not clear it with Petrillo." Williams was referring to difficulties involving the musical portion of ceremonies for dedicating the Mackinac Bridge later this month.

The dedication committee for the bridge, the longest suspension span in the world, invited a youth band from the Interlochen Music Camp, headed by Joseph F. Maddy, to play at the ceremonies. Petrillo and Maddy have feuded for a quarter century. AFM members also will play at the dedication but they have threatened to picket Maddy's youth band.

U. S. Representative Kearns (D., Pa.) and AFM member, suggested to Rep. Robert P. Griffin, (R., Mich.), that a letter from Williams to Petrillo "might straighten out the unfortunate situation." Griffin passed the advice on to Williams.

The Democratic Governor, noted for his pro-union philosophy, retorted: "It would be most unseemly for the Governor of this state, in effect, to solicit the permission of anyone concerning arrangements. I certainly do not intend to. The State of Michigan needs no clearance from anyone in this matter, whether it be Mr. Petrillo or Dr. Maddy."

The House Labor Relations subcommittee is looking into the controversy and Maddy already has appeared before it. Meanwhile, the dedication ceremonies are set for June 26-27-28 with Petrillo and Maddy musicians still scheduled to perform, with or without pickets.

Jazzfests on Disks

Continued from page 57

ton, John Lewish, Charles Mingus, and Rex Stewart. The United Artists disking plans, being dickered by label's a&r head Jack Lewis and talent manager Monte Kaye, will be for the freelancing performers who have no contractual ties to any particular label.

The outdoor jazz fest at New York's Randall's Island for this summer is still up in the air. Don Freidman and Ken Joffe, who promoted the bash there last year, currently are dickering for another crack at Randall's. If the Freidman-Joffe promotion doesn't go through, it's understood that other jazz promoters are interested in the spot.

D.C.'s 'Starlight Jazz'

Washington, June 24.

This town is getting into the al fresco jazz act early this year with a "Starlight Jazz" series opening tomorrow (Wed.) and running through Saturday (28). Felix Grant, WMAL disk jockey here, will emcee the concerts at Carter Barron Amphitheatre.

Among the attractions will be Gene Krupa, the Dukes of Dixieland, Jack Teagarden, Chico Hamilton and Carmen McRae.

Satchmo To Vt. Fest

Manchester, Vt., June 24.

Vermont is getting in on the jazz kick, too. The Southern Vermont Art Center here has booked Louis Armstrong for a one-night concert July 7. Tix will be scaled to $6.

The Art Center is a nonprofit organization and proceeds from the Armstrong date will go into the Vermont Jazz Festival Fund for its "Operation Jazz Time In Vermont."

The HIT! OF THE WEEK

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PAT BOONE Dot
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MEXICO'S HOMEGROWN TALENT

Atlanta Police Committee Fixes Rules to Keep Sexotics Under Wraps

Atlanta, June 24.

A meeting of the local powers brought about a solution of the hassle that has revolved around onstage behaviorism and attire of exotic dancers.

Atlanta Police Committee gave its approval to a group of rules setting up limits on minimum attire and routines.

These rules are a revised version of a set of restrictions proposed by Police Capt. E. O. Mullen at an earlier meeting of the committee. They were drawn up by Walter E. Crawford, executive v.p. of the Atlanta Convention Bureau; Ross Russell of Allied Artists Agency; and R. R. (Chick) Hedrick Jr., president of the Atlanta Night Club Operators Assn. Police called for help in drafting a suitable set of rules so police would have some sort of yardstick to enforce city ordinances against obscene shows and behavior in clubs.

Six rules were adopted as follows:

1. No known undesirable person—male or female—shall be allowed in any such establishment.

2. No entertainer or employee may approach a patron for the purpose of soliciting food or beverage for themselves. (Earlier version barred drinking at the same table.)

3. No minor, unless accompanied by a parent, shall be admitted to any such establishment. (This is not applicable to restaurants where there is no entertainment offered, or to hotel dining rooms.)

4. Entertainers shall not touch their bodies with props in an exhibition nor shall they touch their breasts or lower torso with their hands.

5. Entertainers shall not use lewd motions such as bumps and grinds while lying on the floor or on a couch.

6. Female dancers shall keep their upper and lower torso properly covered with bra and panties of (at least) net or lace material. (First version of this rule required more solid material.)

Left out was an earlier provision which would have barred unescorted females from being served at bars. Committee, however, did add a seventh rule requiring night clubs to close at 2 a.m.

Sent back for revision and rewording was a proposed ordinance requiring that all employees and entertainers in clubs with wine-pouring (mixed drinks) licenses be fingerprinted and isssued police cards.

BOB HOPE BOOKED BY N.Y. STATE FAIR

Bob Hope has been signed for a three-day stint at the Syracuse (N. Y.) State Fair starting Sept. 2. He'll be surrounded by a musical show being lined up by booker Frank Wirth.

Hope is cutting down on fair appearances this season, spending some time instead on the strawhats starring in the musical, "Roberta." Hope worked the York, Pa., Fair for Wirth last season.

Coquatrix to Handle Belafonte's World Tour

Paris, June 17.

Bruno Coquatrix, prexy of the Olympia Music Hall, also has an extensive booking setup for France, the Continent and various other foreign spots. He will handle Harry Belafonte's coming world tour. Belafonte will start here at the immense Palais de Chaillot from Sept. 15-30 and then begin his globe-girdling.

Coquatrix felt he needed this special type of booking rather than putting him in the Olympia with a vaude show around him. Belafonte will come with his own instrumental accompaniment and chorus. He has built a disk name here and his pic appearances have also helped.

Al Wilde's Mgt.-P.R. Co. With Curtis and Reeves

Al Wilde, head of exploitation for Morris Levy and Birdland Enterprises, has resigned to open his own managament and exploitation office in conjunction with Mort Curtis and Chuck Reeves. Firm is SRO Artists Inc. Major client at the outset is Dick Clark, the Philly deejay who has been an important factor in juve music circles.

Curtis, booker of Grossinger's, Ferndale, N. Y., and who has been associated with the Blackstone Agency for many years, will retain the Grossinger account. Reeves has been executive producer of Clark's television show on ABC-TV.

Prior to going to Levy, Wilde was public relations head for the Gale Agency and had been handling arena promotions for several years.

Scot-Loaded 'Liz' Show; Figure More U.S. Names Would Spur Lagging B.O.

Glasgow, June 24.

An additional list of names for the Scottish Royal Variety Performance at Alhambra Theatre here July 3 includes a line of Scot comedians, several from the No. 3-quality vauderies.

Acts named are Jack Anthony (longtime leading comedian), Duncan Macrae (thesper-comedian), Jack Milroy, Larry Marshall, Andy Stewart, Aly Wilson, Johnny Victory, Lex McLean, and May Dalziel, popularly known as Ma Logan, mother of the Logan vaude family.

Ma Logan is sister of Ella Logan, Scot-born chirper long in the U. S. Marshall is featured in the daily lunchtime show on Scot indie tv, "The One O'Clock Gang."

The Lindellan Jivers, local rock 'n' roll group, are also listed for the Royal show.

Contrary to expectations, seats for the charity event (top price $150, through $75, $45 to $3) have been selling fast. Benefitting charity is the Scottish Theatrical & Variety Artistes Benevolent Fund.

It is believed here that inclusion of several more international names such as Danny Kaye, Bob Hope or Gene Kelly, would have hypoed the sale of tickets. As is, layout is too familiar and too restricted to Scot acts.

Alan King is, so far, only U. S. act named for the show, which will be attended by Queen Elizabeth and Prince Philip.

Ind. State Fair Hikes Fee To Square Godfrey's 25G

Indianapolis, June 24.

With Arthur Godfrey having been signed up to appear at the Indiana State Fair Horse Show next fall, the members of the State Fair Board have approved a boost in admission prices. Scale will be $3, $2.40, $1.80 and $1.20 (general admission). Tickets formerly were priced at $2.40, $1.80, $1.20 and $1. They said the increase was necessary to pay for the appearance of Godfrey, who will receive about $25,000 for six nightly appearances at the show.

The State Fair Board is reported to be dickering with Bob Hope for its "Star of Stars" show in the Coliseum.

Toni Arden's Mt. Date

A Pocono Mountains resort is attempting a run with name performers. The Jolly Roger, Canadensis, Pa., has booked Toni Arden to start July 14 for six days, and will follow with Jonathan Winters, starting July 21.

Other acts are being lined up.

CAFES GO NATIVE AFTER NAME TRY

By JOSE COHEN

Mexico City, June 24.

Recent action by the Mexican government doubling import duties on many varieties of imported liquors has virtually made nitery-going a luxury in this city. Prices have advanced in nearly every cafe and bar in the city. However, attendance even during this off-season is good.

Mexico City is now trying to get along, cafewise, with its own product. There are no longer any expensive foreign imports in the entire city. Only one local name hitting big money is on the cafe boards, singer Pedro Vargas at the Capri. Otherwise, the local troubadors, small trios and dancers supply the bulk of nightlife entertainment.

The biggest hit in Mexico City, however, is the Jacaranda, a new nitery with entertainment comprising an orchestra plus a small Dancing Waters unit. It's the atmosphere that's the big factor. The room was designed by Max Borges Jr., who built the Tropicana, Havana, and is operated by the same outfit building the Jacaranda, Acapulco, latter having been designed by Salvador Dali, and expected to be open in December. Owner Cesar Balsa is also owner of El Presidente, Acapulco as well as several Mexico City inns.

The room is probably the top moneymaker in the city. The club

(Continued on page 68)

Spanish Influx Spurs Vaude At Chi's Mex House

Chicago, June 24.

Shifting populace and steady influx of Spanish-speaking persons have made a Mexican vaude-and-feature showcast of the Senate, one of Chi's biggest neighborhood theatres and at one time the west side queen of the Balaban & Katz circuits.

Since last November, when it was leased from B&K by Caribe Amusement Co., the house has booked stage presentations headlining some of Mexico's top vaude and film stars. Manager John Rossen declines to talk figures, but claims the boxoffice has been good since the changeover. Double-feature policy (always with one first-run) is supplemented with a 60-minute vaude layout on the average of one weekend a month, usually totaling six shows. Mexican chirper and picture star Lola Beltran is set to topline over the final weekend this month. Other south-

(Continued on page 68)

Gobel's More Truth Than Poultry

Atlanta, June 24.

George Gobel played a one-night stand in Atlanta not too many years ago and collected $75 for his efforts—and was glad to get it. Friday (20), Gobel returned to the city for another one-nighter, headliner on the first annual banquet of the Georgia Poultry Assn., and a reliable source says he collected a tidy $9,000 for his stint. Although Gobel is an NBC performer, it was WLW-A, ABC-TV affiliate, who telecast a portion of Gobel in action at the banquet.

Gobel was feted roundly during his stay in Atlanta and was met at airport by 20 Georgia beauties, contestants for Georgia Poultry Princess crown.

In an expansive mood, Gobel explained his summer junket.

"I don't want to go out on the road, but I do it for loyalty and cash. A lot of guys were nice to me; I owe them something."

Another thing, he pointed out, is that his travels keep his name in the public eye.

"You know, there have been some pretty good boys who aren't in action any more."

As to the future of comedy on tv he said: "I don't think comedy will ever be back to the extent it was. It used to be that every time somebody knew a joke, they made a pilot film."

Gobel planed out of Atlanta after his show to participate in a Little League party at his home on the Coast. After that it's a long, hot summer for him, with dates in Nevada, Ohio, Illinois and eventually the Palmer House in Chicago.

Walters' Cafe Files for Bankruptcy; Asks for 5-Year Spread on Payoff

Three weeks after one of the biggest cafe openings in New York, Lou Walters' Cafe de Paris filed a petition for arrangement under Chapter XI of the bankruptcy laws in the N. Y. Federal Court. The corporation listed $500,000 in liabilities and $451,000 in assets and pleaded that it be permitted to remain in business with terms that call for payment of all debts in full, with unsecured creditors to be paid off in five years at the rate of 1.66% monthly. Payments, if plan is accepted, are to start 60 days after date of confirmation.

Salaries listed by the corporation are: Lou Walters, president and general manager, who would get $375, when funds are available; Max Selette, secretary, at $125, and Gunther P. Serneau, assistant secretary, whose salary is $150. Among the unsecured creditors are Betty Hutton, who toplined the first show, and Rod Alexander, choreographer.

The Cafe de Paris, one of the largest niteries in New York, made known its plight with dramatic suddenness two weeks ago at the opening of Jerry Lee Lewis, who was given a fast and definite brush-off by first-nighters. Upon cancellation, Cass Franklin, booking the spot, revealed a plan to get names to volunteer one night's performance until Mickey Rooney opens July 1. Dorothy Lamour is to do four nights preceding the Rooney preem starting tomorrow (Thurs.). Among those who contributed one-nighters were Jerry Lewis who did Saturday (21); Lou Holtz, the preceding night; Henny Youngman, Thursday, and Mimi Benzell, Wednesday.

Walters was said to have suffered a mild coronary attack and a case of severe exhaustion following the Jerry Lee Lewis show. Singer was booked in at $9,000.

The Cafe de Paris difficulties are said to stem directly from the extreme hurry to open up. Work started on the nitery, which was transformed from the Arcadia Ballroom around April 1. This meant an extraordinary high building cost. Again, the cafe opened at a time when business faced the long, hot summer, which meant that the spot had to be capacity at all shows at the beginning, but there was not late business, and the operators had to have a huge bundle in reserve. The latter, one of the most important, was missing. There was subsequently no budget to splurge in ads, and little

(Continued on page 68)

Cancel 2d Olympia Show In Tel Aviv; Maybe July

Tel Aviv, June 17.

The second Tel Aviv Olympia Music Hall program, scheduled to open here last week with the Platters heading the bill, has been cancelled at short notice. Israeli edition of the Paris Olympia was not the financial success hoped for by managers Bruno Coquatrix of Paris and Giora Godik of Tel Aviv.

Official reason given for closing down was the difficulty of arranging for exchange of artists during the French political crisis. Israeli papers said that the Paris "Olympia" had also closed, but a check showed this to be incorrect. There are prospects of a reopening here in the latter part of July, however, and meanwhile impresario Godik will present the Platters in a four-night stand in Tel Aviv in the last week of June. This will be the first visit of the group to Israel.

Dorothy Donegan Agrees To Drop Didos at Embers To Skirt 20% Tax Bite

Dorothy Donegan, in association with officials of Local 802 of the American Federation of Musicians and the operators of the Embers, N. Y., who include several attorneys, have found a way to permit the Negro pianist to groan and wiggle without endangering the nitery's status as a jazz spot that doesn't require the collection of the 20% cabaret tax.

At the hearing given Miss Donegan for talking back to a union organizer, for which she was acquitted, a new contract was agreed upon in which Miss Donegan stipulated that her pianistic peregrinations will be confined within a very narrow radius of the piano. She can do a standup stint, but she's not to wander away from the instrument. Otherwise, the cafe fears, her moaning will be construed as singing and her wiggling as dancing.

Under the Embers' present classification, the musical proceedings are not classed as entertainment but merely as incidental music, and therefore the Federal bite does not apply.

At the same hearing, Miss Donegan's pact with the Embers was rewritten to include a raise for her, and will be in force until September of 1960. She returns to the club on Sept. 10 for a run.

Miss Donegan was given the option of renewing the contract or concellation with the stipulation that she wouldn't work in another eastside N. Y. spot, particularly the Roundtable, a similarly styled room.

TONY BENNETT BOFFO IN MAKSIK FINALE

The Town & Country Club, Brooklyn, will call it a season on Saturday (28). It will reopen in the fall with a unit topped by Diosa Costello.

Meanwhile, the Ben Maksik spot closes with a heavy splurge of business. Indicative of the pull of the final layout, topped by Tony Bennett, is the fact that the singer had to do four shows Friday (20) and was scheduled to do the same number the following day, but begged off because his pipes couldn't take the strain. He therefore did three shows that night. Bulk of the Friday business was from prom kids.

Ricky Nelson's Slim 7G Dims R&R in Vancouver

Vancouver, June 24.

Flop of Ricky Nelson's one-nighter here six days ago has apparently hexed further chances for exponents of the steam-cylinder rock 'n' roll beat in this region. Doubleheader grossed around $7,000 and pulled less than 2,200 into Exhibition Gardens, notwithstanding enthusiastic turnout of mostly juves.

It's been a turkey aspect for this calibre of show here since Johnny Mathis laid an egg in January.

Steele's 'Smart Affairs' in Return To A.C.; Other Cafes Set Lineups

Atlantic City, June 24.

Larry Steele's "Smart Affairs of 1959" opens for a ten-week stand in Club Harlem Thursday (26) after a year's absence, spot being filled by Timmie Rogers last season. Steele's 1958 edition of "Affairs" is playing at the Deauville Hotel in Miami and scheduled to run there until the end of July.

Steele has rehearsed a new show which includes four of his original songs and which he says calls for a bigger payroll than any heretofor in that sepia spot. Billy Daniels will come in to join show on July 17 and will star until Aug. 8 when Arthur Lee Simpkins will replace him.

Harlem is operated by Ben Alten and Cliff Williams and spot has featured Steele for past decade excepting two seasons.

An exceptionally cold June hasn't helped rush the season here. A chilly wind has kept ocean temperatures down in the low 60s and many an early vacationer has been disappointed. It's been one of the coldest Junes on record.

However, the smaller spots are gradually beginning to open with summer talent which will remain in for, in some cases, all season. Don McGahn is bringing in Bob O'Neill for summer run in his new spot, Paddy's, in mid-city. O'Neill, singer and pianist, has been a fixture at spots like the Hialeah, etc., for years. The Tyrones plus the Victors are now in Hialeah.

Nick Tally is set to reopen his Swamp Club with Sir Walter Bowe & The Angry Young Men booked. Club Madrid is offering the Windsors with Alverda Ross and Danny Kent. Club Harlem has Katina LaDoll, Betty Logan, Kim DeValdoes, Chinkie Grimes and Ralph Brown's Sepia Follies backed by Johnny Lynch band until summer show opens Thursday. Comic Tubby Boots came in at mid-city Paddock International.

Jockey Club has Frenchy Martin plus Florence Logan, Lynn Gale, Sugar King, Margo, Kay Jolan, Erica Kurina, and uptown Topsy's offers Pinky Lee, Betty Gaynon, Lisa Leslie, Regina DiFore, Bobbie Parker, Martha Mitchell.

Awaiting better summer fare, the 500 Club features the Four Giovannis, who will stay for the season, Carolyn Carpenter, Marcia Manning, Roma Pryma and the Wallace Bros.

Up on the beachfront, Ted Wiegand and the Red Coats opened in the Seaside's Surf 'n' Sand room. Sheraton Ritz-Carlton features Pedro Albani orch in Carousel room.

Chez Loops 'Em In

Chicago, June 24.

Chez Paree has incepted the courtesy-car bit as another biz booster.

Nitery has a late-model white Mercury station wagon standing by to ferry patrons from Loop hotels. Gimmick is said to be an early success.

Boston Giving Recession A Hot Fight, or Booking Peelers by the Carload

Boston, June 24.

Hub spots are off on a kick of strippers with the hot weather, and not since the days of the Old Howard burlesque have so many peelers paraded.

Several of the name shedders are booking from one spot to another in the area. Lois DeFee and Vicki Wells have been headlining at Hub and Revere clubs.

Nejla Ates and Carmen Austin were topping the bill at the Reef in Revere. Miss Wells, the Crawford House; Sheena, the Casa Blanca; Carol Joy, at Murphy's, Revere; Princess Domay, at the Casino burlesquer; Jody Lawrence, at the Hi-Way Casino; Renee, at the Surf, Revere; Lisa Mara, at Lewis Room, Revere; Wanda, at the Mayfair.

Hub hasn't had such a wave of strips, exotics and Oriental terpers in years. Invasion is seen in many quarters as an indication biz is way off. Reactivation of the disrobers by clubs here is viewed as following the general trend stemming from Las Vegas and the rush of nudity going "fashionable" on the nitery circuit.

Concentration of strippers has elicited little response around the town officially. In past years, when the late Mary Driscoll was chairman of the Boston Licensing Board, a constant campaign against what she termed "wigglers" and "shakers" was on.

Some of the strippers in town haven't worked Boston in years. "They're paying the money now," said one peeler, "and they need us bad." "Hot record singers, comics and acrobats aren't bringing the customers in any more," said another, "but we're doing all right."

"We're universal!" chimed in a third danseuse.

Glasgow Alhambra Sets Bills for Extra Wk. to 4

Glasgow, June 24.

Summer audiences at the plushy Alhambra Theatre here, leading showcase of the Howard & Wyndham outfit, have such an appetite for lavish strawhat revue that Stewart Cruikshank, theatre boss, has experimented successfully by extending run of each program to four weeks.

Previously, the "Five - Past Eight" show ran for only three weeks. The extra week gives the performers a better chance.

Guest act for the second program is Los Gatos (Albert Moreira, Paul Sprecher, Tom Kraft), who arrived here after cabaret at the Deauville Hotel, Miami.

Stanley Baxter, David Hughes and Rikki Fulton are starred in the current "Five-Past Eight" series, staged by Dick Hurran.

Atlanta's 'Ice-O-Rama'

Atlanta, June 24.

A local show biz first is scheduled for July 2 when Atlanta Biltmore Hotel opens its Starlight Garden Terrace with a hot weather attraction titled "Ice-O-Rama." Included in cast will be skaters George von Birgelin and Eileen Mead and a line.

As a special tribute to Atlanta, show's production numbers will include "The Coca-Cola Rock." (Atlanta is home of Coca-Cola and its Candler family, who built the Biltmore.) Music for the icer has been written by Freddie Martell, Biltmore's musical director.

Hawaii Cafes' Elections

Honolulu, June 24.

Kenneth W. Emerson, veteran restaurant operator, has been elected prexy of the policy-making Hawaii Restaurant & Dispensers Assn.

Other officers include Francis J. Tom, H. P. Sundstrom, Victor K. Boyd Jr., and Granville Abbott, latter the manager of Trader Vic's here.

Thank You California!

Los Angeles Times

"Allan Drake, stand-up comic with a **fresh, amusing line** of gab."

VARIETY, Cocoanut Grove, L. A.

". . . an **excellent comic** Allan Drake . . . Drake takes **fine** material and delivers it with **skill**. First-nighters were **particularly** appreciative."

Los Angeles Examiner

"Allan Drake proved himself a **smooth, witty** comedian who made no bones about being standup comic—a **refreshing** relief from the new trend of funny men who profess to being satirical humorists."

Los Angeles Express

"**Allan Drake a real clever comedian**, had the house in **hysterics** with **his** variety of humor."

The Morning Call

"**A sure bet** — Comedian Allan Drake, a recent guest on the Sullivan and Jack Paar shows, Tony Martin says, he is certain the young lad will **hit the jackpot** as a **top comedian** in less than two years. Tony knows and has worked with the best of them and 'this boy is **ready** for the big time'."

allan drake

COCOANUT GROVE
Ambassador Hotel
Los Angeles, Calif.

"Allan Drake did a **fabulous** job here. It was a pleasure to have him and I am looking forward to his return next year."

GUS LAMPE,
Director of Entertainment.

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3d Return Engagement
July 1st
FONTAINEBLEU, Miami Beach
July 24th, Chase, St. Louis
Aug. 10th, Sallsbury Beach, Mass.
(with Tony Martin)
Oct. 10th, Latin Casino, Phila.

Special Thanks to Tony Martin

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Vaude, Cafe Dates

New York

Roberta MacDonald to finale the season at Le Cupidon with the show that opened last night (Tues.) . . . **Laurie London** to do a series of one-nighters in the south starting July 17 . . . **Clayton & Kerian** bowed at Emerald Beach Hotel, Nassau . . . **Marge Cameron** preeming at Eddys', Kansas City, tomorrow (Thurs.) . . . **Johnny Puleo & Harmonica Rascals** inked for the Latin Quarter Dec. 11 . . . **Janik & Arnaut** open at Radio City Music Hall tomorrow (Thurs.) . . . **Jonathan Winters** booked for the Diamond Beach Lodge, Wildwood, Aug. 8.

Gisele MacKenzie booked for a November date at the Hotel Waldorf-Astoria . . . **Izzy Grove** has signed singer **Ed Townsend** of the Coral label . . . **Enzo Stuarti** tapped for the Flamboyan; San Juan, starting July 18 . . . **Sid Gould** goes into the Casino Royale, Washington, Monday (30) . . . **Sandra de Kiraly** begins at the Viennese Lantern tomorrow (Thurs.) . . . Singer **Tex Fletcher** to the Village Barn Sunday (29).

Hollywood

Frankie Remley's orch opened an indefinite stand at the Towne House Monday (23) . . . **The Guadalajara Boys** supplant **Dante** Varela and his Latin orch at the Hollywood Roosevelt Cinegrill beginning July 1. **Jack Nye's** band will alternate with the Guadalajara crew . . . **Ketty Lester** opens a oneweek stand at N.Y.'s Apollo Theatre Friday (27), with a follow-up date at the Howard Theatre in Washington, D.C., starting July 4 . . . **Stan Irwin** signed **Fred Waring & Pennsylvanians** for a fourweek stand at the Hotel Sahara, Las Vegas, beginning Dec. 2 . . **Nino Tempo's** jazz group hold over two weeks at Marshall Edson and Mike Garth's Ye Little Club . . . Singer **Russ DeMarco** current at Jack London's Plymouth House.

San Francisco

Tom Lehrer held over through next Monday (30) at the lowercase hungry i—Lehrer outdrawing every other act in Frisco . . . Singer **Fran Jeffries** at St. Mary's Hospital for surgery . . . **Dave Brubeck** signed for the French Lick, Ind., jazz festival . . . **Rose Marie** and **Bobby Breen** booked into Bimbo's 365 Club starting July 3, when **Moro-Landis Dancers** take over from **Joy Healy** troupe . . . **Tempest Storm** sings in new act at Fack's II . . . **Prof. Irwin Corey** opens next Tuesday (1) at the hungry i . . . Pianist **Burt Bales** underwent surgery . . . **Joanne Beretta** in last fortnight of long run at the Backstage.

Atlanta

Exotic **Tinker Bell** opened (23) as topper on bill at Harem Club, backed up by acro dancer **Emerald Forrest** and comedian-emcee **Bruce Davis** with music for show and dancing by **Charlie Snyder Trio** . . . Another exotic new to the Atlanta scene bowed at Club Peachtree, with **George Petras** as emcee of spot's revue . . . **Eddie Lee** is the ivory thumper at Zebra Lounge in Howell House Lobby . . . **Jim Scott Duo** holds forth in Henry Grady Hotel's Dogwood Lounge . . . Biltmore Hotel's entertainment, topped by singer **Freddie Martell**, is now under the stars on Garden Terrace . . . **Sammy Duncan** and group putting out with dixieland at Hank and Jerry's Hideaway . . . Pianist **Dave Townsend** holding at Georgian Terrace Hotel's Red Carpet Lounge . . . Thrush **Phyllis Inez**, exotic **Bambi Brooks**, terper **Nina Tindall** and emcee **Arti Ames**, plus music of **Tokye Trio**, at Imperial Hotel's Domino Lounge.

Kansas City

Eileen Barton has six weeks of summer stock ahead of her, playing "Wish You Were Here" in eastern theatres . . . **The Diamonds** head for Toronto June 27 where there will be a gala homecoming at the International League ballpark. Then they pick up for New York and the Dick Clark show on ABC next day (28) . . . **The Playmates** and **Marge Cameron** follow the Diamonds into Eddys', opening June 27 for a fortnight . . . Hotel Phillips has **The Four Knights** playing for customers in its brand new Sir Loin Room . . . Following his current date in Terrace Grill of Hotel Muehlebach, **Tommy Leonetti** opens a stand at the Cliche, Detroit, July 4 for 10 days. Then he plays summer stock with Eileen Barton in "Wish You Were Here." . . . K.C. has two leads off the tv "Hit Parade" in town at the same time, Leonetti at the Muehlebach and Virginia Gibson in "Happy Hunting" at the Starlight Theatre week of June 23 . . . Terrace Grill will get **Soocha Renay** in for two weeks, opening July 4, her first here . . . **Max Cooper** and his revived **Nonchalants** will hold their present stand at the Kansas City Club through July 5, then open the new Starlight Room following week . . . First change in years comes at Putsch's 210 in the Country Club Plaza with the **Louis Cina Trio** moving out June 30. Crew goes to Akron, O., for two months, then returns to Putsch's. Meanwhile **Frank Richka Trio** takes over for the summer.

Scotland

Donald Peers set as guest act for New Pavilion, Dunoon, leading Clyde coast spot, July 21. **Betty Driver**, English comedy chirper, pacted for same **Chalmers Wood** operation Aug. 18. **Winifred Atwell** to Empire, Glasgow, as vaude headliner. **Lex McLean** readying summer stint at Pavilion, Glasgow. **Tony Brent** and **Saveen**, English vent, to Glasgow Empire in vaude layout.

Ice Capades' Outdoors At Forbes Field in Aug.

Pittsburgh, June 24.

"Ice Capades International" will go outdoors again for its annual Pittsburgh engagement. It played the small Hunt Armory last year but that wasn't too satisfactory, so Forbes Field, home of the Pittsburgh Pirates, has been rented for the icer for eight nights beginning Aug. 18. Show played the same site in '56.

Since Gardens arena was torn down to make way for a deluxe apartment house, Pittsburgh hasn't been getting the brand new "Ice Capades," which was always a fixture in producer John H. Harris' hometown at start of every season. The regular rotation will be resumed once the Civic Auditorium here is completed, but that isn't likely to be until '61. Until then, the season before's "Capades" will play here.

Blue Angel's Lineup

The Blue Angel, N. Y. will close for the July 4 holidays and reopen July 7 with a bill including Nichols & May, the Buffalo Bills, Dorothy Loudon and magico Reyneaux.

The Buffalo Bills will double out of "Music Man," Broadway musical. It's the cafe bow for this quartet.

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Bomb Wrecks Hub Valli's, Messes Up Nearby Hotel; Cafe Empty at the Time

Boston, June 24.

An explosion caused by a bomb blew apart Valli's nitery in the heart of the theatrical district last week (16). The spot had been closed for the night and nobody was in the two-and-one-half story pink stucco building.

An anonymous call was made to police and fire headquarters a few minutes later that a bomb was planted in the Jazz Box next door and downstairs. About 50 customers were hastily shooed out of the club and 65 others from the adjoining Hotel LaSalle.

Valli's was wrecked "by a high powered explosive," Howard Elliott, state police bomb expert, said after a prelim investigation. He said the exact nature of the explosive was not yet determined.

Valli's on the site of the old Rio Casino, opened early in the season with a singer and a trio, switched over to Oriental terpers as Valli's Oriental Bar.

Arson squad inspectors and explosive experts reported it was fortunate that the building was closed at the time of the explosion. Ceilings and walls were cracked as if by an earthquake in the hotel next door.

Valli's was a shambles. The bar was torn from its standards, a piano split down the middle and tossed 10 feet, sections of the ceiling hung down ready to fall, liquor bottles and glasses were tossed about the room in shattered pieces.

In A Roulette Rut

American dance team of Harrison & Fisher, just closed in Las Vegas, hops to the Sporting Club, Monte Carlo, for a July 11 gala, and thence to Travemunde, outside of Hamburg, Germany, also a casino-resort town, opening July 15.

Actually these dates break the jump to London for the Hippodrome's new cabaret-policy, patterned after Paris' Le Lido, where Harrison & Fisher were longtime standards. Bernard Delfont is putting on the show at the London Hipp in association with Moss Empires and Val Parnell. Lew & Leslie Grade booking the show with Norman Wisdom to emcee. Delfont is due in New York in two weeks.

Sept. Starter-Offers In Top New York Cafes

Several N. Y. niteries and hotels have their preems lined up for next season. Latest to be booked is Lisa Kirk, tapped for the Persian Room of the Plaza Hotel, starting Sept. 17. Corinne Calvet is set for Le Cupidon, Sept. 9.

Previously booked were Edith Piaf, who will open the Empire Room of the Hotel Waldorf-Astoria, and Joe E. Lewis, who will officially open the nitery season when he preems at the Copa Sept. 4.

Pact Ames Bros. for New Black Orchid Casino In Montreal; June 27 Bow

Montreal, June 24.

Despite the still enforced 2 a.m. curfew and the no-Sunday rule, new clubs seem to keep mushrooming in Montreal. Next on the list will be the Black Orchid Casino, located in midtown Montreal near the site of the now defunct Birdland operated by Dunn's eatery.

The new spot will tee off June 27 with the Ames Bros. and supporting acts for eight days. It will revert to variety shows for a two-week period and then go for a name act for the next two weeks. This in-and-out policy has been devised by Eldon Associates who are booking the room, and is based on the trouble most local saloons have in getting topliners on a continuous basis.

The 400-seater, which will be an entirely new room and not a rehash, will have the Maury Kaye band (9) as the permanent house orch. A cover of $1 during the week and $1.50 on Saturdays is planned.

Buttons-Umeki a Duo

Boston, June 24.

Red Buttons and Miyoshi Umeki, both of whom won Academy Awards for supporting roles in "Sayonara," will be teamed on the show at the Frolics Salisbury Beach, starting July 13 for one week.

The booking was the result of action by two offices, Baum-Newborn, handling Buttons, and the William Morris Agency, for the Japanese actress-singer.

Honolulu Nitery Roundup: More Sugar As Strike Ends; See Jets a B.O. Spur

By WALT CHRISTIE

Honolulu, June 24.

After several jittery months, nitery cash registers are beginning to tinkle merrily, thanks to two factors. A long business-crippling sugar strike has just ended and the summer crop of tourists is already starting to jam Waikiki's expanded hotel facilities.

As a further happy harbinger, Hawaii Visitors Bureau anticipates a 50% increase in tourist biz by 1960, sparked by jet airliners and expanded ship schedules. Jet plane service, now only months away, will mean Honolulu is only five and a half hours away from San Francisco and Los Angeles, the two key gateway cities.

True, there have been a few conspicuous nitery failures in the past year and some others have dropped live entertainment. But the picture is changing.

Book 4 Freshmen, Gaylords

Waikiki Lau Yee Chai, after a too-long hiatus in its Gung Ho Lounge, once Waikiki's most popular nitery, is launching another attempt. The Four Freshmen opened Saturday (14) in what is heralded only as a "limited engagement." The Gaylords, who also are virtually pre-sold here via their recordings, will follow.

Arthur Walsh, who starred in that same room some seasons ago, is back in town, this time as headliner at the Clouds, the sophisticated penthouse spot atop the Park Surf Hotel.

Spencer Weaver, now that he's got an okay from the city to keep running the Queen's Surf — the site was acquired by the city for eventual conversion to public beach purposes—has opened another nitery on the grounds. This is the Barefoot Bar, a more or less come-as-you-are mecca, with Sterling Mossman as emcee. Believe it or not, many guests do come in their bare feet and some of the latenight patrons show up in swimwear. An overnight click, the upstairs room already has had to be enlarged.

Henry J. Reshuffling

At the other end of Waikiki, Henry J. Kaiser is still reshuffling the entertainment program in his far-flung Hawaiian Village Hotel. Tiare Room, almost too small ever to be a solid grosser, is out as a nitery.

Bernie Hal-Mann's musical group has joined Alfred Apaka and his own Hawaiian troupe in the prestige Tapa Room. It's a virtual nonstop operation these nights as far as entertainment is concerned. And Arthur Lyman and his progressive jazz combo are luring boffo biz into the adjoining Shell Bar. Lyman's the undisputed king of progressive jazz and offbeat tempos, especially since Martin Denny and his group vacated Don the Beachcomber's and flew to California.

Matson Hotels are continuing along their nominal entertainment lines. Pierson Thal and his orch are the best drawing card the

(Continued on page 68)

"A HIGHLIGHT OF THE ED SULLIVAN 10th ANNI SHOW... BRILLIANT!"
Jack Gould, NEW YORK TIMES, June 23, 1958

WILL JORDAN

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Mex Homegrown Talent

Continued from page 65

is built on several layers with a small dancefloor. There are several glass walls which blend in with tasteful exteriors, one of them showing an elaborate waterfall. The Dancing Waters unit is also outside the club, but is visible from nearly every part of the room.

El Patio a Leading Spot

Another major room is El Patio, which is being continued by the widow of Vicente Miranda, one of the most colorful bonifaces in Mexico. Talent here is also local, but on a higher level and more colorfully presented than in most other rooms.

New Yorkers are also important on the local cafe scene. The south-of-the-border Rector is Dario, former operator of La Martinique, N. Y., and now owner of the Rivoli Restaurant, one of the top eating spots which is located next to the new Hotel El Presidente. Latter is one of the more elaborate hotels in the city, but which was forced to close because the owners weren't properly licensed. Rivoli operates with a local trio. It's currently engaged in refurbishing the room and closed down for a few days until work is completed.

There are many policies that prevail in the local cafes. The Club Afro, with Cuban entertainment, is located near the Ciento Flores, with a band and B-girls. The B-girls, incidentally, are a major item for many niteries attempting to entrap turistas. There are a few strip spots, but generally, most of the major bars and hotels find it necessary to having the strolling musicians to liven up the night. The Del Prado Hotel, for example, has intime bars on a couple of floors. The Reforma Hotel is also down to trio proportions in a room once host to names.

One unusual spot in Mexico City is El Paso, operated by Bill Shelburne, formerly with Monsanto Chemicals, who came down to Mexico City on an assignment several years ago. He rebelled at being transferred to St. Louis and opened this tiny cafe in which he is the sole singer. He performs his chores in a cracked voice and asks the predominantly American clientele which songs they would like to have ruined by him.

Hilton Fixing Up

The Continental Hilton, damaged by a recent earthquake, is undergoing renovations, plus strengthening the major points of stress. There will be some new building in that inn, but the program will ultimately reduce the number of individual rooms to provide more suites. Warren Broglie, who was manager at the time of the opening, has been shifted to the Nile Hilton, Cairo, and Jacques Duringer has taken over.

The huge salaries paid to imports last season didn't pay off. During the past year, Katyna Ranieri, Hildegarde and a few others came into the Reforma, but with little profit. Apparently, the bulk of the hotels and cafes are now seeking to make entertainment part of the atmosphere and not to be so overwhelming as to take away from other facets of the operation.

Tourism has been constantly increasing in the city with added air facilities bringing a lot of spenders to the city. Recent inauguration of daily nonstop Aeronaves de Mexico flights from New York and Los Angeles has been a considerable factor in the upbeat spending. Another factor aiding Mexico City is the daily double that seems to be a must with every tourist. Most of them hit Acapulco either by plane or auto. The turistas from South America who make Acapulco their major stopping point also hit Mexico City during their stay.

Cuernavaca and Taxco exist virtually on tourists. Despite the fact this is the off-season, there seems to be a lot of business in the area.

The recession in the U. S. apparently hasn't hit the Mexican economy as yet. As one entertainment executive, Emilio Azcarraga Jr., head of XEW radio and television networks, said, "We always had a recession down here—in comparison to the United States, that is."

Spanish Influx

Continued from page 65

of-the-border names who've appeared are exotic dancer Tongolelo, Three Aces; Los Bribones, organ-vocal duo; and Amalia Mendoza, one of Mexico's leading thrushes.

Official figures list some 45,000 Mexicans in the Windy City area, plus about 20,000 Puerto Ricans. But most everyone accepts the higher estimate of 100,000 Spanish-speaking persons hereabouts. Five other nabe filmeries, all much smaller than the 3,100-seat Senate, also cater to Latin fans exclusively, and one or two on occasion have imported vaude acts. The Senate, however, has the only consistent vaude policy.

Theatre was opened in the era of silents by the old Lubliner & Trinz chain, then taken over by B&K, becoming one of the first nabes in the circuit to offer stageshows. Its b.o. had been spotty in recent years, deciding B&K to toss in the sponge.

Walters' Cafe

Continued from page 65

wherewithal to create additional excitement.

The largest creditors include Ruben O. Bodenhorn, the builder and decorator, $13,500; Peter Carver Associates, installer of the ice rink, $6,226; Columbia U., which owns the land, $10,416; Da-Nite Neon Signs, $6,226; Ernest LaPorte, insurance, $17,600; Maharam Fabrics, $5,122; Maxwell Lumber, $11,382; Right Electrical & Engineering, $17,369; Walter Constructors, $13,775, and Siegel Plumbing, $9,152.

A creditors committee has not yet been appointed.

Joe De Luca to Jazz Up Jersey Spot With Names

Philadelphia, June 24.

Joe De Luca, operator of New Jersey's Red Hill Inn, top jazz showcase in the Philadelphia area, will move his summer sessions to the seashore. He will take over the Sea Isle Casino, Sea Isle City, halfway between Atlantic City and Wildwood.

Spot will be renamed the Red Hill Casino, with the opening skedded for July 1 with Maynard Ferguson's band as initial booking. Ferguson will play the week with the exception of July 5, when he cuts out to appear at the Newport Jazz Festival. Dave Brubeck will substitute that day.

Other bookings set for De Luca's shore spot include Duke Ellington's band, July 8; Lionel Hampton, July 15, and Woody Herman, July 24.

FRIARS FROLIC FOR L. I. FUND AT RACEWAY

The Friars Club will attempt to recreate its Frolic, shown at the recent annual dinner at the Hotel Waldorf-Astoria, N.Y., at the Roosevelt Raceway, Mineola, N.Y., Aug. 24, for benefit of Long Island Fund which comprises 23 charities of various denominations and 18 hospitals.

Representing the Friars on the entertainment committee will be Abbot Joe E. Lewis, Abbot Emeritus Milton Berle, and Jack E. Leonard, along with Carl Timin, club's executive secretary. Representing the L.I. Fund will be George Morton Levy of Roosevelt Raceway; E. E. DaParma, Sperry Gyroscope; John E. Long of the L.I. Building Trades Council, and Leon A. Swirlbul of Grumman Aircraft.

Saranac Lake

By Happy Benway

The Shamus Club has started its 15th annual drive for funds to provide free milk and cookies for the kiddies that are taken care of at the William Morris Memorial Playgrounds. The grand feature of this summer season is the election of "Miss Playground of 1958" who will be crowned at the local Pontiac Theatre. About 300 kiddies are taken care of each year by supervisors. Officers of Shamus are Benton C. Ressler, prexy; T. Jefferson Newbold, v.p.; Anton "Tony" Anderson, secretary; Irving Altman, treasurer. Mrs. William Morris Sr. is expected to act as hostess at opening of the park.

Joe (IATSE) McCarthy, a graduate of the actors' downtown colony, received a silver medallion key chain from Abe Montague and S. H. Fabian in behalf of the Will Rogers Hospital Fund for his work in aiding the patients here.

Amelia McDonough, former musical comedy soubret, back from a furlough that she spent celebrating the 35th anniversary of her parents and the fourth birthday of her son Jimmy.

Edward O'Conner elated over the quickie visit from his sister Mabel Barry. His progress is tops.

Roger Tubby, publisher of the Adirondack Daily Enterprise, visited George V. Martin, author and playwright who wrote "Our Vines Have Tender Grapes" and "The Bells of St. Mary."

While Mrs. Murray Weiss was on a world tour she stopped off at Singapore to say hello to Tony Chok (United Artists) who left here in good health.

Arthur J. Slattery, former press-agent and now with the Madison Ave. advertising gang, back from a two-week furlough in N. Y.

Write to those who are ill.

Kajar's Jamaica Week

The State Theatre, Kingston, Jamaica, has booked a full-evening variety presentation for the week of July 21. Kajar the Magician will have the entire second act of the show and his wife, singer Jean Darling, will close the first half. The magico has performed in television shows and commercials during the last few years, as well as in the personal appearance field.

Deal was set by agent Josh Meyer.

Inside Stuff-Vaude

Finale of Boston's seventh annual cuffo cultural combo Arts Festival Sunday (22) night was a swan song in more ways than one. With 24 tooters from the Boston Symphony boarding a swanboat in the Public Garden to play the suite from Handel's Water Music, the spectacle climaxed a program of music by Mozart and Handel, played on the lakeside stage. The 17-day festival, hit this year by a week of rainy weather, included presentation of "The Cave Dwellers," with Eddie Dowling directing and starring, a jazz night, poetry night, ballet and folk dancing.

Honolulu Roundup

Continued from page 67

Royal Hawaiian's Monarch Room has had in recent years. Nearby Surf Bar will soon undergo an expensive facelifting, with entertainment policy there yet to be set.

Sands, Hubba, Oasis

Three of the must-see spots touted to tourists these days are the Waikiki Sands (which operated for many years as the Waikiki Tavern), Club Hubba Hubba, and the Oasis.

Waikiki Sands currently is starring Faauila, spectacular Samoan knife and sword dancer, with a beaucoup supply of Hawaiian and Tahitian hip-wigglers. It's an all-Polynesian production, with four shows nightly and a modest 90c cover charge.

The Oasis, going in heavily for Japanese talent, is featuring Yashi Muneko, billed as "the Mae West of Japan," recording artist Yamada Yoko, the Kabuki Dancers, Mario Kondo, a singing accordionist from Tokyo, Tommy Fujiwara as emcee, and the competent Eddie Hamile trio.

Hubba Hubba, a downtowner, has been an in-and-out operation, but it's clicking these days with international-styled entertainment. The accent's on the exotic. Dancer Lasa-Saya is billed as the "voluptuous Jayne Mansfield of Japan," incidentally. Hokie Tokuda, from Tokyo, sings rock 'n' roll yet. And Bing Concepcion, a Filipino, is emcee and featured male dancer.

Hut's Among Bros.

Christian's Hut, a disappointment to date, is the old Kewalo Inn. Now under management of Herb Lagerfeld, the Hut is featuring dinner dancing nightly except Sundays, with the hep Among Bros. dishing out the tempos. There's no cover charge although there is a modest $1.50 per person minimum.

The Clouds, which gets a late Waikiki play, is doing well with Arthur Walsh and his virtual one-man show. Mel Torme takes over from July 4 through 17 and the Hi-Lo's follow Torme with a 10-day stand indicated. This room usually is pretty shrewd not only in its bookings but in its timing. The room spends money in peak months, retrenches in the undisputed off-months.

Roy Kelley, who owns the Reef, Edgewater and Islander hotels among many other Waikiki realty interests, has just bought the Waikiki Surf Hotel from Ernie Nowell. Kimo McVay, nitery pianist and tv-radio emcee, will top the entertainment fare at the Waikiki Surf.

Foldos and Bingo

In the past year, the Orchid Room in Waikiki and Calypso Joe's downtown have folded with a certain amount of fanfare. A few other nitery operations never really got started and quit almost as soon as they opened. More recently, George Fukuoka, perennial owner of the venerable Pearl City Tavern, gave up his cabaret license. His bar and restaurant are still profitable operations.

The Old Orchid Room, Calypso Joe's, and Pearl City Tavern's main room are now housing bingo quiz games. Police, claiming the bingo quiz games are lotteries, have been busy issuing citations, with a court test case shaping up. (Among those arrested: George Fukuoka.) It's barely possible any or all of these three locations will revert to nitery status.

Pearl City 'For Sale'

Honolulu, June 24.

Pearl City Tavern, one of Hawaii's best known niteries over the years, is up for sale. Its veteran owner, George Fukuoka, wants to retire and travel. It's understood that a down payment of $75,000 will seal a deal.

"P.C.T.," as it's popularly nicknamed by Islanders and Armed Forces customers, currently is operating as a bar and restaurant. Live entertainment policy was dropped from its main nitery room some time ago. Close to Pearl Harbor, room specialized in moderate-budget vaudeville type shows.

Ohio Atty. Gen. Seeks $9,670 for Clown Injury

Akron, O., June 24.

Ohio Attorney General William Saxbe has filed a suit for $9,670 against George Enterprises Inc., Akron, under the state workmens' compensation law, for injury to a clown in a thrill show staged in Louisiana. The state was acting for Lawrence Anderson, Chicago, who toured with the Jimmy Lynch Death Dodgers in 1956. A clown, he made and exploded supposedly harmless firecrackers. One of them caused loss of his left hand, it is alleged.

The Akron promotion company is no longer active in business and reportedly has no assets, according to Bernard J. Amer, a local attorney. Dale George, the company's president, still promotes Akron games of the Cleveland Browns, but as an individual, the attorney said.

Soocha Renay, discovery of **Anna Sosenko**, following current fortnight at Hotel Chase, St. Louis, is booked into the Hotel Muehlebach, Kansas City; the Roosevelt, New Orleans; Adolphus, Dallas, etc.

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New Acts

FREDDIE DAVIS
Songs
13 Mins.
Blue Angel, Chicago

Although he's a New York native, Freddie Davis is making his first American nitery stand at the Chi Blue Angel, and as a headliner. His previous appearances have been in Germany, Denmark and Canada. Singer, a young Negro, is of the should-be-seen stripe, but borrows far too obviously from Billy Daniels with body movement and finger-snapping.

His BA offerings are mostly uptempo, such tunes as "Sing You Sinners," "Can't Give You Anything But Love" and "Sweet and Gentle," exhibiting some rudimentary terping via the latter. His ballad pace-changer is "Faith Can Move Mountains," sufficiently stylized to perhaps flutter some femme hearts outfront. Davis seems too absorbed in derivative phrasing and the huskiness of his pipes, the resultant effect being somewhat mechanical. His genuine merits, such as basically good piping, and very visual working, however, should make him acceptable for most situations. *Pitt.*

HALLER & HAMDEN
Comedy
35 Mins.
Club Cosmo, Worcester

Team of Haller & Hayden broke up recently just after hitting the big time. (Fontainebleau, Miami Beach, was their final job). Now Joe Haller has taken on a new partner, Nick DeMarco, who has been soloing as a nitery comic, and they're working under the name of Haller & Hamden.

Break-in at the Cosmo, suburban club, reveals they're using practically the same act and also showed they'll do all right with it, too. Although it was their first public appearance together, it didn't show, and the audience ate up everything they did. They remained onstage for 35 minutes.

Highlight is still the walkathon bit, with Haller impersonating the people of various countries as he engages in a walking contest. With proper seasoning, this act could be a big one. *Lee.*

GIULIO POLIDORI
Opera
18 Mins.
Gatineau, Ottawa

Not often a dramatic tenor like Giulio Polidori gets into the nitery circuits and, when he does, it takes heavy producing and staging to get the customers to buy it.

If Polidori plans on taking his stint through the circuits, it will need a lot of building. He has a superb set of pipes and the savvy to handle operatic arias. His tune selection involves some w.k. operatic music.

Lacking is showmanship, including costuming, some sort of scene-setting, and action. Also, Polidori uses only piano accompaniment; addition of full-band backing would lift the stanza greatly. As it stands, the session is okay for opera, tv and possibly disking but not the saloons. *Gorm.*

DONAY & WINTERS
Dance
12 Mins.
Old Romanian, N. Y.

The comely Donay & Winters have been around some time with their Latinistics, but haven't been recorded in the New Acts file. The femmes, with few exceptions, do dual renditions of the popular cafe terps. Their routines are little more than those done by the arthurmurrayites flinging on the floor. There isn't much talent involved in this number, but they give the dances a hard push that puts them across.

The girls are enticingly gowned and make a good appearance on the floor. Their major virtue lies in the fact that they are sufficiently commercial to go over in many cafe situations. *Jose.*

CALVERT SISTERS (2)
Songs, Comedy
21 Mins.
Gatineau, Ottawa

Zany comedy and slick thrushing are the standby strength of the Calvert Sisters' session. Their stint is built on a fast pace, interspersed with mugging by one sister, straighting by the other, canarying together, with an overall impact that gets good mitting throughout. Femmes are slick lookers, one a sweet baby-face type, the other looking like a fashion model but working like Jerry Lewis.

It's a bright session, staged with savvy and a lift, nice for niteries, television. *Gorm.*

ANN HENRY
Songs
29 Mins.
Circus Lounge, Hull, Canada

Ann Henry was first a dancer, now a singer, with both talents showing big in her stint. Zippy femme turns out a solid act of chirp that is socko showmanship throughout. She sells every item to the rim and manages fast switches in mood without a slur. Stanza includes caricature impressions of Kitt, Bailey, Satchmo, as well as standout sultry, dramatic handling of "Summertime."

Caught in the Circus Lounge of the Ottawa House in Hull, Miss Henry had only limited terp space but made it count. She could have used the whole room. It's an item that is big for niteries, musicals, television. *Gorm.*

House Reviews

Apollo, N. Y.

The Upsetters Band (13), *Emmett Davis, Al Jackson, Kalin Twins, Danleers* (5), *Etta James, Rocking Kids* (4), *Sonny Till, Fidelities* (5), *Little Willie John; "The Persuaders"* (Col).

Ten virtually undiluted rock 'n' roll acts turn out to be something of a strain this week. Acts range from bad to boisterous, but one thing's for sure, the house could have spared itself the talents of the four singing groups, all of which are inadequate.

Little Richard quit the biz, so Lee Diamond takes over his Upsetters. This band shows a marked lack of inhibition in its mostly bawdy numbers. So does singer Emmett Davis.

Al Jackson, the chubby comedian, works well alone. With a stockpile of well-timed tripe, he musters the evening's biggest mitt. The ofay Kalin Twins are out of place. Their self-consciousness shows it.

The Danleers, a quintet of youngsters, are strictly second-rate filler. Vet Etta James barrels through her share of noisy, occasionally okay, songs, but she is followed by the Rocking Kids, four unsure femmes, and the Fidelities.

Sonny Till, a former scat for a troupe, in going it alone these past several months has managed to get some balance into his songalog, but he continues being too atonal to take for any length of time. Little Willie John winds the card. His vocal conniptions are a bit more satisfying on the whole. *Art.*

Pavilion, Dunoon

Dunoon, Scotland, June 24.

Chalmers Wood presentation of "Cowal Carnival," with Alec Finlay, Kenneth McKellar (with Harry Carmichael), Confrey Phillips Trio, Ivy Carey, June Hunt, Tony Gilbert & Sylvia, Three Toledos, Bond Rowell, George Neil, Carnivalettes (8).

Chalmers Wood, local impresario, has spent coin on pacting two leading performers, comedian Alec Finlay and singer Kenneth McKellar, for this new layout, first in $600,000 newly-built Pavilion Theatre. Result is lotsa bright entertainment fodder for summer vacationers, with some conventional Auld Lang Syne comedy, top-rate warbling by McKellar, and useful support by rest of company.

Finlay scores with his character sketch of the oldest inhabitant in village, back from a funeral of a friend, and generally works in lively fashion in routine comedy bits. He is smallish-built comedian with typical Scot pawkiness.

McKellar, a personable figure in colorful kilt, wins strong palming for rendition of Scot tunes, linking various numbers in a roundup of songs about the Firth of Clyde, on which waterway the theatre stands. Singer, given recent hypo via tv programs, should guard against trend to work in comedy sketches, thus detracting from his own status as star singer.

The Confrey Phillips Trio offer modern harmony in overlong act at show caught, and also garner strong applause. Ivy Carey is pleasing thrush, with novelty bit in linkage of tunes about wee houses in Scotland. Tony & Sylvia score unexpected hit with comedy and dance. June Hunt, Bond Rowell and George Neil assist in comedy items, and the Three Toledos offer musical moments on accordions. A line of eight Carnivalette dancers has suitable talness and is better than usual line of chorines seen at vacation-resort shows. Billy Merrin conducts the Pavilion orch, and Harry Carmichael tinkles the ivories. *Gord.*

Alhambra, Glasgow

Glasgow, June 24.

Stanley Baxter, David Hughes, Rikki Fulton, Fay Lenore, Irene Claire, Los Gatos (3), *Keith Little, Peter Johnston, Ross Taylor Dancers* (10), *George Mitchell Singers* (8), *Geraldo Orch under Danny Walters.*

Stanley Baxter and Rikki Fulton young Scot comedians, score in this layout as a pair of Scot street-boys, Francie and Josie, at loose in a hospital surgery. Comedy duo have useful support from foils Stan Mars and Clem Ashby, with Marjorie Thompson doing the femme bits.

Baxter brings yocks as a Scot working type who goes coin-happy over a presumed legacy. More fun fodder from Baxter and Fulton in a nostalgic "Those Were The Days" number, devised on lines of ye olde English musichall.

David Hughes, singer with good looks, offers a variety of tunes, and pays tribute to Wales, his ancestral land, with a selection of Welsh numbers. Fay Lenore fills the femme vocal slottings capably, and Irene Claire has promise as principal dancer. Dance scenes have high quality, with good work from Peter Johnston, Keith Little and the Ross Taylor line.

New guest act, Los Gatos, score solidly with acro item. George Mitchell Singers, tastefully garbed, do attractive work throughout. Danny Walters batons the Geraldo orch. Dick Hurran stages with imagination. Only major faulting is a tendency for sketches to show comedy promise and then peter off in weakish tags. *Gord.*

One-Man Show

Maurice Chevalier's An Evening in Paris

(Paramount, Port.)

Portland, Ore., June 18.

"An Evening in Paris" starring Maurice Chevalier in one-man show. At Paramount Theatre, June 17, '58; $4.50 top.

Maurice Chevalier preemed his new one-man show at the 3,400-seat Paramount Theatre (18) and grabbed a nifty $8,800 for the one performance. Near capacity take is great considering the mercury was pushing 100 degrees and the town has just completed a week-long Annual Rose Festival. Chevalier briskly walked onto the stage and received a near ovation. From the time he stepped into the spotlight, he solidly captured stubholders as he unwound "An Evening In Paris" for the first time in this country.

He uses taped music and therefore no one is onstage except the showman. Although the pre-recorded tape was effective, it seemed to hold Chevalier in check at times and did not allow him full freedom with the ad libs. In the first act started slowly but gained momentum after a couple of tunes were out of the way. For 45 minutes he sang, danced, did pantomime bits, dramatic stuff, and spiced the entire stint with good comedy. He sang stuff in French and English, always explaining the action in detail before starting.

Climaxing the first act was a dramatic thing, "The Hall of Lost Footsteps," and sent the audience out to intermish after enacting in pantomime what would happen to a man during the intermission. It was a classic. His impreshes of spectators watching actors onstage also brought beaucoup laughter. He talked about rock 'n' roll and then hit the boards for some fancy terping. The customers showed their appreciation generously throughout the first half and the foyer was buzzing with excitement.

The second half kept the pace going for 55 minutes. He weaved a medley of his old pic tunes into a nice bit. This half was highlighted by "Las Vegas" and the musical way foreigners talk without actually being understood. It stopped the show. The audience called him back again and again. Chevalier was an event here and the entire country can look forward to seeing this 70-year-old showman entertain as only he can.

Chevalier will play to a sellout at the Orpheum Theatre in Seattle (23) with $11,000 already in the bank before he arrives. After Seattle, he heads for an engagement at the Greek Theatre in Los Angeles. Northwest Releasing Corp. promoted the two Pacific Northwest dates. This winds up the legit season for bossmen Zollie Volchok and Jack Engerman. *Feve.*

Unit Reviews

Stars on Ice

(PARADISE ROOM, ATLANTA)

Atlanta, June 17.

"Stars on Ice," staged and produced by John Flanagan and Vic Charles. Ice Adorables (4), *Sonny Morgan, Beverly Osburn, Alice Farrar & Jimmy Carter, Johnny Flanagan, Penny Selwyn, Vic Charles; costumes, John Bauer; choreography, Nona McDonald; puppet creations, Bill Bryant; band* (5) *led by Erv Hinkle.*

This is dandy hot weather entertainment, combining first-class talent, snappy costuming encasing well-stacked femmes and skating, which never seems to pall on Deep South audiences.

This show was caught as it wound up its engagement (four weeks) at Paradise Room in Henry Grady Hotel, marking closing of this spot as a nitery. A capacity audience sat in on Paradise Room's death rattle and, despite nostalgic sadness at passing of what has been an institution (room has been in business more than 20 years), crowd was generous in its reception of Stars on Ice.

Show got off to a lively start with rapid introduction of cast to tune of "Lullaby of Broadway," followed by a speedy turn by Ice Adorables (4) . . . Penny Selwyn, Denise LaFlamme, Beverly Osburn, and Janette Danorski . . . each a looker and blonde and good skaters, too.

Baritone Sonny Morgan (borrowed from Erv Hinkle's band, which closed out a three-year stand in Paradise Room) was spotted in two numbers "I've Got You Under My Skin" and "I Get a Kick Out of You," for so-so reception.

A solo turn by Beverly Osburn was a pleaser and Farrar & Carter, exhibiting thrills, grace and skill in their Adagio on Ice number, were well mitted for their pains.

Penny Selwyn was featured in a Sandpaper Ballet number in which Ice Adorables wore scanty, but cute, costumes and carried miniature umbrellas.

On next was Johnny Flanagan, and expert skater doing a comedy turn called "The Wackiest WAC." Flanagan used balloons for breasts and got lots of laughs, mixing in byplay with audience for big hand.

Vic Charles, puppeteer, had the closing spot and manipulated his mannequins out in the open, moving around swiftly on his skates. Act (no stranger to Paradise Room audiences over the years) rated applause.

Finale brought on entire company (eight) for an effective closer to a good hand. Show was staged on a 20 by 20-foot rink—small, of course, but adequate for rooms that cater to this type of entertainment rather than the sexotics and double-entendre comedics. *Luce.*

Rick Nelson Show

(CIVIC AUD., PORT.)

Portland, Ore., June 18.

Rick Nelson Trio, Jimmy Matson, Val Setz, Mona McCall, Jimmy Troy, Ray Watkins Orch (10); *produced by Zollie Volchok. At Civic Auditorium, Portland, June 17 '58; $3 top.*

Rick Nelson took four days out from picture making to do one-niters in the Pacific Northwest. Advance seat sale has been heavy in all four cities with all showing capacity or near for the tour. Show grabbed a hefty $8,100 for one performance here. Take is even better considering the heat was near the 100 mark and the town just finished a full week of Rose Festival. In Spokane (16), Nelson pulled a near capacity $8,300 into the Coliseum for one performance scaled to $3. In Vancouver it was NSG.

Nelson entered the spotlight to the wild screams of the nearly all-femme audience. He sang, played the guitar, danced, shook, and swivelled for a solid 35-minutes with his legion of fans screaming, yelling, shouting and raising the roof with sheer enjoyment at every breath and move. Handsome guy was decked out in a sharp green suit, gold shirt and white tie, which he peeled as the perspiration poured out. He started with the coat, followed by the tie. He "hypnotized" the audience with his gyrations and kept slamming out his platter stuff one after another with only enough time in between to grab a swallow of water.

Nelson works hard but needs more stage experience along with additional practice at singing into a stage mike. Thus fortified, he may hold more appeal for audiences other than girls. James Burton, guitar; James Kirkland, bass, and Richie Frost, drums, accompanied the star during the second half.

First half, before intermission, was loaded with entertainment. For a full hour each act kept the show moving at rrific pace. Jimmy Troy got things underway solidly with his trapeze shenanigans. Curvaceous Mona McCall slammed out a quartet of tunes that pleased stubholders. She is a good saleslady and has nifty pipes. Val Setz is a top juggler and his platter is in keeping with his tricks. Jimmy Matson closed the forepart half with a hodgepodge of comedy, song, music and nonsense. Does a litle bit of everything climaxed by playing two trumpets at one time. Also plays the accordion. Begged off. Ray Watkins (10) played a fine musical score. *Feve.*

Shrieks In The Night

(ELMDALE, OTTAWA)

Ottawa, June 17.

"Shrieks in the Night" with Mr. Satan; "The Monster Maker" and "The Ape Man" (PRC); $1.

"See Dead Painter Van Gogh Materialize the Ethereal Form of Elvin Presley and Posing Apparition of Marilyn Monroe." So read daily the ads, four days ahead, for this 90-minute "horror" show. It turned out to be no seance and chiefly comedy.

One-niter included a pair of ancient shockers from long-defunct PRC, starring Ralph Morgan and Bela Lugosi as the respective monsters. Both featured the Hollywood "gorilla" who hasn't been seen around much lately. U.S. stage unit, owned by John Cates—who, as "Mr. Satan," is onstage continuously—travels four persons and has a nightly nut of only $110, including travelling expenses, making it obviously profitable. It's doing a month or so in "B" Odeon Theatres in eastern Canada—six-a-week, and seven when it can get local permission for a Sunday midnighter, as it did in Cornwall, a St. Lawrence Seaway town, before coming here. Oshawa, Kingston and Peterborough, all Ont., were other dates that week. It nearly filled 875-seat nabe Elmdale here, at $1 flat, with mainly teenage audience.

Cates is a youngish, chubby chap, at least 50 pounds heavier than the usual conception of Satan, and quite adept at adlibbing. He's also a capable magician and hypnotist. Chief aide is a tall pretty and shapely titian-top introed as Miss Pepper Stripup, who goes through most of the show in a tight swimsuit. Others, who have little to do onstage but lurch in occasionally as monsters, are two young men.

The apparent decapitation of Miss Stripup, excellently performed, was one of the few really shuddery items. Next-to-closing scene—supposed to live up to the ad's "You're Actually Surrounded By a Hideous Horror Horde of Nightmare Creatures"—was a frost because, as Cates apologized when it was over, the fire department wouldn't permit two near-stage exit lights to be doused. Some recorded music was eerily effective though. No live was used at all.

Aside from the "beheading" and finale—a well-managed switch of people in a padlocked trunk—the best part of the show used three girls and three boys from the audience, seated onstage. No paid stooges could have performed better, if as well. When the moldy lights came on and a misshapen monster sashayed onto stage, one girl jumped into the lap of the astonished boy next to her and flung her arms around his neck. Other reactions, planned and unplanned, were equally yock-begetting. Running gags were used to good effect. Interspersed jokes were mostly double-entendre, some startlingly blue but none really nasty; and reaction seemed healthily explosive.

Van Gogh didn't rate a mention in the show, and the "materializing" consisted of bringing large photos to view through a lighted screen. The MM "pin-up" pose was it all right, but with a scarf across the bosom. "Free Large Spirit Portraits" of Presley and Miss Monroe ("In Famous Pin-up Pose" again) turned out to be 5x7 thin-paper photos, with MM not merely clad to the throat but wearing an ermine wrap.

Despite misrepresentations, apparently resented by no one, this is a first-rate comedy-cum-spook show for towns and smaller cities. *Gord.*

Cher Paree, Chi

Chicago, June 18.

Red Buttons (with Sammy Birch), Terri Stevens, Chez Adorables (9), George Cook Orch (9); $1.95 cover, $4 minimum.

Snaring Red Buttons for his first nitery date in two years figured to be the blockbuster booking of the year for the Chi flagship. It may shape that way on the ledger when the nine-day stand runs out, but as a prodigal's return to the cloistered bistro it is something less than a stunning triumph. Missing was the excitement to match the anticipation, the stuff with which to ignite and galvanize the room. Comic's pixie quality and easy manner can charm a ringside stacked with stonefaces, but his 45-minute preem (18) needed more than the spotty yocks the turn registered.

Much of his stuff is warmed over from his whilom tv semesters, including the Nazi U-boat commander, and the punchy pug tv interview (with a capable assist from vaude vet Sammy Birch). Former bit, with its mangled Teutonic verbiage, is a well-paced howlrouser. Fighter sketch, however, is only sporadically droll, striving for a classic dramatic balance between pathos and batches, but somehow projecting off-tilt. It has a serio windup, moreover, as Buttons sides into the wings, and apart from the treacly moral, again points up the clown-who-wants-to-play-Hamlet frustration.

Buttons plugs his upcoming "Imitation General" pic, location-shot in Germany, as a steer-in for an impresh of a Berlin cafe emcee. It's an uneven bit that could benefit from more imagination and satiric bite. Fresher and far funnier is the nostalgic leafing of his school graduation autograph book, with its doggerel verse and double-entendre.

Buttons warms up engagingly, touching such bases as the Sherman Adams hassle, Army experiences, video ("and where were you when Trendex called?"), his New York boyhood, and some impressions of the Orient. A number of antiquated one-liners spill out along the way. Comic wisely limits his "Sayonara" pic references, but less shrewdly holds off on his trademarked "Ho-Ho's" till well back in the act. It remains a very funny routine, and might have really set the capacity house up had it had the post position.

Chirper Terri Stevens met a mostly indifferent response, partly for the Buttons anticipation, and partly for her own poor programming. And didn't pick up till halfway through her 20-minute songalog, when singer ringsided to pitch flowers at tablers via the "Flower Song." It was a smart, but tardy, gimmick. Miss Stevens is handsome and sleek in the chanteuse chiffon-and-taffeta mold, with pipes at once delicate and substantial, but minus the fillip of magic that makes for an affecting performance.

Chez Adorables (9) are fetching and lavishly costumed for a Parispegged number and a Cole Porter salute, both of which flunk on choreography. George Cook's tunesters (9) backstop the show neatly. Hildegarde and Jackie Miles open June 27. *Pit.*

Bagatelle, London

London, June 17.

Julie Martin, The Three Quarters, Tommy Loftus, Mandrake & Partner, Migueleta & Her Tropicana Orch (5); $4.20 minimum.

The Bagatelle, a small popular restaurant, is offering a 60 minutes' cabaret which is a mixed bag and might provide smoother entertainment for the customers if the management could be persuaded to stop serving food and liquor during the acts. The movement of waiters and the clatter of cutlery and crockery are nuisances which should not be tolerated by any artist of spirit.

Topping the bill is Julie Martin, a cute, well-shaped blonde throstle who makes two appearances, each of around 10 minutes. Miss Martin has a small voice which is still in the process of being trained, and she also dances a little. But she wears a couple of revealing gowns and has a happy personality which warms up the revellers and makes sure impact. This impact might be even greater, however, if she lumped her two stanzas together.

Miss Martin relies mainly on sophisticated pop songs such as "You Made Me Love You," which she sings with a man drawn from the audience, "Not While We're Dancing the Tango," "Putting on the Style" and a double-entendre calypso, "My Lovely Watermelon," which she should cut out forthwith.

Supporting Miss Martin are a stylish terp act, the Three Quarters—a man with a blonde and redhead—who have two stints and do very well considering the smallness of the floor; Mandrake, a magician whose femme partner, Marcella, is hypnatized and levitated; and emcee Tommy Loftus. Loftus introduces the acts with overlong yarns, but in his own act has some slick patter and does a very passable imitation of Louis Armstrong. *Rich.*

Chase Club, St. Louis

St. Louis, June 19.

Soocha Renay, Chuy Reyes Orch (5); $1-$1.50 cover.

With the Chase Club shuttered for the summer, floorshow activities have moved upstairs to the Starlight Roof, which got off to a flying start with Anna Sosenko's new singing protege, Soocha Renay, a tall, exotic type who has sparks flying all over the place. With the exception of a couple of standard ballads, she's using all special material and making a sparkling job of it all the way.

Miss Sosenko, of course, has a way with talent, and she's quite likely to have another shining star on her hands with Miss Renay. First-nighters were highly receptive to everything that came out of Miss Renay's pretty throat, including an around-the-world rock 'n' roll satire in a gaggle of foreign languages and an intimate bit 'round ringside with a strolling mike.

Miss Renay has that certain elusive something known as class, and it's virtually a certainty that she'll be turning up as a headliner in the swank spots.

The Chuy Reyes orch, handymen with the Latin beat, are in for the entire summer season, with Charley Applewhite due in as headliner July 3 for a week. *Bob.*

Sands, Las Vegas

Las Vegas, June 18.

Johnnie Ray, Lilo, The Sandmen (4), Texas Gopa Girls (12), Antonio Morelli Orch (17); created & staged by Jack Entratter, $3 minimum.

Johnnie Ray, who usually plies his trade here at the Desert Inn, has been appropriated by Sands impresario Jack Entratter for a two-weeker in the Copa Room, further expanding the spot's list of top nitery attractions.

In his stylized delivery and professional humility, Ray clicked with first-nighters. Included in repertoire were "Taking A Chance On Love," "Shake A Hand," "Walking My Baby Back Home," "Don't Worry About Me," "Walking In The Rain," "Yesterdays," "All The Way," "Little White Cloud That Cried" and his trademark, "Cry." In a spiritual bowoff, "I'm Going To Walk And Talk With My Lord," Ray again displayed his prowess as a top showman.

Lilo, complete with a bag of French songs and sauciness, is featured. The looker's clever act starts with her distributing balloons to the audience as she sings. She wanders around among the customers, musses the hair on a few male heads, and makes herself right at home. At one time she appears as a newsgirl, and hands out Parisian newspapers. Her impresh of Maurice Chevalier is good, and the overall act is a neat balance for Ray.

Two new production numbers by Bob Gilbert and Renne Stuart are handsomely presented by the Texas Copa Girls (12), backed by the pleasant songs of the Sandmen (4). *Duke.*

Drake Hotel, Chi

Chicago, June 18.

Ginny Simms, Jimmy Blade Orch (6); $1.50 cover.

Kay Kyser's long-ago distaff thrush is in the Camellia House for 10 days before the plushery goes to a terp-only policy for the summer. Miss Simms still has her fine silky voice pretty much intact, but first-night (18) jitters had her relying too much on an overly-sensitive mike, which boomed and distorted the big notes distractably. Maybe for the same jitters, her delivery was too surfacy to move the tablers much.

Her catalog of standards includes an ineffectual olio of film Oscar winners. She tallies points with "Candle," a wistful ballad and, to a lesser degree, with "Who Wouldn't Love You?" plucked from the Kyser era. She'd have been well advised, in fact, to beef the session with more tunes identified with her Kyser troupe tenure.

Some pointless patter doesn't help Miss Simms any. Perhaps, at the root of it, what's needed is a better format, and more willingness to sidle up to tablers for the rapport that satisfies. Jimmy Blade's tooters are deft, per usual. *Pit.*

Old Romanian, N. Y.

Alan Dale, Patsy Shaw, Donay & Winters, Boots McKenna Line (11), Mac Pollack Orch; $5-$6 minimum.

Jack Silverman, who was originally figured to be squeezed between two Colossi, the Cafe de Paris and the Latin Quarter, seems to be holding his own. Between organizations and transient trade, the spot seems to be making out fairly well. During the summer, Silverman will be trying an ice policy at his Old Romanian in a bid for novelty.

This show, headed by Alan Dale, seems to have a lot of side interest. Dale figured in the news recently because of a tiff in a nearby nitery when a jealous male sought to incapacitate him. His injury is hidden from public view by a white glove, which while striking at first, seems to blend into the scenery after a while.

Dale is one of those extremely capable and personable singers who, after early successes on disks, somehow never got over the top, but with his knowhow there's always the possibility. He pays meticulous attention to details during his chansons and makes them come out effortlessly. He has a batch of numbers that pay off in applause, including his discklicks and a series of songs in Italian and one Yiddish tune. His stint resulted in a near show-stop.

Singing comedienne Patsy Shaw and Winters & Donay (latter New Acts) provide the surrounding show. Miss Shaw is a harghitting worker with visual and vocal angles. The blonde in a black sack hits a torrid stride with routines based on Yiddish Latinistics such as "Rodrigues Levine." Her sole fall from grace is a serioso attempt, but otherwise she's a strong entry here.

The Boots McKenna routines hold up well. The line girls and lads are busy ones during the three numbers, and they get appreciative mitts on their own. The Mac Pollack band showbacks strongly. *Jose.*

Riverside, Reno

Reno, June 21.

Rosemary Clooney (with Buddy Cole), Francis Brunn, Starlets (8), Bill Clifford Orch (13); $2 minimum.

Rosemary Clooney — enceinte and lovely—is playing her Reno return to by-reservation-only audiences. And the personable three-times-a-mother draws full houses twice nightly in her limited nine-day engagement.

Onstage for 35 minutes with a 13-title repertoire of both new and old, Miss Clooney (Mrs. Jose Ferrer) captures patrons with opener "Give It All You've Got" and holds positive support to final encore with a well-received lullaby. She wins enthusiastic response with a smooth, convincing "Tenderly" and a three-title melange of her record hits, including "Come On-A My House."

Newer pops are "Surprise" and "Do You Know What It Means To Miss New Orleans." Duoing with Buddy Cole on "This Old House," both rate strong endorsement. Her "Summertime" offering, done with only a pin spot, commands respected silence.

Throwing fun bits at her condition, she explains her sack dress is "not exactly an endorsement for the current styles" but with four babies in four years, "I'm getting used to it."

Warmer for the top bill is Francis Brunn making his Reno bow with a better-than-average acro-juggling routine. His 25-minute turn is polished and well-timed. Auditors show frequent approval with heavy mitting. His artistry rates good booking.

The Riverside Starlets (8) please with a stripper takeoff and an Egyptian routine. Both are cleverly costumed and well-rehearsed. Backing complete show (slated for June 29 closing date) is the capable music of the Bill Clifford orch. *Long.*

Beverly Hills, Ciney

Cincinnati, June 20.

Andrews Sisters (3), (with Wally Weschler), Bobby Van, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Repeating after their smash intro here 10 months ago, Patti, Maxine and LaVerne Andrews top a lively lineup that, judging by opener's impact, bids for a bumper two-framer. Supporting the harmony queens are Bobby Van, song and dance clicker; the location line of Lindsay-Sapphire Dancers, new comer Bill Raymond, capable singing emcee, and Gardner Benedict's band.

In rolling out "Beer Barrel Polka," "Bei Mir Bist Du Schoen" and their many other hits of yesteryear, the Andrews trio maintains solid going over a 33-minute route by injecting rousing capers polished with clever stepping and production routines. Gals are dazzling in sequined gowns of yellow, green and blue which allow onstage changes for clowning in sack effects and reduced lengths for Charleston dance takeoffs. Have the tablers joining in an illuminated song-slide novelty of "Show Me the Way to Go Home." Wally Weschler directs their tricky arrangements from the Baldwin.

Van, bowing at this swankery, earns fast favor in a sizzling 20-minute routine of terps, including George M. Cohan and Joe Frisco takeoffs. Personable youngster mimes dramatic screen stars for breathers and pegs his pro career on his reviews in VARIETY's New Acts, vaude and night club tabs. *Koll.*

Sahara, Las Vegas

Las Vegas, June 17.

Dan Dailey, Collins Kids (2), Lew Clark, Jimmy Cross, Camille Williams, Wynn Gould, Dick Summers, Saharem Dancers (10), Louis Basil Orch (13); produced by Stan Irwin; musical arrangements for Dailey by Spencer-Hagen & Martin; costumes, Eileen Younger, Lloyd Lambert; scenery, Fred Pons, $3 minimum.

Dan Dailey brings a show into the Congo Room which is basically the same one he presented here last March. The difference is that is has been tightened and is a vast improvement over the previous offering, which adds up to fast-moving, thoroughly enjoyable nitery entertainment.

Nodding back at nostalgia, Dailey re-creates song & dance bits from his films which are surefire applause lures. Chirper-terper Camille Williams and hoofers Lew Clark & Jimmy Cross are ideal partners for him in such numbers as "Kokomo, Indiana," "I'll Get By," "Elisa," and "No Business Like Show Business." Clark & Cross joins Dailey in a revival of the "fan dance" routine in which they use newspapers for fans—and first-nighters gave it the loudest yocks of the evening. It was inevitable that Dailey would score in the softshoe department, but many in the audience were surprised at his proficiency as a joketeller.

The Collins Kids, 12-year-old Larry and 16-year-old Lorrie, are a couple of top-talent youngsters who contribute heavily to the festivities. Their guitars and voices plow full-blast into a mixture of rock 'n' roll ("Shake, Rattle and Roll") and standards ("St. Louis Blues"). The boy is a natural comedian, and the girl is as pretty as the prettiest chorine in Vegas.

Surprise in the package is Wynn Gould, introed as a wardrobe mistress who would like to break into show biz, since she's done a lot of "choir singing." She belts "A Good Man Is Hard To Find," and "Bill Bailey" to enthusiastic mitting. Actually, Miss Gould is a regular at Ben Blue's club in Santa Monica.

A special pat on the back goes to Sonia Shaw and Bill Hitchcock, who did original words, music and choreo on opening production number, "Fans of Dan," which introes Dailey. The Stan Irwin production, expertly backed by the Louis Basil orch (13), is in for four frames. *Duke.*

Hotel Radisson, Mpls.

Minneapolis, June 21.

Tim Kirby, Don McGrane Orch (8); $2.50 minimum.

Another of the several new faces this tony Flame Room has been introducing recently to local cafe society—this time a male warbler instead of the usual femme thrush—looks like a winner. Making his Minneapolis debut and somewhat of a supper club newcomer, Tim Kirby impressed his opening dinner show audience as having much on the ball.

In Kirby's favor are a first-rate set of pipes, a distinctive style, good looks, youth and geniality as well as an attractive appearance of his evening suit. He brings a highly listenable repertory of tunes which he sells with plenty of dramatic fervor, zest and savvy. Most of his numbers are perennially favorite ballads addressed to the fair sex and dealing with amour and having the advantage of original arrangements and interpretations. However, there's also an occasional hit parade and showtune and no neglect of pace changing and diversity in the routine. In between numbers he contributes peppery chatter. *Rees.*

Ambassador Hotel, L. A.

Los Angeles, June 20.

Gordon MacRae, with Sheila Stephens, Norton & Patricia, Freddy Martin Orch (18); $2-$2.50 cover, $3 minimum.

Gordon MacRae opened Thursday (19) at the Cocoanut Grove against one of the biggest charity preems and parties ("The Vikings") in a long time, but gave a convincing demonstration of his pull by filling the Ambassador's big room to near capacity. It is easy to see why he is a favorite with the Grove's management. MacRae has a smart, sharply-programmed act that exploits fully his big, rich voice and accents the romantic singing portions with topical humor, adroitly handled. She a Stephens (Mrs. MacRae) is a handsome and charming foil and, of course, the originator of the special material.

MacRae opens with a bright, rhythmic welcome, "Nice People," swings into his special forte, Rodgers and Hammerstein, with "Some Enchanted Evening," "Oh, What a Beautiful Morning," "Surrey With The Fringe On Top," "Oklahoma," then uses some other R&H hits as a springboard for parodies of current singers and musical fads. He and Miss Stephens do a brilliant impersonation of Perry Como and Dinah Shore, lifted out of the routine not only by the better than average takeoffs but by their use together. This is a really bright idea and one that makes the comedy more intense than it would otherwise be in the juxtaposition of Miss Shore's celebrated exuberance with Como's equally noted insouciance. Van Alexander conducts for the MacRaes with warmth and style.

Norton & Patricia, a fast and furious dance team, open the show, displaying some spectacular spins and whirls. They get an astonishing amount of variety into their brief turn.

Freddy Martin and his orch do their usual smooth dance sets and open the floorshow with a bright "King and I" medley. Show is in for two weeks and runs about an hour. *Powe.*

Complex, N. Y.

Paul Knopf Trio, Paul Wendell; $2 minimum.

The Complex, which reopened two weeks ago, is located too far below Sheridan Square to cash in on the Greenwich Village entertainment seekers. Therefore, it doesn't appear likely that the Paul Knopf Trio and singer Paul Wendell will be playing to much of a crowd. But, that's because of the spot's location rather than the ability of the talent.

The Knopf group gives out with a pleasant sound, which in this small room takes on a stereophonic quality. Knopf, a vigorous 88er, Tibor P. Tomak, a smooth bass player, and Jim Olin, a savvy drummer, dish out the music, usually improvising as they go along. Some of the melodies are done fairly straight and, in the overall, the beat is penetrating and enjoyable. Tomak, incidentally, arrived in the U.S. 16 months ago from Hungary.

Wendell, who's not associated with the trio, has a strong, mellow voice and scores with such numbers as "Till the End of Time" and "All The Things You Are." His use of an amplifying machine doesn't seem necessary, especially in a spot as small as this.

At the opening, the few people in attendance seemed to be either friends or relatives of the performers. There was little formality to the proceedings or operation of the club itself. Table service was provided by a bartender doubling as waiter or vice versa. *Jess.*

Colony Club, Omaha

Omaha, June 19.

Anamoreno, Al Lamm Trio; no cover or minimum.

Gorgeous canary Anamoreno, the Abbe Lane of Omaha's niteries, is back in town after an absence of nearly two years and the turnouts at Skee Fisher and Pat Foley's Colony Club indicate she's been missed. Serving drinks at moderate prices (a highball goes for 70c), they're finding biz excellent.

Anamoreno has a shape and displays it in a tight, low-cut blue gown. She also emphasizes sex in her songalog and keeps in motion whether just belting away or banging at the bongo drum. She's versatile and shuffles her repertoire to keep every one happy.

Al Lamm's Trio backs and plays for daneing. This is undoubtedly the best piano-drum-bass outfit in this sector of the country and Lamm's show-cutting leaves nothing to be desired. In other words, this is a bigtime show at Macy's prices. *Trump.*

Desert Inn, Las Vegas

Las Vegas, June 17.

McGuire Sisters, Jack Durant, Art Johnson, Ron Lewis, Joyce Roberts Donn Arden Dancers (16), *Carlton Hayes Orch* (13); *production numbers staged by Arden; musical arrangements, Phil Moody; original lyrics Pony Sherrell,* $3 *minimum.*

Chris, Phyllis & Dottie McGuire return to the Painted Desert Room with a reprise of the turn they did here before. It's a good act, and the girls seem to be singing better than ever. They're lookers, they have a pleasantly distinctive sound, and even register in the terp and yock division. Numbers include "You're So Much A Part of Me," "Isn't It A Shame What Happened To Mary?" "Alabama Jubilee," "Picnic," "Something's Gotta Give," "He," "Sincerely," "Sugartime," "Daddy," and "One Fine Day." As the flapper McGoo Sisters, they sock across "That's My Weakness Now," and "Alexander's Ragtime Band." Phyllis scores in the impresh department. Much credit, as the girls will be the first to tell you, goes to Murray Kane, their conductor-arranger-manager.

Jack Durant is held over from the previous show, and serves as a fine balancer. The comedian has a cult in Las Vegas, and according to the room's maitre d', many of his fans come back to see him again and again. Laughter at his own jokes is contagious, and the audience keeps the yocks coming loud and fast.

There are two holdover production numbers, both made outstanding by the singing of Art Johnson and the dance team of Ron Lewis & Joyce Roberts. Miss Roberts adds icing to the cake with her dandy chirping. Music is by the Carlton Hayes orch (13). Show runs until July 1, when Ed Sullivan makes his Vegas debut. *Duke.*

Mapes Skyroom, Reno

Reno, June 17.

Milton Berle, Dunhills (3), *Stan Fisher, Genie Stone, Metropolitan Sextet, Skylets* (8), *Eddie Fitz-Patrick Orch* (10); *music directed by Sammy Liner;* $3 *minimum.*

More-than-enthusiastic reaction from a first-night sellout audience assured Milton Berle he has lost none of his appeal on the nitery circuit. Heavy endorsement by auditors in this top-of-the-town showcase indicates the tv star's two-week stint will be sure b.o. for the Skyroom.

In a package show running more than an hour, Berle makes strong impact with opening bits and impresses with convincing ringside manner as he throws quips in rapid-fire routine. Some are not tv material, but none offend. He has initial command with patrons and never looses his positive control in the 75-minute bill—15 minutes too long by the standards in Reno, where the gaming tables are designed as the main attraction.

"Mr. TV" shows his versatility in audience-pleaser with Stan Fisher, harmonica virtuoso who makes the most of his turn before the spot with the dominating comic. Fisher gracefully subs to the wisened stage vet and wins good support with his rendition (sometimes interrupted by Berle's antics) of "Night and Day."

Strong supporters are the Metropolitan Sextet. The three-guy, three-gal chorus shows high quality in a melange of operatic arias—turned "opera bouffe" by Berle's buffoonery in trick trousers, heavy eyebrows, frantic hairdo and blackened front teeth.

The gals appear unperturbed as Berle touches nose to cleavage, but the guys crack up—understandably—when he pushes the effeminate bits with the male gender.

Adding the femme touch to the fast-paced show is blonde Genie Stone, a luscious vocalist made to order for the Berle act. Her "Love for Sale" piping is the only offering in her turn upstage. The one solo gets big support, and the chassis can't be ignored.

The Dunhills, perfection in terping, wrap up the show with precision routines, solos, and a foursome with Berle, who works with the three pros like a pro. *Long.*

Chateau Madrid, N. Y.

Babalu Trio (3), *Ray Tico, Zara, Los Riveros* (3), *Ralph Font Orch, Panchito Rizer Orch;* $4-$5 *minimum.*

Angel Lopez' Chateau Madrid, heavily populated by the upperclass Spanish-speaking gentry of New York, brings in a so-so entertainment package topped by the Babalu Trio, and backed by three Hispano acts characterized by much hot and heavy heel-pounding.

The Cuban Babalus scores well. Margarita Lecuona, distaff member, penned "Babalu" and the trio runs through the number nicely with some pleasant Spanish stepping and rhumba gyrations. They prove they are a better than average Latin-American group in their Spanish repertoire. Group blends voices and gets mittings for rendition of "Torero" and other numbers. In addition to pleasant voices, trio has the added showmanship highlighted by their color and terping.

The rest of the bill is weak and adds little. Ray Tico, a singing guitarist, apears to be too thin voiced for this room. He plays the guitar far better than he belts out a tune. He does an okay "Malaguena," but he still needs more experience before he is ready to go places on the nitery circuit.

Zara is billed as straight from the Near East. Actually the well-stacked miss is a bump and grind artist who has the physical equipment to keep the attention of the males while she goes through her gyrations. The Los Riveros are a not too exciting Latin dancing group and who are best when they depart from the Spanish bit and swing into jitterbugging. Although the group has plenty of energy, the stepping is off in timing on occasion. The act has color, though, and follows the Spanish tradition of castanet-clicking and heel-stomping.

Both the Spanish and American food at this spot are tasty and the clientele are treated to some fine pre-show music by Panchito for terping. Ralph Font's orch gives out with some good Latino rhythms and does a superior job of showbacking. *Bern.*

Barclay Hotel, Toronto

Toronto, June 18.

Billy Albert & The Ardrey Sisters, Billy & Gene Lambart, Phil Sanchez, Nat Lustig Orch (8); $1.25 *cover.*

Al Siegel, new owner-operator of the Barclay Hotel, has whipped together a 58-minute floor show that has Billy Albert & The Ardrey Sisters headlining for a fortnight. With arrangements by Earl Parnes, the boy and two-sister trio are bouncy in their song-and-dance intro of "We Want to Do What You Want," the girls in white chiffon gowns and the boy in dinner jacket. That's the segue into a musical riot with "Write Myself a Letter," with the two girls tap-dancing on chairs for a lead-in to the "Typewriter Song" with foot-tapped bells; followed by Billy Albert for a change tempo to "All the Time" while the girls are changing into hillbilly briefies for their medley of "Mountain Music" and a fast finish of yodelling combined with rock 'n' roll and dance acrobatics.

Their "Teach Me to Dance" also brings into play the Ardrey Sisters' diversified dancing of nationalistic forms, ranging from the shouting, foot-stamping Russian to the can-can of Paris to the cha-cha. Trio is also excellent in harmonizing of a "Fair Lady" medley and a fine vaude routine to "Straw Hat and Cane." This singing trio is a swift-moving act.

Also outstanding, are Billie & Gene Lambart for their zany acrobatics and slow-motion balancing. The blonde gal and her partner had no trouble in getting audience attention, particularly the male's rag-dog limpness interpolated by the pair's fast foot-balancing bits. *McStay.*

Chez Ernest, Montreal

Montreal, June 17.

Fernande Giroux, Roger Lesqurd; no cover or minimum.

An established French eatery in Montreal for many years, Chez Ernest has recently changed ownership and added entertainment in their main dining room after 10 p.m. This new cabaret is perhaps one of the most intimate in town and under the direction of partners Jim Stevens, Gaby LaSalle and Steve Brodie should become a popular late supper spot if present formula is maintained.

Present layout features Fernande Giroux, certainly one of the most handsome and talented young thrushes to play Montreal this year. A blonde with a slender figure attractively gowned in a simple but striking black creation, Miss Giroux uses her husky voice with finesse as she alternates between French and English numbers with best reaction coming from her Gallic items. The dramatic gestures and hoked-up patter during intro sessions are kept to a minimum and she displays an unexpected comedy touch with a song about her grandmother's hat pin. In fact, a few special arrangements using femme's obvious sense of humor would do much to get her above the chantootsie level. *Newt.*

Harrah's, Lake Tahoe

Lake Tahoe, Nev., June 17.

Anna Maria Alberghetti, Alan Drake, Del Courtney Orch; $2 *minimum.*

To hear Anna Maria Alberghetti is to hear an artist. The appeal of the coloratura soprano's commanding voice—evidenced by heavy endorsement scaled from awed silence to minutes-long ovations—assures her of a successful debut in the intimate South Shore Room at this mile-high showcase.

Her more than 30-minute repertoire includes operatic arias she has mastered and a sprinkling of the more sedate pops. She works with only the additional backing of her pianist-conductor, Jeff Lewis, and two violins. Del Courtney orch provides the musical curtain. She uses no props.

An entertainment pro at 22, she wins immediate support with an obbligato opener started backstage with curtain drawn. In the "La Traviata" aria she shows magnificent control before moving into "I've Got The World On A String." Her delivery of "Awaken My Lovely One" draws auditors into absolute silence as the iris spot fades and closes into darkness and a dramatic finis. "How's Your Romance" lightens the mood before another turn at the Italian titles, "La Danza" and "Sorrento."

Miss Alberghetti, in a full-skirted white gown with silver applique, makes her lone stageside stroll during "I've Got A Crush On You" and leaves ringsiders captivated with her charm and personality. Mrs. Alberghetti, introed from ringside, fools audience as she elects a boogie woogie in place of the suggested classic on the piano. Audience loves it.

Winning greatest support, and allowing the young ingenue chance to prove acting ability, her rendition of an Italian lullaby, "Fa La Nana Bambin," puts tears in her voice—and in her eyes. The tender emoting, and expressive hands, holds patrons in respectful silence.

Repeated encores kept Miss Alberghetti on more than 30 minutes. The South Shore Room is perfect for her styling; she is perfect for the room.

Able warmer for the top slot is comic Alan Drake, also debuting at Harrah's. His "love and marriage" lyrics and advice win good reaction from both sexes, and his Jack Webb takeoff rates more than scattered mitting. His 25-minute turn could use faster delivery, and perhaps be shortened a bit with no loss of patronage. Drake scores with his facial expressions, nicely fitted to the material, and his history references.

The Courtney musicians, playing a difficult show, take a well-deserved bow. Closing date is June 23. *Long.*

Tropicana, Las Vegas

(FOLLOWUP)

Las Vegas, June 18.

Eddie Fisher has joined Monte Proser's new musical, "All About Sin," making the package one of the best shows ever to be presented in Vegas. Fisher's voice was never better—he sings with apparent ease that is yet virile; his boyish charm and mannerisms combine to make him a potent nitery name.

In addition to the Fisher personality, the show has crackerjack comedy by Tommy Noonan & Pete Marshall; superb dancing by George Tapps with his two girls and two boys; top-level music and lyrics by Gordon Jenkins; excellent singing and dancing by Elaine Dunn; strong assists from Lizanne Truex, Mary Ellen, and the Don Williams Singers.

"All About Sin," which is all about the ad agency biz, was tightened so that Fisher gracefully segues into the final 40 minutes. His songs include "Rockabye," "I Hear Music" (effectively done without a mike), "Philadelphia," "I Got Plenty of Nothin'," a medley of his disclicks, and "Last Call for the Blues," latter written especially for him by Sammy Cahn and his 88er Eddy Samuels. With proper sensitivity, Buddy Bregman splices the Fisher notes with those of the Nat Brandywynne orch (30). Show is skedded for four weeks. *Duke.*

Adolphus Hotel, Dallas

Dallas, June 20.

Judy Scott, Bud & Cece Robinson, Joe Reichman Orch (7); $1.50-$2 *cover.*

Last August, when pert Judy Scott unexpectedly found she was the headline (and only) act in the plush Century Room, she wasn't ready with her eight songs in a 22-minute stint. This time around, headlining a dual bill, she's more than ready with poise, personality and pipes.

Confident chirper, smartly attired in a form-fitting blue gown, tees off with "I Don't Want to Set the World on Fire," follows with another ballad and clicks with a perky "Honey Bun." After "Bewitched, Bothered and Bewildered" she segues into an uptempo bit, "I Never Knew," for good results. Keeps the fast pace with a belting "Nobody's Baby," and winds to hefty mitting with "It's Love." Still her act could be improved with between tunes chatter bits; otherwise she's just a fine vocalist who adds eye appeal.

Bud & Cece Robinson, openers, know their way around. Terp turns include tapping, softshoe and their w.k. Charleston. Slick segment is Bud's imitation (with props) of the late Joe Frisco's jazz dance. It's wows the tablers. Team winds to hefty mitting with a torrid rock 'n' roll sesh.

Joe Reichman's orch, per usual, provides top showbacking and grabs the leather pushers.

Acts winds June 28; room then closes for a large remodelling program which will eliminate all booths and terrace the room to increase seating capacity. Century Room reopens Aug. 22 with Don Cornell, and Reichman's band will hold over. *Bark.*

Crescendo, Hollywood

Los Angeles, June 20.

Count Basie Orch (16); *Prof. Irwin Corey;* $1.50 *cover.*

The hard, clean music of Count Basie and his disciplined band is playing a Pied Piper's beat that is being heard loud and clear on the Sunset Strip, judging by the overflow each night at the Crescendo. It is a good booking for Gene Norman's club, always a hangout for jazz and swing addicts. Basie is also playing dance sets during this engagement for the further pleasure of the dedicated.

Basie's group specializes in arrangements and selections for which it is most famous, with occasional solo performances by such as singer Joe Williams and members of the band itself, Sonny Payne, Snooky Young, Marshal Royal and Henry Coker. Basie gives what have now become some of h's classic numbers, "April In Paris," as well as newer material. "Baby" and "Scoop." He and his men make it look cool and easy while working very hard to turn out their distinctive and richly melodic music.

Prof. Irwin Corey is the featured comic and delivers one of his typically disjointed monologs, none of which seems to make much sense but occasions considerable laughter and response from the audience.

Basie & Co. are on for around 45 minutes and the professor holds the floor for between 15 and 20 minutes. The show opened June 19 and is in for three weeks with options. *Powe.*

Hotel Muehlebach, K. C.

Kansas City, June 20.

Tommy Leonetti, Danny Ferguson Orch (8) *with Alicia Ward;* $1-$1.50 *cover.*

The Hotel Muehlebach continues in its strengthened efforts to garner some summer biz by following Hildegarde's two-week stellar stint with Tommy Leonetti, fresh off the tv "Hit Parade" and in here for a return engagement. There is also a new band, the Danny Ferguson crew, taking over the stand from Buddy Wapples who held it past several weeks. Standard cover charge of $1 weeknights and $1.50 Saturdays is back, against the $2 top which prevailed for previous fortnight.

In the year or so since he was here last, much has happened to Leonetti and it nets some gains in stature for him. His is a segment sliced pretty close to specifications for a cozy hotel room, such as this, or the intime supper club. It's a credit to him that a fellow so youthful can have such a wide-spread appeal and hold the room rapt throughout his 35 minutes.

As is by now pretty generally conceded, the Leonetti singing is some of the better going today, and it proved especially telling at ballad time. He swings out at opening with "Tomorrow Mountain," a seldom heard tune here, and follows with "Sometimes I'm Happy" for the mood's sake. But he hits his stride with "With a Song in My Heart" and "Return to Me" midway. There seems to be unusual interest from the house in his medley of nationality tunes wrapped around "O Sole Mio," and a rundown of alltime clicks from the Hit Parade. "Whole World in His Hands" is a fitting closer. Throughout Leonetti has the knack of getting close to the audience, and the response builds to a resounding stage at close.

Current bill holds through July 3 with Soocha Renay opening on the Fourth. *Quin.*

Avant Garde, L. A.

Los Angeles, June 17.

Shelley Berman, Sister Rosetta Tharpe, Joe Castro Trio; 2-*drink minimum.*

Television has temporarily relinquished its hold on Shelley Berman to return the usually-quiet-sometimes-clamorous comedian to the Avant Garde, and the amplifier of great material looks to be well received in his four to eight-week stay.

On opening night, it was Berman's fortune (or misfortune, depending on how he was to come out of it) to be introduced by friend and fellow teaser, Mort Sahl. Breaking between shows at the Interlude, Sahl spent 15 minutes cleverly extolling Berman's talents and throwing in many of his own thoughts on females, sports cars and psychoanalysis. Following Sahl would not be easy, Berman must have thought as he mounted the stage, positioned himself on his stool, took a drag from his usually present cigaret, then rubbed his forehead and murmured, "At this point, I feel totally unnecessary." With these seven words he had the whole SRO crowd in his hands, and he never let go for the following 40 minutes.

Berman's appeal lies in skillful delivery of a well-composed act that combines jokes, routines and current events in the right proportions. His satire, whether it be about agents or buttermilk, is in perfect tune. And the comedian's telephone rounds continue to rake in hearty guffaws.

Sister Rosetta Tharpe, in her first L. A. nitery appearance, warms things up with 20 minutes of jump, blues and spirituals, putting everything she's got into "Joshua," "Lonesome Road" and "Music in the Air."

The Joe Castro Trio, rounding out the fine show for Maynard Sloate's intimate club, sounds good, whether taking its wares from the jazz world or South America. *Ron.*

Eddys', K. C.

Kansas City, June 17.

The Diamonds (4), *Tony DiPardo Orch* (8); $1-$1.50 *cover.*

Tne Four Diamonds are old hands at the Eddy Bros. Restaurant, this being their third stand in less than three years. Each previous engagement found them rating among the top vocal groups to play the room and the current date hews to the line. They hold the floor for nearly 40 minutes, singing more than a dozen numbers and walking off with the audience well on their side.

Their song choices range from oldies on the rhythm side to a folk song, a musical comedy medley and generous choices from their hit parade toppers and their recent Mercury album. "The High Sign," their new Mercury side, gets a good hand up front and they come in for "Tenderly" for a change of pace equally well received. Along the way the singing chores are pretty much divided, but the lead work goes to Dave Sommerville with close support from Ted Kowalski, tenor, Mike Douglas, baritone, and Bill Reed, their unusual bass. *Quin.*

Golden, Reno

Reno, June 20.

Harry Ranch & His Yakorama Revue (8), *with Billy Ward alternating; no cover or minimum.*

Ending an extended engagement in the Mardi Gras Room late this month, Harry Ranch and his entourage—playing Reno for the eighth time—have proved positive b.o. With a varied repertoire of serious and comic, the eight talented Ranch musicians score solidly with the nitery set.

With all productions and choreog by Ranch, the revue hits a fast pace and commands auditor attention. Many of the novelty bits rate more than warm mitting, and the serious stuff is done with refinement.

Stan Everhart, on piano, deserves superlatives with his progressive rendition of "Stella By Starlight." On the solos, Mary Lou Lyons, late with the Tennessee Ernie show, adds a refreshing femme turn to the act. Dick Wise, on trombone and comedy, wins good support in "Percy, The Male Nurse" and a Royal Mounted "We Always Get Our Man" takeoff, but counteracts his effectiveness with too much upstaging.

Taking turns before the spot are Marty Willis on bass; Jimmy Duffy, tenor; Bill Houck on drums; Guy Sanderson, baritone; and Ranch on trumpet. Impressive closer is "River Kwai" copy, with orch whistling and marching offstage. *Long.*

VARIETY BILLS

WEEK OF JUNE 25

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 26
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli
Ronnie Ronalde
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & Davis
Buster Fiddess
Joe Jenkins
Alwyn Leckie
NEW ZEALAND
St. James
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnie & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome
M & B Winters
Lane 2
Lana Sis
Don Fox
Ross Harvey
Kemble & Christine
Rondart & Jean
Kach Mabt & P'tnr
BRADFORD
Alhambra
Dorothy Squires
Lotus & Lila
Don Hooton
Eric Mason
Mistin Juniors
Shan
Fred Lovelle
Ron Scott
EDINBURGH
Empire
Marty Wilde & Co.
Mayfairs
Rowson & Ross
Peter Quinton
Walthon & Dorraine
Earl & Elgar
Les Dounos
FINSBURY PARK
Empire
Terry Dene & Aces
McKinnon Sis
Edna Savage
Roy Rivers
Sonny Roy
3 Sparkes
Ronnie Collis
GLASGOW
Empire
Lita Roza
Ronnie Carroll
Duo Russmar
Al Koran
Andy Stewart
Jeff Lenner
Emerson & Jayne
LIVERPOOL
Empire
Sarah Vaughan
McAndrews & Mills
Elizabeth & Collins
Ted Lune
Taylor & Valerie
Lloyd & Vy Day
Kendor Bros. 4
Richman & Jackson
LONDON
Metropolitan
Bobby Dennis
Dennis Shirley
R & R Marlow
Anne Fiddes
Anton & Andree
Marilyn Most
Ruth Holden
Yvonne Adair
MANCHESTER
Palace
Guy Mitchell
Dancing McKennas
Clifford Stanton
Russell & "Susie"
Joan Mann
Les Brazilianos
Hackford & Doyle
NEWCASTLE
Empire
Peaches Page
Winters & Fielding
Paul King
Eno & Gray
Duncan Sis
Alan James
Glyn Thomas-3
SHEFFIELD
Empire
Colin Grainger
Candy Sis
Kitty McShane
Mongadors & Anne
Bobby Thompson
Eva May Wong
Hal Roach
SHREWSBURY
Granada
Eddie Calvert
Rosemary Squires
Russ Hamilton
Morecambe & Wise
Londonaire
Margo & John
Pinky & Perky
Mandy & Sandy

Cabaret Bills

NEW YORK CITY

Blue Angel
Dorothy Loudon
Orson Bean
Randy Sparks
Bart Howard
Jimmie Lyon Trio
Ben Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Cafe De Paris
Sherry Britton
Szonys
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Margarita Lecuona
Babalu Trio
Trio Rivera
Zara
Ray Tico
Ralph Font Orc
Panchito Orc
Copacabana
Ella Fitzgerald
Jimmy Nelson
Hector & Byrd
The Pagets
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabel
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Seven Ashtons
Bob De Voye
Dick Kenney
Gena Gemarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Roberta MacDonald
Ish Ugardi Orc
Old Romanian
Alan Dale
Patsy Shaw
Bob Brooks
Mac Pollack Orc
McKenna Line
R S V P
Mabelle Mercer
Viennese Lantern
Sandra De Kiraly
Mary Tremain
Ernst Schoen Orc
Paul Mann
Village Barn
Julie Daye
Flash Mason
Zeb Carver
Karen Thorsell
Marty Sauitt
Pinto Pete
Bobby Meyers Orc
Village Vanguard
Dakota Staton
Whitey Mitchell
Waldorf-Astoria
Los Chavales de Espana
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Billy Daniels
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Duke Ellington Orc
Chez Paree
Hildegarde
Jackie Miles
Geo. Cody Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Ginny Simms
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
London House
Oscar Peterson 3
Mister Kelly's
Axidentals
Marty Rubinstein 3
Marx & Frigo
Palmer House
Kirby Stone Four
Charlotte Rae
Y-Knot Twirlers
Ben Arden Orc

LOS ANGELES

Avant Garde
Shelley Berman
Sis Raseta Tharpe
Joe Castro Trio
Band Box
Billy Gray
Tony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Gordon MacRae
Freddie Martin Orc
Crescendo
Count Basie Orc
Irwin Corey
881 Club
Johnny Walsh
Arthur Blake
Interlude
Mort Sahl
Modern Jazz 4
Largo
Beatrice Kay
Jimmie Komack
Larry Potter's Supper Club
Wally Vernon
The Orientones
Les Parker (5)
Mocambo
Jimmy Durante
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Harry Snow
Statler Hotel
Irene Ryan
Skinnay Ennis Orc
Ye Little Club
Nino Tempo

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Jill Corey
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ray Bolger
Pat Suzuki
Barbara Heller
Don Rich
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Marie Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Bayer
Carmen Le Fave 3
Riviera
Polly Bergen
Jack Carter
Dorothy Dorben
Dancers
Sheeky Greene
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Dan Dailey
Collins Kids
Camille Williams
Saharem Dncrs
Louis Prima &
Keely Smith
Louis Basil Orc
Sands
Johnnie Ray
Lilo
Copa Girls
Antonio Morelli Orc
San Souci
Slapsy Maxie
Rosenbloom
Cindy & Alberto
Great Drapo
Lois January
Bou Bouka
Bobby Blue Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artesa Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Jean Carroll
Charlie Applewhite
Tommy Trent
Nana Ramon &
Chamaco
Stanley Ross Trio
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Joel Noble
Modern Harem Girls
Meier Davis
Walter Nye Orc
Eden Roc
Miyoshi Umeki
Jamel Sisters
Sammy Shore
Louis Varona Orc
Shep Barry Orc
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Dick Haviland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Maria Negrita
Darlisa & Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reyes Orc
Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Berriza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collin
Backstage
Joanne Beretta
Roger Bullock
Blackhawk
Martha Davis &
Spouse
Virgil Gonsalves 4
Easy Street
Kid Ory Orc
Bill Davison Co.
Fack's II
Tempest Storm
Mel Young
Jack Ladell
Fairmont Hotel
Liberace
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K
Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines
Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Tom Lehrer
Kingston 3
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Travis & Bud
Betty Wilson
345 Club
Happy Jesters
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Carmen Amaya
Dick Farney
Bruni Prague
Francisco Gago Orc
Lito Pena Orc
Caribe-Hilton
Mata & Hari
Helen Aimee
Pepita Ortega
Miguelito Miranda
Orc
Joe Blanco Orc
Condado Beach
P & G Reyes
Los Colegiales &
Felipo
Don Alexander
Pepito Torres Orc
Hector Naervey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Roberto Iglesias
Cesar Concepcion
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Jodimers
Idiots
Kenny Knox
Harrah's Club
Three Suns
Denis & Rogers
Johnnie McCormick
Noel Boggs
Joyce Collins 3
Holiday
Lancers
Jacqueline Fontaine
Billy Tipton
Strollers
Mapes
Milton Berle
Dunhills
Stan Fisher
Genie Stone
Metropolitan 6 Skylets
Ed Fitzpatrick Orc
Golden
Freddie Bell
Joaquin Garay
Riverside
Rosemary Clooney
Francis Brunn
Frank Moore 4
Sons, Golden West
Starlets
Bill Clifford Orc

Expect Loew's

Continued from page 1

the financial activities of the theatre subsidiary, would make available to the parent company a total of $11,000,000 now held in the treasury of the theatre chain. Although the financial report of Loew's Inc. has included the revenue of Loew's Theatres, the parent company heretofore has not been able to utilize any of the funds of the theatre division. This condition resulted from a consent decree which ordered the separation of the production-distribution company from the theatre firm.

However, because of changing conditions in the film industry and Loew's Inc.'s recent corporate problems, a final divorcement of both companies has not been finalized. At the Federal Court hearing, Loew's Inc. officials testified that regaining of the control of the theatre company was necessary to solve the problem of the $30,000,000 funded debt, a subject of long dispute between the two entities, and for the bolstering of the financial condition of the parent company, in whose name the stock is issued. Support for this view came from two court-appointed officials, one of whom served as a director on the Loew's Theatres board.

At one time, Loew's Inc. prexy Joseph R. Vogel had requested the theatre board for use of a portion of the $11,000,000 so that a stock dividend could be paid, but he was turned down by the theatre company. As a consequence, the parent company was in the paradoxical position of having $11,000,000 on paper, but not a cent of which could be touched for divvy payments, investments in production, or for paying back a part of the funded debt.

No Tax Relief

Continued from page 1

troduced a letter from James D. Secrist, executive vice president of the Electronic Industries Assn., which said in part:

"Sales in 1958 of radio and tv sets, at both the manufacturing and retail levels, are far below those of 1957. We believe these depressed sales are due in part, at least, to the 10% federal excise tax imposed on radio-tv-phono equipment and parts . . . If the tax were repealed there would be immediate price benefits to consumers because of the highly competitive situation existing in the radio-tv industry.

"There has been declining employment and layoffs in the radio and tv industry because of declining sales. We believe employment would rise again if the excise tax were repealed or, at least, reduced to 5%."

Sen. Douglas introduced figures showing that tv production and set sales for the first four months of 1958 ran 16% under the figures for 1957.

'Demand' Stars

Continued from page 1

tall brackets in many instances are not showing too much anxiety about the big payoff immediately. They have their tax problems—up to a 90% "participation" by the Internal Revenue Bureau.

As a means of escaping this, the blue-chips personalities are asking for equities in pictures they make—that is, a percentage of ownership in addition to a "nominal" fee of perhaps $100,000.

This works fine with film companies such as United Artists, which finds the sharing of gross business a tough economy rap. By sharing in the ownership of a production, the player collects the extra dividends only if the production is successful. And this cuts down on the initial risk for financiers like UA.

Salaries Slugging Niteries

Continued from page 1

basic $22,500 salary resulted in Walters losing $10,000 on the week. Only in mass-capacity, bargain-operational stands, such as Brooklyn's Town & Country typifies, can the $25,000-a-week (Harry Belafonte) or $40,000-a-week (Jerry Lewis) attractions give their bonifaces a solid black ink score. The same T&C (Doris & Ben Maksik-ownership) flivved when it went into similar heavy talent investment for Victor Borge and Johnnie her basic $22,500 salary resulted in Ray. Yet both are boffo biz-getters in other locations.

An idea of the saturation market, per key city, is best obtained when New York can only point to the Copacabana and Latin Quarter, apart from the hotel plusheries which, in the case of the Plaza's Persian Room or the St. Regis' Maisonette, are relatively moderate grossers. The Waldorf is unique because of its special character (1) as a global flagship and (2) shrewd bookings with top talent like Maurice Chevalier, Lena Horne, Belafonte and the like.

To continue, Chi has its Chez Paree (which, incidentally like New York's Copa, is also mercurial in direct relation to whoever is the headliner) and after that come the hotels with their "polite" entertainment policies and, ofttimes, politer business—meaning it's frequently quite quiet.

Los Angeles is the reverse in that a hotel spot, the Ambassador's Cocoanut Grove, vies with Frank Sennes' Moulin Rouge, for the mass business. Otherwise, Ciro's is no more and the Mocambo depends on whatever is available for the marquee.

On a par with the shifting nature of America's nitery patronage is that 20% tax hurdle.

Percentage deals are regarded as one answer.

Current nitery economics preclude the playing of an expensive name except during periods when it's virtually guaranteed that every seat will be occupied for two shows nightly and three on weekends. It's being argued that with one rainy night, a boniface dips into the red ink.

In the Cafe de Paris debacle (see separate story), partially responsible for the financial hole in which Lou Walters found himself, was the virtual absence of late business on weekday nights. The spot's huge capacity (about 1,000) is an asset only on weekends when the bulk of Broadway cafes fill up even without a name, and frequently, there are lines waiting outside.

There must be tremendous traffic in the spot with every seat counted upon to return as much as $30 during an evening. It's sometimes a rough assignment to bring in that kind of coin.

LQ's 25G 'Experiment'

Bonifaces in the N. Y. area have viewed the situation from different angles. For example, Eddie Risman, manager of the Latin Quarter, has offered $25,000 for Jerry Lewis knowing that the engagement will result in a loss. However, he felt that such an experiment would be invaluable in probing for new cafe audiences; to see whether a more expensive type of spender would come into the spot, and to determine the maximum that can be obtained from single customers without raising minimums to prohibitive heights.

Walters sized up the stand by Miss Hutton with the observation that had he paid an attraction a normal salary, he would have made $10,000—this way he lost $10,000. Jerry Lee Lewis was signed an $9,000 but a $3,500 settlement was made on calling off the stand after the first night.

Jules Podell, of the Copacabana, has consistently refused to be stampeded into paying extraordinary sums for talent. He has turned down some stars of top dimension on the ground that had he bought them at prices demanded of him, he would have raise to menu prices. "I have to stay in business 52 weeks a year," he said, "and not for the two weeks I can get a big star." He added that he would rather go out of business than raise tariffs beyond his present prices which he feels guarantees him a steady trade.

Ben Maksik, of the Town & Country, has been burned more consistently than any other operator in N. Y., by the use of top names. Rather than pay a Jerry Lewis $40,000, he said, he would rather pay more, if they earned it on a percentage basis. Anybody can come in, he said, utilize his 1,750 capacity, and come out with a bundle—but no more big guarantees.

Hotels Have an Angle

In Las Vegas, the situation is far different because of the help given the nitery rooms by casinos. In Miami Beach, the situation is also different than New York, or Chicago or Hollywood, for the reason that the names are needed to build up the prestige of hotels. Inns such as the Fontainebleau, Eden Roc and Americana can afford to pay kingsized salaries even though some of the cafe operations lost as much as $160,000 last winter. The names help the hotel maintain a room tariff of as much as $40 daily.

The Havana hotels have been shelling out big coin, but with Las Vegas money departing because of a ukase of the Nevada State Board forbidding Nevada operators to have Havana interests, the present crop of Cuban impresarios take the view that each segment of the hotel operation must pay for itself. Thus salaries the size of the Florida paychecks will be out this year, even if rebel Fidel Castro doesn't interfere with normal tourist business.

However, the largeseaters with no hotels or casinos to help their cause feel that they must learn to get along without names because there is no way of getting the public to pay for their salaries. In this respect they are quite bitter at some of the headliners. One boniface said, "Lena Horne got $5,000 at the Hotel Waldorf-Astoria (N. Y.); Maurice Chevalier and Harry Belafonte also about $5,000 each. But when a night club wants them, the salary goes up to $20,000 immediately."

Of course, there are mitigating circumstances. It's far different doing about 10 shows weekly as against 16 weekly, and the stars can sign all kinds of tabs that the hotel picks up. Again, there's a lot of prestige in the Waldorf engagements. However, that doesn't assuage the hurt feelings of the nitery operator when discussing the disparity of salaries in the two spots.

Biting the Hands . . .

The cafes are also bitter at the salary structure because it's the niteries that helped most of the names reach the top. Then, when they have reached the maximum, their accountants step in and tell them they can only play a certain number of weeks per year. Thus they choose only Las Vegas, Florida, and perhaps one or two other cities per year. "When we go out of business, let their accountants open a night club for them," one owner remarked bitterly. "When there's no cafes for them, most of them won't be able to get a job on television or pictures."

Cafes in Chicago, New York, Hollywood and Miami Beach are in trouble. Many cannot draw without names, and those topliners who will work demand so much loot that owners cannot come out ahead. It's a problem not easily solved under present economic situations and tax laws. However, this kind of financial straitjacket, say bonifaces, threatens every night club in America, and unless some solution is found, the night club, like the vaudeville house, may be a rarity within the next few years.

Fortunately, this situation hasn't yet affected the intime spots, which can still develop their own acts and headliners.

Names on Weekends Only

Atlantic City, June 24.

With three and possibly four exceptions, Paul (Skinny) D'Amato will book name stars into his 500 Club for Friday and Saturday night dates only this season. The exceptions are Jack Barry (tv's "Twenty-One") who comes in for a week July 26; Liberace, July 12 week, and Milton Berle, in starting Aug 23. It will be Berle's first appearance in the 500.

In announcing this change of policy, D'Amato says that nitery business is bad all over the country, with some major cities being without them. He declares that while he can fill the 500 with a Sinatra for a week, it simply can't be done without big names, and come bad weather, he's in trouble.

'BESTS' OF LONDON SEASON

Tappan Zee Playhouse at Nyack Has 15G Advance; Other Barn News

Nyack, N.Y., June 24.

With Helen Hayes as the local sparkplug, the Tappan Zee Playhouse is creating intense advance interest as the first star-operation strawhat in recent Rockland County history. The renovated former film house opens a nine-week season next Tuesday (1) with James Mason and Pamela Kellino (Mrs. Mason) in "Mid-Summer."

Bruce Becker, an erstwhile Broadway producer and production aide who's partnered in the venture with his wife, Honey, says there's already an advance sale of $15,000 for the season, plus $7,000 in reservations. Orders have been coming not only from Nyack and other Rockland County communities, but also from nearby New Jersey and Westchester County, just across the Tappan Zee Bridge over the Hudson River. There are free parking facilities for 400 cars.

Although he figures that even complete sellout business won't be enough to earn back his initial investment the first season, Becker is enthusiastic about the prospects of the stock venture. He thinks that the keen local interest indicates that there's a sizable public hereabouts for live legit, and he's already speculating about the possibility of continuing operation on a year-'round basis.

As honorary chairman of the subscription committee, Miss Hayes has held luncheons and cocktail parties at her home here to promote the project, has agreed to play a walk-on at the opening show next Tuesday as an exploitation stunt, and even showed up at the theatre the other day with several friends to make suggestions about the decor and actually help paint the lobby walls.

The Playhouse, formerly the Broadway Theatre, has been leased by Becker from the Skouras film chain, which had previously de-

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'Firstborn' Troupe Due In Israel Sunday (29); Engagement July 3-17

The cast and production personnel of the Katharine Cornell-Roger L. Stevens production of "The Firstborn," opening July 3 at the Habimah Theatre, Tel Aviv, will assemble there next Sunday (29) for dress rehearsals. Most of those connected with the Christopher Fry play have been flying overseas on a staggered schedule since the drama ended a five-week Broadway run May 31.

Entire seven-and-a-half-ton physical setup used in the Broadway production was shipped June 5 from New York abroad the S.S. Israel. Katharine Cornell and Anthony Quayle, costars of the production, fly to Tel Aviv from Rome next Saturday (28) along with Miss Cornell's producer-husband, Guthrie McClintic.

Meyer Weisgal, father of Michael Wager, who's featured in the play, is handling all arrangements for drama's presentation through July 17 in Tel Aviv, Haifa and Jerusalem. He's doing so as chairman of the World Committee for Israel's 10th Anniversary. The production, incidentally, is sponsored by the America-Israel Cultural Foundation.

Traveling with the production are Boris Aronson, set designer; Tharon Musser, lighting designer, who'll double as assistant stage manager; Gertrude Macy, general manager for Miss Cornell; George Hamlin, production associate for Stevens; Keene Curtis, stage manager; Joe Harbuck, master carpenter; Betty Shirley, in charge of wardrobe, and Walter Alford, pressagent. Fry's New York literary agent, Leah Salisbury, is also making the hike.

Alford, on leave from his post as associate to William Fields at the Playwrights Co., will vacation in Greece, Italy, West Germany and Brussels after his Israel assignment. He's due back Aug. 11.

Gielgud Will Stage Play In London, Then Tour U.S.

London, June 24.

John Gielgud will direct "Five Finger Exercise," a new play by Peter Shaffer, scheduled for production here by H. M. Tennent, with Adrienne Allen and Roland Culver as costars.

Gielgud, incidentally, will tour the U. S. and Canada in his program of Shakespeare readings, "Ages of Man," opening Sept. 20 at Stratford (Ont.) Shakespearean Festival.

Equity Is Wary On 'Studio' Shows

Plans for the exclusive casting of Actors Studio members in a projected series of Broadway plays has alerted Actors Equity to possible violations of its rehearsal rules.

The play series is planned for the Bijou Theatre, N. Y., by Cheryl Crawford, one of the studio's directors, and Joel Schenker. They're leasing the smallseater and intend to get the project underway in October with Sean O'Casey's "Shadow of Gunman."

Equity's attitude stems from what union officials consider a rehearsal dodge by some acting schools whereby class members work on plays that are eventually produced. The union feels this provides producers with free tryouts and/or extended cuffo rehearsal time.

In line with this, Michael V. Gazzo's "Night Circus," which Jay Julien plans producing on Broadway this season, was given a staged reading at the Studio last month. A prior Gazzo play, "Hatful of Rain," which Julien also produced on Broadway, originated at the Studio, where the actors worked on various scenes.

Anent the upcoming production of "Circus," it's been reported that the billing will read "Jay Julien presents the Actors Studio Production." The studio, incidentally, is a non-profit organization.

BALLET THEATRE SO-SO PRESS, BIZ IN PARIS

Paris, June 24.

American Ballet Theatre completed week at the Theatre Des Champs-Elysees to fair reviews and biz. Critics found the ensembles weak and most of the soloists lacking distinction. However, they concurred on the solid attributes of Erik Bruhn, and feel he will turn into a major dance star, in time with more presence.

Group presented "Paean," "Pillar of Fire," "Theme and Variations" and the pas de deux of "Don Quixote." Ballet Theatre was felt to lack discipline and former dynamism. After Brussels and Paris, the company goes on to other Continental dates.

Samuel Selden to UCLA; Is Staging 'Confederacy'

Chapel Hill, N.C., June 24.

Samuel Selden, head of the drama department at the Univ. of North Carolina, has resigned to become chairman of the Dept. of Theatre Arts at the Univ. of California at Los Angeles. He will take up the new post next Jan. 1.

He is currently directing Paul Green's new historical drama, "The Confederacy," due for presentation this summer in the outdoor theatre at Virginia Beach, Va. He staged the original productions of the same author's "Lost Colony" on Roanoke Island, N. C., and "Wilderness Road" at Berea, Ky.

CRIX PICK 'LADY,' 'BONGO,' 'CHERRY'

By HAROLD MYERS

London, June 24.

"Flowering Cherry," by Robert Bolt, was named the best British play of the 1957-58 London season in VARIETY's second annual poll of the drama critics of the national English press. The period covered in the balloting was from June 1, 1957, through May 31 of this year, and 11 critics participated.

"Expresso Bongo," with book by Wolf Mankowitz and Julian More, music by David Heneker and Monty Norman, and lyrics by More, Heneker and Norman, was selected as the best British musical. "The Iceman Cometh," by Eugene O'Neill, was picked as the best new foreign play and "My Fair Lady," the Alan Jay Lerner and Frederick Loewe song and dance version of G. B. Shaw's "Pygmalion," was the overwhelming choice as best foreign musical.

The only critic who didn't vote for "Lady" as the best foreign musical was Alan Dent, of the News Chronicle, who picked it as the best British tuner, and in a footnote he added, "I mean British." The News Chronicle reviewer also showed his individuality in the best-director category, splitting his ballot between "any or all of the Peters—Brook, Hall, Wood."

Ralph Richardson, costar of "Flowering Cherry," was named as giving the best performance by an

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O'Neal Up Again In Equity Voting

Frederick O'Neal, who withdrew as a candidate for president in the recent Actors Equity election, and Bernard Gersten, who was defeated for a five-year term as councillor, are still in the running for administrative posts in the union.

They're among four members who've been nominated for the council posts to succeed Lois Wilson and Hiram Sherman, who resigned following their election as officers. The other candidates are Peggy Wood and Iggie Wolfington. Two of the four will be selected by a referendum of the council.

Gersten was one of a number of show business figures questioned last week in New York by a subcommittee of the House Un-American Activities Committee. He invoked the Fifth Amendment when questioned about past or present Communist affiliations.

STATE DEPT. HAILS MOISEYEV ARTISTRY

Washington, June 24.

Moiseyev Russian Ballet wound up a three-day run at Loew's Capitol past week with absolute capacity $51,000 for the 3,434-seat house, and with cheers of the capital ringing in their ears. Area show biz has never witnessed a display of such all-out enthusiasm, including a standing ovation from such biggies as Secretary of State Dulles, dozens of foreign ambassadors, and Congressional reps, as greeted the Soviet troupe at each performance.

Demand for tickets was so overwhelming that boxoffice was closed, and s.r.o. sign displayed before opening night. A Smith College benefit performance, at $15 scale, was sold out well in advance of performance.

Stint is being hailed by State Dept. reps as proof of "people-to-people" language of the performing arts. Feeling is that Moiseyev triumph has opened door for expanded exchange of "live" talent. Ballet was booked here by Patrick Hayes Concert Bureau via Sol Hurok.

Lotsa New Strawhats This Year; Expect 154 Total, Same as in 1957

The strawhat circuit is getting a rash of new theatres again this season. That's reflected in the number of spots that have already posted salary bonds with Actors Equity. The list, thus far, covers 143 barns and tents. Of those, 21 are classified as new, since they were not on the union's roster last year.

The tally on Equity-bonded strawhats isn't figured to be complete yet. Other outfits are expected to join the lineup during the next few weeks and it's anticipated the final count will about equal last year's total of 154, eight below the 1956 count. The total number of new operations last year was 26 as compared to 32 in 1956.

Since some theatres are still expected to post bonds, a count on the number not reopening this summer is impossible at the present time. Of the new strawhats, most are initial ventures, others may have functioned previously on a non-pro basis and some may have been Equity spots at some previous time. Those classified as new (tents are designated parenthetically) and their respective managers are as follows:

Keweenaw Playhouse, Calumet, Mich., Paul Barry; Show Shop, Canton, Conn., Robert U. Andrews; Cape May (N.J.) Playhouse, Reed Perry; Music Theatre, Columbus, O Paul Winston; Durham (N.C.) Star Playhouse, Alvin Benis Fox; Empire State Music Festival Inc. (tent), Ellenville, N. Y., Oliver Beadling; Music Circle Theatre (tent), Farmington, Mich., W. F. Wilkins, and Casa Manana Musicals, Fort Worth, Tex., Melvin O. Dacus.

Also, Carousel Theatre (tent), Framingham, Mass., Stanton D. Shifman; Guthsville (Pa.) Playhouse, John J. Cameron; Scot Rite Theatre, Harrisburg, Pa., Robert T. Seymour; Avalon Theatre, Houston, Tex., George Lee Marks; Colonie Musical Theatre (tent), Latham, N. Y., Eddie Rich; Garden Center Theatre, Vineland, Ont., Nat Goodwin; Indian Ranch Theatre, Webster, Mass., Jonathan Cromwell, and Mary Mede Playhouse, Smithtown, N. Y., George S. Snell.

Also, Toronto (Ont.) Music Fair (tent), Lewis T. Fisher; Tappan Zee Playhouse, Nyack, N. Y., Bruce Becker; Bridge Bay Summer Theatre, Redding, Cal., Herbert Eaton; Grand Theatre, Bristol, Pa., Michael P. Iannucci, and Lighthouse Players, Ocean City, Md., Mark R. Sumner.

Charles Ruggles Back To B'way With 'Pleasure'

Charles Ruggles will return to Broadway for the first time in 30 years as costar with Cyril Ritchard and Cornelia Otis Skinner in "The Pleasure of His Company." The comedy, which Miss Skinner coauthored with Samuel Taylor, is scheduled for an Oct. 22 New York preem by Frederick Brisson and the Playwrights Co.

Ruggles last appeared on Broadway in the 1929 production of "Spring Is Here." Since then he's appeared in about 100 Hollywood films and more recently has been active in television.

N.Y. 'Mame' Profit $459,388 to Date

The original New York production of "Auntie Mame" earned $20,810 profit in the five weeks ended May 31. That brought the total net profit to date to $459,388, including five week's royalties of $10,972 from the second company, a single-week royalty of $2,070 from the third company, $5,760 more revenue from the Warner Bros. film deal and $200 for costume rentals.

The Robert Fryer and Lawrence Carr presentation has distributed $349,393 profit, of which the backers' share was $120,439 on their $179,307 investment. The remaining assets included $13,440 in union bonds and $109,995 available for distribution. Greer Garson was still the star during the period covered by the audit, but has since been succeeded by Beatrice Lillie.

According to the statement, the cast payroll for the five-week period ranged from $10,225 to $9,600, apparently reflecting changes in the supporting cast as well as Miss Garson's 12½% of the gross. The item for general and company manager also salaries rose form $450 the first week to $550 the next and $625 the ensuing three weeks. That was the period when company manager Ben Stein was on the Coast with the producers in connection with presumably covered payment for a substitute for company Ben Stein, who was on the Coast with Fryer and Carr in connection with their preparations for the production of a new musical, "The Works."

The audit listed payments of $1,579 for "departmental expense" and $77 for "miscellaneous," all unspecified, plus $358 for station and telephone (besides the $250 weekly charge for "office expense" and $664 for additional transportation to and from California for Miss Garson).

The second and third "Mame" companies, produced by Charles Bowden, Richard Barr and H. Ridgely Bullock Jr. under agreement with Fryer & Carr, were separately financed. The second company stars Constance Bennett and the third stars Sylvia Sidney.

Slate Betsy Blair For West End 'Mary Dugan'

London, June 24.

Hollywood actress Betsy Blair will star in Peter Saunders' revival of "The Trial of Mary Dugan," which opens July 2 at the Savoy Theatre here. The meller, utilizing a cast of 40, will be staged by Wallace Douglas and will not try out prior to its West End bow.

The Bayard Veiller courtroom drama was originally produced in New York in 1927 at the National Theatre. It ran there for 437 performances with Ann Harding in the title role. A London production, which opened at the Queen's Theatre in 1928, played 311 performances.

Bennett 'Mame' Company Is Just About Recouped On Denver, Dallas Dates

The "Auntie Mame" second company, starring Constance Bennett, has just about regained its $134,118 production cost as of last Sunday (22), when it completed a sock two-week engagement at the State Fair Music Hall, Dallas. The show is laying off for the summer, but will reopen early, Aug. 11 in Washington, play two weeks in Detroit and then go to Chicago for an indefinite run.

As of the latest accountant's statement, covering the five-week period ended May 24, the production needed $17,821 to recoup, but has presumably earned most or all of that amount in the ensuing four weeks, including a smash stand in Denver, with a gross of approximately $59,000. According to the May 24 accounting, the show has repaid $65,000 of its $130,000 investment.

The production is presented by Charles Bowden, Richard Barr, and H. Ridgely Bullock Jr., under an agreement with Robert Fryer & Lawrence Carr, producers of the original Broadway edition. A third company was subsequently sent on tour by Bowden, Barr & Bullock, with Sylvia Sidney as star, and a fourth troupe has recently begun a summer tour of tent theatres, with Shirl Conway as star.

Shows Abroad

The Velvet Shotgun

London, June 16.

Minster Productions Ltd. & Frith Banbury Ltd. presentation of three-act (six scenes) comedy by Christopher Taylor. Stars Sarah Marshall, Conrad Janis. Staged by Frith Banbury; setting, Hutchison Scott. At Duchess Theatre, London, June 11, '58; $2.35 top.

Dido Roberts ..... Sarah Marshall
Timothy Bertram ..... Conrad Janis
Miss Spence ..... Wynne Clark
Elizabeth Farlow ..... Ann Firbank
Bob Dundas ..... Michael Danvers-Walker

"The Velvet Shotgun" harps with tedious archness on the familiar and dubiously humorous implications of seduction and illegitimacy. The action covers seven of the gestative nine months, and the evening seemed roughly as long. "Shotgun" is a frail jest, neither written nor acted with sufficient wit or gaiety to give it a chance of lenghty survival.

The play concerns an uninhibited young woman, unmarried and pregnant, who has her eyes on a married man, but seeks a marriage of convenience until his marriage collapses. Since the father of her prospective child is unwilling to marry her and there is only one other young man in the small cast, the conclusion is obvious. Meanwhile, facetious and often brazen chatter is bandied around with determined high spirits.

The comedy, a first play by Christopher Taylor, is glib, with only occasional bright dialog. The cast is headed by U.S. actress Sarah Marshall (daughter of Herbert Marshall and Edna Best) who plays the part of the spoiled, unconventional girl with considerable zest. She obviously has talent, but her voice, walk and hand movements, at first engaging, presently become monotonous.

Conrad Janis, also from Broadway, listens amusingly during his verbal sparring matches with the heroine, and Michael Danvers-Walker offers a neat study of the young man who is the initial cause of the trouble. There is the inevitable spinster landlady, overplayed with some justification, by Wynne Clark. Finally, Ann Firbank, handed the thankless role of "heroine's best friend," makes her limited material count.

Frith Banbury has directed competently and Hutchison Scott has made a good job of the living-room and kitchen of a chi-chi basement apartment setting. *Rich.*

Honour Bright

London, June 18.

Michael Codron's presentation of a three-act comedy by Donald Ogden Stewart, adapted from a French story by L. Marchand. Stars Patrick Barr, Betty Marsden. Peggy Cummins. Staged by Phil Brown; decor, Michael Weight. At Lyric Opera House, Hammersmith, London, June 17, '58; $1.75 top.

Mike Lawson ..... John Stone
Clare Carter ..... Betty Marsden
Dante Corrigan ..... Patrick Barr
Eric Corrigan ..... Richard O'Sullivan
Ida Hay ..... Peggy Cummins
Moses Raffalesco ..... David Franks
Charles Jerome ..... Richard Palmer
Renee Bouchet ..... Sally Smith
Ethel Abercrombie ..... Lynne Furlong

Four juveniles collar most of the honors and have nearly all the best lines in "Honour Bright," which Donald Ogden Stewart has adapted from the French. In this version the story is given a New York setting (with an eye to Broadway?) and the principal characters are all American. It is a moderately amusing trifle, which sags intermittently and comes to life mainly when the youngsters are onstage. It needs cutting and revision to merit a regular West End run, and plenty work to justify transfer to the U.S.

The hero of the piece is New York mayor's son, a mathematical, financial and political wizard. He's his father's adviser on the stock market, writes his political speeches and gives him the right sort of advice to further his dream of reaching Washington. But the secret is a close one, shared only with the mayor's patient and sympathetic secretary.

The mayor is a widower and his prospects of marrying an actress are dashed by the boy's resistance. The youngster cannot envisage any other woman taking his mother's place and the mayor cannot afford to fall out with his son.

That's the main basis of the plot, but its development is given a needy lift in the second act, when the youngster invites three other youthful prodigies to spend a vacation with him. One is a pianist-composer from Israel who, at the age of 11, has written some 47 pieces, speaks nine languages and is a wonder on the chess board; another is a French child novelist whose latest book is a huge best-seller, and the third is a precocious editor of a youth magazine who spouts psychology and poetry through the day.

The author has injected many amusing lines into his adaptation but there is an unevenness in construction which allows the action to drag. Phil Brown gives the impression that he has deliberately put the spotlight on the children, sometimes at the expense of the seasoned adult performers. Patrick Barr, Betty Marsden and Peggy Cummins give efficient enough portrayals but the honors go to the youngsters, particularly David Franks and Richard O'Sullivan. *Myro.*

Los Soles Truncos

(The Maimed Suns)

San Juan, June 6.

Institute of Puerto Rican Culture presentation of two-act tragi-comedy by Rene Marques. Directed by Victoria Espinosa; setting and lights, Luis A. Maisonet; set executed by Miguel Bauza Casanova; figurines, Carlos Marichal; execution of figurines, Delia Esther Quinones, Carmen Haddock; assistant director, Jaime Rosado Alberio; sound effects, Wilfredo Garcia; props and special effects, Luis Calvo; assistants, Benito Palermo Garcia, Joaquin Rodriguez, Luis R. Liciaga, Luis Rafael Sanchez, Juan Gonzalez. Festival co-ordinator, Lillian Skerrett. At Tapia Theatre, San Juan, June 5, '58; $1.50 top.

Ines ..... Gilda Galan
Emilia ..... Madeline Williamson
Hortense ..... Myrna Casas

Rene Marques is the fourth and last native playwright to have a production in the current Puerto Rican theatre festival. His play deals with three aristocratic, introverted sisters in their ancestral home in an old residential part of San Juan. One of the three is dead, but reappears to the others.

The basis of the drama is the resistance of the sisters to change. When they are no longer able to keep up the old place they burn it and destroy themselves in a pyrotechnical final curtain. The theme of time being a corrosive element is written in a poetic language with deep audience impact.

Marques, who has authored short stories, other plays and has just completed a novel, is regarded here as one of the outstanding younger Puerto Rican writers. *Rein.*

STARS AT $2 TOP AT KENLEY BARN IN OHIO

Cleveland, June 24.

John Kenley, operating a stock theatre in Warren, O., after losing his former Dayton strawhat setup to a local producer, is setting a tough standard for barnyard Belascos of northern Ohio with his policy of stars at $2 top. He is advertising heavily in about 30 papers in the area and giving cut-rates to teachers and groups.

The former Cleveland resident has leased the air-conditioned Packard Music Hall in Warren, where the 2,418-seat capacity enables him to present b.o. names in revivals of hit Broadway musicals and straight plays. Current is "Damn Yankees," with Sherry O'Neil.

Kenley opened his season June 10 with Allan Jones, Bert Wheeler, Jet MacDonald, Miss O'Neil and Levern Hutcherson in "Show Boat," and the next week offered "No Time for Sergeants," with James Holden. Scheduled are Diana Barrymore in "Cat on a Hot Tin Roof," Genevieve in "Can-Can," Tallulah Bankhead in "House on the Rocks," Pat O'Brien in "Loud Red Patrick," Patricia Morison and David Atkinson in "Kiss Me, Kate," Hermione Gingold in "Fallen Angels," Faye Emerson in "Tonight at 8:30" and Kaye Ballard in "Wonderful Town."

Ronald Wilford Folds Own Office to Head BTA

Ronald A. Wilford is dissolving his own New York concert management office to become managing director of the Broadway Theatre Alliance, legit booking subsidiary of Columbia Artists Management. His most recent import, the French mime, Marcel Marceau, will continue under his personal supervision.

Broadway Alliance, which has been applying the concert world's "organized audience" techniques in legit, expanded during its recent initial season, apparently as one by-product of the Shubert consent decree situation, which has opened up competition on the road for first time in years.

"No Time for Sergeants," "Auntie Mame" and "Damn Yankees" hit the hinterland under the Columbia banner last season. "L'il Abner" and "Diary of Anne Frank" are also items for 1958-59.

Brandon de Wilde has been set for a role in "Comes the Day," scheduled for a Nov. 6 Broadway opening.

Found: 'Friday' Plays

New York.

Editor, VARIETY:

For the purposes of the upcoming book on "The Theatres From A to Z," by Sam Stark, the N. Y. Public Library files covering the New York stage from 1752 to 1958 are sadly incomplete if they do not record a play with the name "Friday" in it, as Stark asserts in your June 4 issue. The season of 1928 was enlivened with "My Girl Friday," by William A. Grew, at the Republic Theatre, for a Broadway run of nine months, starring the author, Grew, John Cumberland and Joan Blondell. A tour followed at the Garrick, Chicago, and the Davidson, Milwaukee. I should know. I was both pressagent and manager of "My Girl Friday."

Walter Winchell recognized the play by using the title for the Friday editions of his column.

Allan C. Dalzell,
(Former Newark VARIETY Rep).

More 'Sunday' & 'Friday'

Editor, VARIETY:

I note that Stark did not include "One Sunday Afternoon" and "One Sabbath Afternoon." Also is, "The King of Friday's Men" eligible?

George Freedley
(Curator, Theatre Collection, N.Y. Public Library).

How They Voted

Individual ballots of the various critics included in the VARIETY poll of the first-string reviewers of the national British press were as follows (figures refer to the different "best" categories):

Hobson (Sunday Times): 1, "Flowering Cherry"; 2, "Free as Air"; 3, "Duel of Angels"; 4, "My Fair Lady"; 5, Richardson; 6, Johnson; 7, Harrison; 8, No choice; 9, Scott; 10, No choice; 11, No choice; 12, No choice; 13, Wood; 14, split between Mortimer, Bolt and Pinter.

Findlater (Sunday Dispatch): 1, "Resounding Tinkle"; 2, "Expresso Bongo"; 3, "Cat on a Hot Tin Roof"; 4, "My Fair Lady"; 5, Richardson; 6, Stanley; 7, Harrison; 8, Martin; 9, Locke; 10, Hughes; 11, Bryant; 12, Beach; 13, Wood; 14, Mortimer.

Barber (Daily Express): 1, "Flowering Cherry"; 2, "Expresso Bongo"; 3, "Dinner with the Family"; 4, "My Fair Lady"; 5, Redgrave; 6, Stanley; 7, Harrison; 8, Hinton; 9, Massey; 10, Varden; 11, Finney; 12, Craig; 13, Wood; 14, Mortimer.

Tynan (Observer): 1, "George Dillon"; 2, No choice; 3, "Iceman Cometh"; 4, "My Fair Lady"; 5, Stephens; 6, Stanley; 7, Harrison; 8, Andrews; 9, MacGowran; 10, Varden; 11, Finney; 12, Redgrave; 13, Wood; 14, Simpson.

Monsey (Sunday Express): 1, "George Dillon"; 2, "Express Bongo"; 3, "Iceman Cometh"; 4, "My Fair Lady"; 5, Stephens; 6, Leigh; 7, Harrison; 8, Andrews; 9, Cribbins; 10, Craig; 11, Massey; 12, Redgrave; 13, Wood; 14, Bolt.

McElwaine (Sunday Pictorial): 1, "Flowering Cherry"; 2, "Free As Air"; 3, "Dinner with the Family"; 4, "My Fair Lady"; 5, Bannen; 6, Stanley; 7, Harrison; 8, Andrews; 9, Bryant; 10, Duffell; 11, Massie; 12, Lynn; 13, Wood; 14, Bolt.

Wilson (Daily Mail): 1, "Flowering Cherry"; 2, "Share My Lettuce"; 3, "Iceman Cometh"; 4, "My Fair Lady"; 5, Richardson; 6, Johnson; 7, Harrison; 8, Andrews; 9, MacGowran; 10, Hinton; 11, Stephens; 12, Lynn; 13, Wood; 14, Bolt.

Robinson (Sunday Graphic): 1, "Flowering Cherry"; 2, "Expresso Bongo"; 3, "Iceman Cometh"; 4, "My Fair Lady"; 5, Richardson; 6, Stanley; 7, Schofield; 8, Seal; 9, Holloway; 10, Karlin; 11, Stephens; 12, Plowright; 13, No choice; 14, Bolt.

Weaver (Daily Herald): 1, "Flowering Cherry"; 2, "Expresso Bongo"; 3, "Dinner with the Family"; 4, "My Fair Lady"; 5, Gielgud; 6, Leigh; 7, Harrison; 8, Andrews; 9, Holloway; 10, Varden; 11, Massie; 12, Turner; 13, Hall; 14, Bolt.

Jackson (Reynolds News): 1, "Rape of the Belt"; 2, "Expresso Bongo"; 3, "Iceman Cometh"; 4, "My Fair Lady"; 5, Gielgud; 6, Leighton; 7, Schofield; 8, Andrews; 9, Phillips; 10, Lanchester; 11, Finney; 12, Smith; 13, Hall; 14, No choice.

Dent (News Chronicle): 1, "Flowering Cherry"; 2, "My Fair Lady"; 3, "Duel of Angels"; 4, "Where's Charley"; 5, Gieldgud; 6, Leigh; 7, Harrison; 8, Wilson; 9, Finney; 10, Bloom; 11, split between Charlesworth and Massey; 12, Redgrave; 13, split between Brook, Hall and Wood; 14, Bolt.

London Critics' Poll Results

Tabulations of selections by the drama critics of the National British press for the various "bests" of the 1957-58 London season (June 1, 1957 —May 31, 1958).

1. Best New British Play

"Flowering Cherry" 7
"George Dillon" 2
"A Resounding Tinkle" 1
"The Rape of the Belt" 1

2. Best New British Musical

"Expresso Bongo" 6
"Free As Air" 2
"Share My Lettuce" 1
"My Fair Lady" 1

3. Best New Foreign Play

"The Iceman Cometh" 5
"Dinner With the Family" 3
"Duel of Angels" 2
"Cat on a Hot Tin Roof" 1

4. Best New Foreign Musical

"My Fair Lady" 10
"Where's Charley" 1

5. Best Performance By the Male Lead in a Straight Play

Ralph Richardson ("Flowering Cherry") 4
John Gielgud ("The Tempest" and "Potting Shed") 3
Robert Stephens ("George Dillon") 2
Michael Redgrave ("A Touch of the Sun") 1
Ian Bannen ("The Iceman Cometh") 1

6. Best Performance By the Femme Lead in a Straight Play

Kim Stanley ("Cat on a Hot Tin Roof") 5
Vivien Leigh ("Duel of Angels") 3
Margaret Leighton ("Variation on a Theme") 1
Celia Johnson ("Flowering Cherry") 1

7. Best Performance By the Male Lead in a Musical

Rex Harrison ("My Fair Lady") 9
Paul Scofield ("Expresso Bongo") 2

8. Best Performance By the Female Lead in a Musical

Julie Andrews ("My Fair Lady") 6
Elizabeth Seal ("Damn Yankees") 1
Millicent Martin ("Expresso Bongo") 1
Pip Hinton ("Where's Charley?") 1
Julie Wilson ("Bells Are Ringing") 1

9. Best Male Supporting Performance (Straight Play or Musical)

Stanley Holloway ("My Fair Lady") 2
Jack MacGowran ("The Iceman Cometh") 2
Redmond Phillips ("The Potting Shed") 1
Albert Finney ("The Party") 1
Bernard Cribbins ("Lady at the Wheel") 1
Michael Bryant ("The Iceman Cometh") 1
Zachary Scott ("Requiem for a Nun") 1
Daniel Massey ("The Happiest Millionaire") 1
Philip Locke ("George Dillon") 1

10. Best Female Supporting Performance (Straight Play or Musical)

Evelyn Varden ("Roar Like a Dove") 3
Miriam Karlin ("The Egg") 1
Claire Bloom ("Duel of Angels") 1
Hazel Hughes ("Breath of Spring") 1
Pip Hinton ("Where's Charley?") 1
Elsa Lanchester ("The Party") 1
Wendy Craig ("George Dillon") 1
Bee Duffell ("Cat on a Hot Tin Roof") 1

11. Most Promising New West End Actor

Albert Finney ("The Party") 3
Robert Stephens ("George Dillon") 2
Paul Massie ("Cat on a Hot Tin Roof") 2
Daniel Massey ("The Happiest Millionaire") 1½
John Charlesworth ("Quaint Honour") ..... ½
Michael Bryant ("The Iceman Cometh") 1

12. Most Promising New West End Actress

Vanessa Redgrave ("A Touch of the Sun") 3
Ann Lynn ("The Party") 2
Ann Beach ("Beth") 1
Joan Plowright ("The Entertainer") 1
Yolande Turner ("Roseland") 1
Wendy Craig ("George Dillon") 1
Maggie Smith ("Share My Lettuce") 1

13. Best Director

Peter Wood ("The Iceman Cometh") 7½
Peter Hall ("Cat on a Hot Tin Roof") 2½
Peter Brook ("The Tempest") 1½

14. Most Promising Playwright

Robert Bolt ("Flowering Cherry") 6½
John Mortimer ("The Dock Brief" and "What Shall we Tell Caroline?") 2½
N. F. Simpson ("A Resounding Tinkle" and "The Hole") 2
Harold Pinter ("The Birthday Party") ..... ½

Critics included in the poll are **Harold Hobson** (Sunday Times), **Richard Findlater** (Sunday Dispatch); **John Barber** (Daily Express); **Kenneth Tynan** (The Observer); **Derek Monsey** (Sunday Express); **Bernard McElwaine** (Sunday Pictorial); **Cecil Wilson** (Daily Mail); **Bob Robinson** (Sunday Graphic); **Harry Weaver** (Daily Herald); **Frank Jackson** (Reynolds News); **Alan Dent** (News Chronicle).

London 'Bests'

Continued from page 73

actor in a straight play, and U. S. actress Kim Stanley, star of "Cat on a Hot Tin Roof," was similarly cited for best femme portrayal in a straight play.

Rex Harrison and Julie Andrews, costars of "My Fair Lady," were selected as giving the respective best male and femme performances in a musical. Stanley Holloway, of "My Fair Lady," tied with Jack MacGowran, of "Iceman Cometh," for the best male supporting performance, and U. S. actress Evelyn Varden was picked for the best femme supporting portrayal.

Other selections included Albert Finney (in "The Party") as most promising new West End actor, Michael Redgrave's daughter Vanessa Redgrave (of "A Touch of the Sun") as most promising new actress, Peter Wood ("Iceman Cometh") best director and Robert Bolt ("Flowering Cherry") most promising playwright.

Winners in the balloting last season (1956-57) were "Summer of the 17th Doll" as best new British play, "Grab Me a Gondola" best new British musical, "Tea and Sympathy" best new foreign play, "Damn Yankees" best new foreign musical, Paul Schofield ("A Dead Secret") best actor, Perlita Neilson ("Diary of Anne Frank") best actress, no choice for best male lead in a musical, Joan Heal ("Grab Me a Gondola") best femme in musical.

Also, Donald Pleasance ("Restless Heart") best supporting actor, Megs Jenkins ("Dead Secret") best supporting actress, Tim Seely ("Tea and Sympathy") most promising new actor, tie between Margaret Whiting ("Antony and Cleopatra") and Elizabeth Scott ("Camino Real") most promising new actress, Peter Brook ("Titus Andronicus") best director and John Osborne ("Look Back in Anger" and "The Entertainer") most promising playwright.

Barns Booming; Hope Wow 65G, St. L.; 'Mame' 52G, Dallas; 'Fanny' 35G, K.C.

The summer stock season picked up steam again last week, and is due to continue acceleration for this week and next. It traditionally gets into full swing with the July 4 weekend.

Bob Hope, making his first legit appearance since leaving Broadway about 20 years ago, was a boxoffice smash last week in "Roberta," opening the outdoor season at the St. Louis Municipal Opera. Constance Bennett had another sock stanza in "Auntie Mame" at the State Fair Music Hall, Dallas, and now lays off for the summer, but resumes touring in the fall.

The strawhat season started last week at the Westport (Conn.) Country Playhouse with tv star Hugh O'Brian in "Picnic," while "Compulsion" had hefty pickings for producer Michael Ellis at the Bucks County Playhouse, New Hope, Pa., and Robert Weiner's touring package of "No Time for Sergeants" cleaned up at the Warwick (R.I.) showtent.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

ST. LOUIS

Roberta, Municipal Opera (MC-LP) (single wk) ($3; 12,137; $63,000) (Bob Hope). Had 82,666 attendance for the seven-performance stand, for an estimated take of nearly $65,000 (scale ranges to a 75c low, but with many giveaways.) Current is "Silk Stockings," starring Dolores Gray.

DALLAS

Auntie Mame, State Fair Music Hall (C-TS) (2d wk) ($3.75; 4,120; $73,500) (Constance Bennett). Over $52,000. Previous week, $50,200. Current is "Oklahoma," for two weeks, with Jane Powell and Rusty Draper.

KANSAS CITY

Fanny, Starlight Theatre (MD-LP) (single wk) ($3.50; 10,000; $67,000). About $35,000. Previous week, Jerry Lewis vaude unit drew $66,253. Current, "Happy Hunting," with Bill Hayes, Virginia Gibson and Jane Kean.

WESTPORT, CONN.

Picnic, Country Playhouse (C-LP) (single wk) $4.40; 499; $15,000) (Hugh O'Brian). Opened the previous Friday (13), and grossed about $16,550 in a nine-day stand. Current is "Fallen Angels," starring Hermione Gingold and Carol Bruce.

PHILADELPHIA

Othello, Playhouse in the Park (D-TS) (single wk) ($3; 1,436; $26,000). N. Y. Shakespeare Festival revival grossed about $12,700 despite the local newspaper strike. Previous week, $12,200 for "Great Sebastians." Current is "Holiday for Lovers," with Don Ameche and Irene Manning.

WARWICK, R. I.

No Time for Sergeants, Musical Theatre (C-TS) (Single wk) ($3.85-$3.60; 2,369; $30,000). Over $16,400 in six performances. The maximum potential capacity at scale is $37,841, but 10% discount for season subscription and special rates for group attendance reduce the actual capacity to around $30,000.

NEW HOPE, PA.

Compulsion, Bucks County Playhouse (D-LP) (1st wk) ($2.50; 432; $7,818). Nearly $7,200 for regular eight performances, plus $1,400 for two extra matinees. Previous week, femme impersonator T. C. Jones set a new house record, $7,775 for eight performances and $8,570 with an extra matinee.

CONCORDVILLE, PA.

Auntie Mame, Brandywine Music Circus (C-TS) (2d Wk) (Sylvia Sidney). Almost $16,500 in seven performances. Previous week, $16,500 in six performances.

Stock Tryouts

(June 25-July 6)

All About Love, by Bruce Brighton (Dennis Morgan, Wendy Barrie)—Grist Mill Playhouse, Andover, N. J. (30-5).

Angel by Accident, by Fred Carmichael. —Sherwood Forest Theatre, New Kensington, Pa. (2-5).

House on the Rocks, by George Batson (Tallulah Bankhead)—Playhouse of Stars, Harrisburg, Pa. (21-28); Southern Tier Playhouse, Binghamton, N. Y. (Reviewed in VARIETY, July 1, 1953, under its original title, "Celia").

Towards Zero, by Agatha Christie. Flat Rock (N. C.) Playhouse (1-9) (Original London production reviewed in VARIETY, Sept. 12, 1956.

NO CUTS FOR 'SEESAW'; 'BEST' BOOKS OMIT IT

"Two for the Seesaw," one of the top hits of the recent Broadway season, will probably be omitted from among the "10 best" selections of both the Louis Kronenberger and John Chapman yearbooks of the 1957-58 semester on Broadway.

The reason is that the play's author, William Gibson, has refused permission for the two-character comedy to be condensed. He's understood to feel that cutting the play would seriously mar its quality, and that publication in abridged form in a seasonal anthology might interfere with the sale of the scheduled full text edition by Knopf.

It's believed to be the first time that condensation rights for any Broadway play have been refused for either the Kronenberger-edited "Best Plays" series published by Dodd, Mead or the Chapman-edited "Theatre" annuals put out by Random House.

Huxley's Wife Presents Coast 'Giaconda Smile'

Hollywood, June 24.

Laura Huxley, wife of Aldous Huxley, will produce his melodrama, "The Giaconda Smile," opening Friday (27) at Beverly Hills Playhouse. Engagement marks the legit producer bow of the former concert violinist.

Alan Napier directs, with cast including himself, Peter Forster, Sylvia Marriott, Gertrude Flynn, Jennifer Raine and David Hughes.

Touring Shows

(June 23-July 6)

King and I (CLO)—Curran, S. F. (23-28, closes).

Most Happy Fella—Philharmonic, L. A. (23-28, closes).

My Fair Lady (2d Co.)—Shubert, Chi (23-5).

My Fur Lady (Canadian)—Mem. Aud., Edmonton, Alta. (23-25); Mem. Aud., Calgary, Alta. (26-28); International Cinema, Vancouver, B. C. (30-5).

Visit to a Small Planet—Geary, S. F. (23-28, closes).

Road Steady, on 4 Shows; 'Lady' Up to $69,300, Chi; 'Fella' Off to $69,900, L.A.

The road held about even last week, as the touring company of "My Fair Lady" spurted a bit in Chicago to offset a slight dip for "Most Happy Fella" in Los Angeles.

The list remains at four shows this week, but shrinks to three, probably the summer low, with the closing next Saturday (28) of "Visit to a Small Planet."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

SAN FRANCISCO

King and I, Curran (MD) (4th wk) ($6-$5.50; 1,758; $58,000) (Cameron Mitchell, Gisele MacKenzie). About $55,500 on Civic Light Opera subscription. Previous week, $55,500.

Visit to a Small Planet, Geary (C) (2d wk) ($4.95-$4.40; 1,550; $42,000) (Cyril Ritchard). Over $23,500 on Theatre Guild-ATS subscription. Previous week, $24,000.

LOS ANGELES

Most Happy Fella, Philharmonic Aud. (MD) (4th wk) ($6-$5.50; 2,670; $73,500). Over $69,900 on Civic Light Opera subscription. Previous week, $70,500.

CHICAGO

My Fair Lady, Shubert (MC) (33d wk) ($7; 2,100; $72,979). Over $69,300. Previous week, $67,600.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

At the Grand, 49th St. (9-25-58).
Swim In Sea, Lyceum (9-30-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
T.M.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-22-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Shaw Repertory, Gate (6-25-58).
Guests of Nation, Marquee (6-26-58).
Foefe Dhe-Acters, Sheridan Sq. (7-1-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

B'way Getting Into Summer Form; Lunts 50G, 'Abner' 33G, 'Dark' 32G, 'Captain' $47,400, 'Darling' $44,300

After a bullish session the previous frame, Broadway is getting back to the seasonal norm. Business dropped for a number of shows, and the downward pattern is expected to continue through the summer. However, substantial hikes were registered by two offerings, while a few others, including most of the prior week's sellouts, held steady.

Of 18 entries, five rang up capacity business. They were "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday; top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (80th wk; 629 p) ($6.90; 1,214; $46,500) (Beatrice Lillie). Around $45,700. Previous week, underquoted, was over capacity at nearly $47,000. Exits next Saturday (28) for the Coast where it resumes Aug. 4 at the Russ Auditorium, San Diego, with Eve Arden succeeding Miss Lillie as star.

Bells Are Ringing, Shubert (82d wk; 652 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $53,300. Previous week, same.

Blue Denim, Playhouse (D) (17th wk; 132 p) ($5.75-$6.90; 996; $31,500). Nearly $15,700. Previous week, $16,300.

Dark at the Top of the Stairs, Music Box (D) (29th wk; 228 p) ($5.75-$6.90; 1,010; $33,000). Almost $32,000. Previous week, $28,800.

Jamaica, Imperial (MC) (34th wk; 268 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $39,300. Previous week, $42,100. Lays off next Monday (30) through Aug. 9.

Li'l Abner, St. James (MC) (84th wk; 668 p) ($8.05; 1,614; $58,100). Almost $33,000 on twofers. Previous week, $33,500 on twofers.

Look Back in Anger, Golden (D) (38th wk; 303 p) ($5.75; 800; $25,152). Nearly $14,900 on twofers. Previous week, $12,100.

Look Homeward, Angel, Barrymore (D) (30th wk; 236 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Over $41,400. Previous week, $41,300. Miriam Hopkins, Ed Begley and Andrew Prine join the cast next Monday (30). Miss Hopkins succeeds Jo Van Fleet, Prine takes over for Perkins and Begley moves into the role originated by Hugh Griffith and currently being played by Victor Kilian.

Music Man, Majestic (MC) (27th wk; 212 p) ($8.05; 1,626; $68,653) (Robert Preston). Steady at $69,100.

My Fair Lady, Hellinger (MC) (119th wk; 947 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (20th wk; 159 p) ($8.35-$9.20; 1,331; $60,000). Over $47,400. Previous week, $51,700.

Romanoff and Juliet, Plymouth (C) (37th wk; 292 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Nearly $24,900. Previous week, $24,500. Ustinoff leaves on vacation next Monday (30) and is due back in September for the show's road tour. Tom Poston will pinchhit during his absence. Show goes on twofers next Monday (30).

Say Darling, ANTA (MD) (12th wk; 92 p) ($7.50; 1,185; $50,460). (David Wayne, Vivian Blaine). Almost $44,300. Previous week, same.

Sunrise at Campobello, Cort (D) (21st wk; 164 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Nearly $37,800. Previous week, same.

Two for the Seesaw, Booth (CD) (23d wk; 180 p) ($6.90; 789; $31,700) (Henry Fonda). Steady at $32,100. Dana Andrews succeeds Fonda next Monday (30).

Visit, Lunt-Fontanne (D) (7th wk; 56 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Nearly $50,000. Previous week, $51,800 with parties. Closes temporarily July 5 and will reopen Aug. 20 at the Morosco Theatre.

West Side Story, Winter Garden (MD) (39th wk; 308 p) ($8.05; 1,404; $63,203). Almost $52,400. Previous week, $53,000.

Who Was That Lady? Bock (C) (16th wk; 128 p) ($6.90; 1,280; $47,000). (Peter Lind Hayes, Mary Healy). Over $29,100. Previous week, $30,800.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Garden District, York (1-7-58).

Ionesco Plays, Sullivan St. (6-3-58).

Making of Moo, Allen (6-11-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
***Dear Delinquent,** Aldwych (6-5-57).
Deck Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Stoller's (5-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not In the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (6-5-54
Simple Spymen, Whitehall (3-19-58).
Sneaking of Murder, St. Mart. (6-4-58).
***Touch of Sun,** Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Velvet Shotgun, Duchess (6-11-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
***Transferred.**

SCHEDULED OPENINGS

For Adults Only, Strand (6-25-58).
Ah, Quelle Folie, Wint. Gard. (6-28-58).
Tri-I Mary Dugan, Savoy (7-2-58).

LAST TO CLOSE

Big Tickle, Duke York's (5-23-58).
Verdict, Strand (5-22-58).

Legit Profits, Payoffs and Debits

Financial status of New York and touring productions, including closed operations not previously reported, or on which previously unreported payments have been made. **Investment** refers to the capital advanced by the backers, and includes overcall, if any. **Net Profit (and Balance to Be Recouped and Remaining Deficit)** take into account all earnings, including legit operation, film sale, if any, and foreign and other subsidiary income.

Distributed Profit figures refer to the total payoff, of which the backers' share is 50%, unless otherwise indicated. **Balance to Be Recouped** figures refer to the amount of production cost not yet earned back. Asterisk indicates film rights have been sold. All figures are based on the latest auditor's statement, unless otherwise noted.

CURRENT OPERATIONS

PAID-OFF SHOWS

Show	Investment	Net Profit	Latest Payment	Distributed Profit	Date of Audit
Auntie Mame* (N. Y. co.)	$179,307	$459,388	.....	$349,393 (a)	5/31/58
Dark at Top Stairs*	100,000	138,173	$25,000	95,000 (b)	5/17/58
Music Man	300,000	53,475	42,000	None	5/31/58
Two for Seesaw	80,000	69,297	40,000	None	5/ 3/58
Look Homeward, Angel	125,000	93,565	47,000	59,500	5/ 3/58
Bells Are Ringing*	360,000	331,164	.....	220,000	.....

STILL IN THE RED

Show	Investment	Balance to Be Recouped	Latest Payment	Balance to Be Repaid	Date of Audit
Auntie Mame (2d co.)	$130,000	$17,821	.....	$65,000	5/24/58
Say Darling	200,000	119,439	$25,000	175,000	5/31/58
Who Was That Lady?	137,500	151,162	.....	137,500	5/24/58
Sunrise at Campobello	110,000	37,168	25,000	65,000	5/31/58

CLOSED SHOWS

PAID-OFF

Show	Investment	Season Produced	Latest Payment	Distributed Profit	Date of Audit
Boy Friend*	$140,000	.....	$5,000	$473,902	12/31/57
Can-Can	300,000	.....	7,000	991,930	12/31/57
Diary Anne Frank*	75,000	.....	9,600	250,920	5/ 3/58
Guys and Dolls*	250,000	.....	15,000	2,316,692	12/31/57
Long Day's Journey Into Night (2 cos.)	80,000	.....	12,000	115,000	3/29/58
Matchmaker	70,000	$163,599	.....	157,500	12/31/57
Silk Stockings	300,000	.....	5,000	195,000	12/31/57
Where's Charley	200,000	.....	1,500	320,500	12/31/57

STILL IN THE RED

Show	Investment	Season Produced	Latest Payment	Remaining Deficit	Date of Audit
Amazing Adele	$228,000	.....	.....	$251,739	.....
Hidden River	93,432	.....	$4,000	89,307	.....
Maybe Tuesday	90,000	1957-58	.....	128,600	.....
Night of Auk	89,450	1956-57	.....	89,450	.....
View From Bridge	75,000	.....	4,500	39,500	.....

(a) Backers of the N. Y. production of "Auntie Mame" get 34.471% of the profits.
(b) Backers of "Dark at the Top of the Stairs" get 40% of the profits.

Literati

'10 North Frederick' OK In Detroit

Judge Carl M. Weideman ruled in Detroit that it is okay to sell both the hard cover and paper bound editions of John O'Hara's "10 North Frederick." Random House and Bantam Books were the publishers in the case.

Injunctions granted at completion of the trial of the actions directed the Detroit Police Dept. to withdraw its ban against the sale in Detroit of the book and restrain the cops from ordering any person engaged in the sale of either edition to discontinue its sale and from making any threat of prosecution to any person selling the book.

'Available' Ex-INS Staffers

Thumbnail sketches of former International News Service writers now available have been listed in an "emergency bulletin" of the New York chapter of the Public Relations Society of America.

The bulletin is being mailed to 1,500 public relations executives in the New York area as a service of the chapter's personnel placement committee.

Canada Repeals Ad Tax

Federal tax on advertising in Canadian editions of foreign magazines has been repealed. The 20% excise tax on gross revenue from Canadian advertising was imposed Jan. 1, 1957 by a Liberal government and repealed in the current budget of the new Progressive Conservative government.

Tax affected, chiefly, Time and Reader's Digest, latter refusing to pay and taking the case to court in an attempt to have the tax found unenforceable. The case will likely be dropped. It is reported that Time had paid $500,000 in taxes last year on its Canadian edition. Lawrence Laybourne, managing director of Time International of Canada Ltd., indicated rates would be reduced by the amount they were increased to meet the tax.

Newsmen's Plays

Two prominent newspapermen have written plays which will be included in a month's season of repertory to be staged at the Royal Court Theatre, London.

One is Thomas Wiseman, show biz columnist of the London Evening Standard. His play, "The Private Prosecutor," is his first. The other scribe is George Munro, Scottish sports and crime reporter, who has written "Gay Landscape."

John Fox' $3,500 Settlement

A $3,500 settlement of $5,000,000 state court suit brought by former Boston Post publisher John Fox and the Post Publishing Co. against the U.S. Trust Co. was approved Friday (20) by U.S. Bankruptcy Referee Edwin Hannon in Boston.

The plaintiffs charged the bank with damaging the credit of the Post before it closed down. Hannon ordered $1,165 of the settlement to be used to pay legal services and $14 for expenses to Atty. Edward O. Proctor, who represented the Post. The balance goes to the Post bankruptcy trustees.

TV Vs. Press—French Idea

Le Figaro, most influential Paris morning daily, has installed a large television screen on its Champs-Elysees facade which is, naturally, attracting sizable groups of free-look customers, especially during the frequent news broadcasts.

Asked whether the newspaper is not thus giving away what it has to sell, one of the directors of the paper told VARIETY: "Not at all. After looking at a television screen's version of the news people's appetities will be whetted and they will want to read it in our paper—where it is more fully developed."

Goodman Out of Paperbacks

New York.

Editor, VARIETY:

I should like to call your attention to the item appearing in the June 18th edition of VARIETY in the Literati column under "Chatter":

Martin Goodman publications will paperback distribute "The Big Steam Whistle" by Hollywood writer-art director George V. Marter.

Please be advised that we discontinued the publication of paperback books as of June, 1957. We are very concerned lest it be assumed that we plan to go back into the paperback business.

Martin Goodman Publications
(per Elaine Kretchmar)

CHATTER

This is Putnam's 102nd anniversary.

Steve Fisher's "No House Limit" is a novel located in Las Vegas.

Radio-tv vet Jim Backus' memoir, "Rocks on the Roof," is due via Putnam next fall.

Bob Crosby discusses his "brother problem" with Martin Abramson in upcoming issue of Look Magazine.

Current Inc. authorized to conduct a publishing business in New York, with capital stock of $250,000, $1 par value.

H. Allen Smith has titled his zany "guide" to Mexico "The Pig in the Barber Shop," due under Little, Brown imprint next October.

Mildred and Gordon Gordon inked by Doubleday & Co. to pen five whodunits in next four years. Their byline is simply The Gordons.

TV quiz whiz Hank Bloomgarden has a book on major health and disease problems due in the fall, titled "Before We Sleep." Putnam will publish.

Van Wyck Brooks' new Dutton book, "The Dream of Arcadia," for September publication, covers American writers and artists in Italy, 1760-1915.

Daniel Blum, author of "Pictorial History of the Silent Screen," has done "A Pictorial History of the Talkies" for Putnam's pre-Xmas publication at $11.50 a copy.

Larry Vinick has shifted from ad, sales promotion and publicity manager for A. S. Barnes to Funk & Wagnalls as ditto. Prior thereto he headed Simon & Schuster publicity.

Gloria Vanderbilt and Thelma Lady Furness—the Morgan twins w.k. in show biz — have authored a "twin autobiography" titled "Double Exposure" which McKay will publish this fall.

"An Unhurried View of Erotica" (Helmsman Press) in its sixth printing far in advance of its July 14 publication. Authored by Ralph Ginzburg, the introduction is by Dr. Theodor Reik, preface by George Jean Nathan, written by him just before his death.

Lorrain D'Essen, whose Animal Talent Scouts Inc. is a big business for tv, theatre and pix, has written about them and her professional career in a David McKay book which will be published next October under the title of "Kangaroos In The Kitchen."

WCBS radio deejay Jack Sterling who does his stuff from 5:30-9 a.m. every morning, Monday through Saturday, has written a book on the subject, for Thomas Y. Crowell publication, titled "So Early In The Morning (Or My Topsy-Turvy Life)", due Nov. 1.

E. B. Berlinrut (E. Theodore Stern) new prexy of the Publicity Club of N.Y. New veepees are Bess Williams (Y&R) and William R. Hutton, treasurer is Irene Weissman, and recording secretary, Doris White. Directors are David O. Alber, Sally Chackow, Ezra L. Dolan, Ruth Lovett and Stephanie Rancou.

"Say, Darling" having evolved as a "comedy about a musical," from Richard Bissell's original book, as result of the musicalization of "7½ Cents" (which became "Pajama Game"), it is now getting another book publication. This time Little, Brown is bringing out the Richard Bissell-Abe Burrows-Marian Bissell play version in book form.

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Court Nixes Shuberts' Bid to Delay 'Consent'

The recent motion made by the Shuberts in N. Y. Federal Court for modification of a 1956 Government consent decree has been denied by Judge Irving R. Kaufman. The Shuberts, who still have to sell two more of their out-of-town theatres under the terms of the decree, had moved for an okay to peddle the houses for non-legit use.

They argued that because of poor business in the hinterlands they were unable to find buyers willing to purchase the theatres for legit bookings. The decree gave the Shuberts two years in which to divest themselves of 12 houses throughout the country. They've already relinquished 10 spots and now have to dispose of one theatre in Chicago and another in Cincinnati. The houses involved are the Blackstone or the Great Northern in Chicago and the Cox or Shubert in Cincinnati.

Judge Kaufman extended the period of compliance with the decree an additional six months, with the proviso that the Shuberts submit progress reports.

Off-B'way Review

The Making of Moo

Rita Allen & Milton Cassel production of new three-act comedy by Nigel Dennis. Stars Betsy Von Furstenberg, William Redfield, David J. Stewart; features Roger De Koven, Logan Ramsey. Staged by Frank Corsaro; settings and costumes, Paul Sylbert; choreography and lexicology, Jay Riley; costumes executed by Poppy Lagodmos. At Rita Allen Theatre, N.Y., June 11, '58; $4.60 top.

Cast: Carl Gorber, Anthony Franke, Richard Reed, David J. Stewart, William Redfield, Betsy Von Furstenberg, Logan Ramsey, Jay Riley, Roger De Koven, Keith Edwards, Delos V. Smith, Jr., Roberts Blossom, Monty Morrell, Edward Chiaro, Susan Harvey, Betsy Manne, Pamela Clare.

It's silly season again. Around summer solstice is the traditional time for innocuous plays, presumably as a way of beating the heat. It's a theory that seldom works, and it's a cinch that "The Making of Moo" at the new Rita Allen Theatre will do little to alter the situation.

"Moo" is a British import. Its author, Nigel Dennis, said to be another of England's "angry young men," whatever that means, seems to be in a bit of a tiff about religion. In fact, his characters create their own religion, and in the process reveal themselves as prigs, sadists and idiots. The author is apparently trying to attack all religion per so, but the effort is a dud.

While building a dam somewhere on the fringes of empire, a group of British colonials unwittingly suffocate the local god. Good sportsmanship and spare time, however, induce them to create another god to replace the one they have destroyed. Lowing of nearby cattle leads them to the creation of a god, Moo, together with literature to attest to Moo's divinity.

There is pith and moment in some of Dennis' dialog, though not much in his plot. There's the wealthy American Moovian, for instance, who comments that since he hardly gets to church any more, he naturally compensates by large financial contributions. It takes a lot of listening, however, to discern Dennis beneath the stodgy production afforded his play.

To carry off anything this thin and brittle, a nimble-tongued, deft company is needed. The staging and most of the acting in this reincarnation of "Moo," however, is unimaginative, ponderous, frequently inaudible and sometimes incredible. In a brief scene before he becomes a human sacrifice to Moo, Roger De Koven, as a civil servant, delivers a scathing speech with conviction and good taste, while in the last act, as the high priestess' rebellious son, Roberts Blossom gives a credible sense of indignant revolt.

As the three founders of the religion, and as its first bishop, David J. Stewart, William Redfield, Betsy Van Furstenberg and Logan Ramsey, respectively, play it pokerfaced, attempt dry British throw-away humor with dismal results, and generally try to carry on with some remnants of dignity. Anything that Frank Corsaro has done by way of creative stage direction remains discreetly unobtrusive, while Miss Von Furstenberg probably rates a seasonal award as the goddess with the mostest in pelvic-accent posture.

The Rita Allen Theatre is conveniently located at Madison Avenue and 30th St., and is visually attractive with dawn gray walls, blue seats and red carpeting.

Geor.

Look at the Individual

The following is the text, slightly condensed, of a talk given by Jane White, at the recent election-meeting of Actors Equity, in New York.

I am concerned with and pretty outraged by the false premise on which this entire election has been waged this year, and I feel that I must say something about it for the record, as a union member, as a Negro union member, and as a vice-presidential candidate.

An insidious and evil implication has been given the campaign in some quarters—namely, that those of us who have come out in support of Ralph Bellamy *(for re-election as president.—Ed.)* are, ipso facto, anti-Negro, and that those of you who cast your vote for Bellamy do so because you do not want a Negro to head your union. This kind of irresponsible reasoning (if it can even be thus dignified) is, in my view, odious, and I should hope that Frederick O'Neal *(the nominating committee candidate for president.—Ed.)* too would come out and denounce it as such.

Adlai Stevenson spoke the other night, on a televised interview, of the necessity of informing and educating voters on election issues and candidates, so that these voters do not fall prey to the evocation of purely emotional responses, and cast their votes merely as result of them. We are all in danger of doing this at this very moment. The true significance of the word "democracy" is being forgotten at this very moment.

In a **truly** unbiased, unprejudiced and democratic society, any man or woman—regardless of his or her race, creed or color—may be nominated for a position and run for election to that position. The final choice of that man or woman, however, must rest, in the voter's mind and heart, on the merit of the candidate, not on whether he or she is black or white, short or tall, ugly or beautiful. Any of these judgments is specious. You must look at the **individual,** not at the symbol.

To look upon me—or Frederick O'Neal—or Urylee Leonardos—or any other Negro—as a symbol does us no honor. As a Negro woman, I recognize my responsibilities as a "representative" of the entire Negro race, but that is my affair, not yours. Yours is to take my measure, to assess me, to accept or reject me, as a human being and as an individual. Only then do you not separate me from the rest of the human race.

If you elect a Negro man or woman to an office because you think he or she is **the best possible** candidate for the office, then you are being a true democrat. If you elect a Negro man or woman to an office because the act will in some way assuage your guilts, prove a point, make you feel generous and tolerant, then you are being a hypocrite.

In my opinion, this kind of misguided thinking does no good to the cause of democracy, to race relations, or to the reputation of our union. In organized baseball, Jackie Robinson proved a democratic principle, but if he had not been an extraordinary ball-player the principle would have been lost—more than lost, irreparably damaged.

The sole issue before us today, as on any other election day, is that of relative individual merit. Think well before you vote, search your hearts. Find out if you **are** really anti-Negro and then cast this prejudice out of your beings. Find out if you are confusing sentiment with judgment and then cast **this** prejudice out of your beings. Find out if, happily, you are weighing one candidate against another on the basis of their individual qualifications and value to the union without prejudice of any kind—and then cast your ballot.

Legit Bits

Kermit Bloomgarden is a patient in Lenox Hill Hospital, N.Y., for observation and rest.

Warren Munsell sailed for Europe last week for a vacation. He's due back in about a month.

Susan Oliver, Donald Madden, Patrician Devon and **Dino Narizzano** will succeed **Mary Ure, Kenneth Haigh, Vivienne Drummond** and **Alan Bates,** respectively, in "Look Back in Anger" next Monday (30).

Maxwell Anderson is summering at his home at Stamford, Conn., and working on the book for a musical.

John Stuart Dudley, an attorney and stage buff, is in England to confer with **Lady Astor,** whose biography he's writing.

Legit-film producer **Leland Hayward** was due back last night (Tues.) from the Coast, where he attended a stockholders meeting of Pacific Airlines, of which he's a major shareholder.

Edward Kook, head of Century Lighting, is due back tomorrow (Thurs.) from visits to Miami and Stratford (Ont.) to confer on stage lighting equipment and techniques.

Lynn Fontanne's gowns for "The Visit" were designed by Parisian couturier **Antonio Castillo,** not **Cecil Beaton,** as voted by one of the N.Y. drama critics in last week's VARIETY poll.

Singer-actress **Ann Vivian** (she also dances) has signed **Laura Springer** as personal manager.

"Shadow of the Vine," **Beverley Nichols'** legit treatment of his British tv play about a dipsomaniac, will be produced by **Sam Wanamaker** at the Shakespeare Theatre, Liverpool.

Norman Ginsbury has prepared a new adaptation of Ibsen's "Ghosts," as a vehicle for **Flora Robson.**

A posthumous play by **Frederick Lonsdale,** titled "Half a Loaf," is slated for production shortly at the Theatre Royal, Windsor, England.

Florence Desmond, a top impressionist of a decade or more ago, will have a role in support of **Beatrice Lillie** in the London production of "Auntie Mame."

Ted Stanhope has succeeded **Earle MacVeigh** in the Civic Light Opera production of "The King and I," currently in its final week at the Curran Theatre, San Francisco. MacVeigh exited the show to join the cast of "At the Grand," currently rehearsing in Los Angeles for its July 7 opening at the Philharmonic Auditorium there.

Casey Allen is resident stager and **Jane Bary Haynes** producer at the Myrtle Beach (S.C.) Playhouse. **Greta Thyssen** is starring in "For Love or Money" as the season opener.

Sam Schwartz, who succeeded **Sam Levene** as Nathan Detroit in the Broadway production of "Guys and Dolls" and played the same role on tour, will repeat it July 15-20 at the Ellenville (N.Y.) Music Theatre.

George Hirst is the conductor, this summer at **Herb Rogers'** Music Theatre in Highland Park, Ill.

Constance Huntington, wife of **John Huntington,** producer at the Spa Summer Theatre, Saratoga, N. Y., is the treasurer of the operation this season, with **Arthur Lathers** as boxoffice head. **Robert Pryor** is back as general stage manager, **Sonia Lowenstein** as set designer and **Frances Pole** as pressagent.

Groucho Marx's wife, **Eden Marx,** is appearing with him again this summer in a strawhat tour of "Time for Elizabeth," which he co-authored with **Norman Krasna.**

Lew Rosen, formerly with the William Morris Agency's tv and legit departments, has joined the staff of tent producer **St. John Terrell.**

George Schaefer is directing the 10-week season of musicals for the Dallas (Tex.) State Fair.

Atlanta's non-profit Theatre-Under-the-Stars begins a six-week season July 8 at the 8,000-seat Chastin Memorial Amphitheatre with **Eric Mattson** returning for his sixth consecutive year as stager.

Lisa Ferraday and **Nancy Andrews** are touring the rustic region in "Monique" and "Happy Hunting," respectively.

A pre-Broadway strawhat tryout of **Bob Asherman's** "Dragon Slayer" is planned by **Doris Cole** in partnership with another producer.

Samuel French has acquired the stock and amateur rights to "Clerambard."

Arthur Waxman is general manager for the 1958 season of the American Shakespeare Festival & Academy at Stratford, Conn.

Ella Logan is touring the strawhat circuit in a revised version of "Maggie," the **Hugh Thomas-William Roy** musical adaptation of Sir James M. Barrie's "What Every Woman Knows." The presentation is being packaged by Broadway musical director **Maurice Levine** and strawhat producer **Ron Rawson.**

George Eckert, director of the Australian company of "Damn Yankees" returns this summer as stager for Starlight Musicals, Indianapolis.

Inside Stuff—Legit

Playgoers at the off-Broadway production of "The Making of Moo," at the Rita Allen Theatre, in the Seven Arts Center, N. Y., have been puzzled by the program billing for the show. The production credits don't specify that it's a play at all, but read, "Book by Nigel Dennis." Just below that, it says, directed by Frank Corsaro, with the name in much the largest type used on the page. Patrons unfamiliar with the setup of the Dennis farce, which was originally produced in London last winter, tend to assume that the Broadway edition was adapted by Corsaro, from a novel by Dennis.

The 1958 copy of the Players' Guide, the 16th edition of "the annual pictorial directory for stage, screen, radio and television," is in circulation. The Paul L. Ross publication, sponsored by Actors Equity and the American Federation of Television and Radio Artists, runs 984 pages and lists over 5,000 actors, actresses, directors, stage managers, announcers, singers, dancers, etc., together with their pictures, credits and other information.

Although it had only a wink-of-an-eye career as a legit theme song, "Six Fingered Tune" is now used as the intro music of a highly successful show, the tv series, "The Price Is Right." It was originally done as an incidental song for "The Sixth Finger in a Five Finger Glove," a fast flop of the 1956-57 Broadway season.

Shows Out of Town

Hamlet

Stratford, Conn., June 19.

American Shakespeare Festival Co. production of three-act drama by William Shakespeare. Staged by John Houseman; settings, David Hays; lighting, Jean Rosenthal; costumes, Alvin Colt; incidental music, Virgil Thomson. At American Shakespeare Festival Theatre, Stratford, Conn., June 19, '58; $5 top.

Bernardo ..... John Ragin
Francisco ..... Will Geer
Horatio ..... Earle Hyman
Marcellus ..... Mitchell Agruss
Claudius ..... Morris Carnovsky
Cornelius ..... Michael Kasdan
Voltemand ..... Severn Darden
Laertes ..... John Colicos
Polonius ..... Hiram Sherman
Gertrude ..... Geraldine Fitzgerald
Hamlet ..... Fritz Weaver
Ophelia ..... Inga Swenson
Ghost ..... Jack Bittner
Osric ..... Richard Easton
Rosencrantz ..... Patrick Hines
Guildenstern ..... James Olson
Players:
King ..... Ellis Rabb
Poisoner ..... Mitchell Agruss
Queen ..... Barbara Barrie
Fortinbras ..... Richard Waring
Norwegian Captain ..... John Ragin
Reynaldo ..... Michael Kennedy
A Sailor ..... Michael Kasdan
1st Gravedigger ..... Will Geer
2d Gravedigger ..... William Hickey
Priest ..... John Ragin
Lords, Ladies, Switzers, Norwegian Soldiers, Players, Servants: Richard Victor Brown, Frederick Combs, Michael Kennedy, Douglas Langley, Miller Lide, Sy Prescott, Geddeth Smith, Raymond Saint-Jacques, Don Tor, Alexander Viespi, Ellen Weston, Merryman Gatch, Katherine Geer, Joanna Merlin, Freya Mintzer.

With this "Hamlet" production opening the fourth session, John Houseman brings the American Shakespeare Festival Theatre nearest still nearer its object as the U.S. shrine of the Bard. Tourists who visit the handsome playhouse on the Housatonic River this summer will see an impressive full-length version of the tragedy vividly staged and performed by probably the ablest classic repertory company in the U.S.

Discontinuing the star system after last year's Katharine Hepburn-Alfred Drake stimulation, Houseman has banked on Fritz Weaver to stand in the spotlight of Hamlet. A gifted actor who distinguished himself the first two ASFT seasons, Weaver comes to the role of the Prince of Denmark with ideal physical endowment, a fine voice and an intense drive that make the portrayal go deep. But the overall interpretation has unevenness and occasional lack of grasp which some understanding first-nighters except will be rectified as Weaver continues in the part.

"Hamlet" has probably never before been done on such a stage as this. With the lattice drops of the past couple seasons to begin with, designer David Hays comes up with a new dimension of wooden platforms and a bleachers-like flight of steps that move easily back and forth. The new devices enhance the movement of the play, but not the appearance.

It is the lighting of Jean Rosenthal that is the surpassing achievement. The challenging views of the Ghost, the soliloquies and the rear-stage procession of the army are outstanding. Alvin Colt's sombre costumery effectively projects the mood.

Houseman has happily called on valiants of former summers and some welcome newcomers for the rest of the cast. Morris Carnovsky again gives a lesson in classic as the villainous usurper Claudius. John Colicos' Laertes adds important fire to the play, especially in the dynamics of the last scene. Earle Hyman's Horatio registers insight and strength. There is an uncommon characterization of the Ghost by Jack Rittner.

Richard Waring is outstanding as Fortinbras. Among the newcomers Inga Swenson is a lovely and affecting Ophelia, particularly in the mad scene. Hiram Sherman makes Polonius a warm man. Will Geer's is excellent as the First Grave Digger. Patrick Hines and John Olson are a competent Rosencrantz-Guildenstern pairing. Geraldine Fitzgerald misses with a surface portrayal of the Queen. Excellent among the Players are Ellis Rabb and Barbara Barrie as the King and Queen.

The show runs three hours and 35 minutes, with short intermissions. Except for authenticity, there seems to be no good reason not to cut. *Kelm.*

A Midsummer Night's Dream

Stratford, Conn., June 20.

American Shakespeare Festival Co. revival of three-act comedy by William Shakespeare. Staged by Jack Landau; scenery, David Hays; lighting, Tharon Musser; costumes, Thea Neu; music and songs, Marc Blitzstein; dances, George Balanchine. At American Shakespeare Festival Theatre, Stratford, Conn., June 20, '58; $5 top.

Theseus ..... Jack Bittner
Hippolyta ..... Nancy Wickwire
Egeus ..... Patrick Hines
Hermia ..... Barbara Barrie
Demetrius ..... James Olson
Lysander ..... John Colicos
Helena ..... Inga Swenson
Quince ..... Morris Carnovsky
Bottom ..... Hiram Sherman
Flute ..... William Hickey
Starveling ..... Ellis Rabb
Snout ..... Will Geer
Snug ..... Severn Darden
Puck ..... Richard Easton
A Fairy ..... June Ericson
Oberon ..... Richard Waring
Titania ..... June Havoc
Philostrate ..... Earle Hyman
A Master of Revels ..... Russell Oberlin
A Changling Boy ..... Sylvester Bright
Elves: ..... Mark Carson, James Conway, Kenneth German, Marc Rheinfeld, Ernest Puglise, Michael Fishman
Various Attendants: ..... Richard Victor Brown, Frederick Combs, Michael Kennedy, Douglas Langley, Miller Lide, Sy Prescott, Geddeth Smith, Raymond Saint-Jacques, Don Tor, Alexander Viespi, Ellen Weston, Merryman Gatch, Katherine Geer, Joanna Merlin, Freya Mintzer

Abetted by superlative stagecraft and topflight comic talents, "A Midsummer Night's Dream" gives the American Shakespeare Festival Theatre a salable light entertainment item to alternate with "Hamlet" until "The Winter's Tale" comes along. Director Jack Landau has made this a pleasure for all summer (and after, too, if he can solve the traveling problems).

As mounted in David Hays' gossamer scenery, enchantingly lighted by Tharon Musser and costumed with sparkle by Thea Neu, "Dream" is a beautiful fantasy. The Marc Blitzstein music and George Balanchine choreography are valuable assists.

Under such propitious circumstances Landau's ASFT troupers go on an infectious spree. Such an effusion of comedy as Hiram Sherman's irrepressible Bottom, Morris Carnovsky's masterful Quince, Barbara Barrie's energetic Hermia, Richard Easton's mad-eyed Puck, Inga Swenson's delightful Helena, and Will Geer, Ellis Rabb, William Hickey and Severn Darden among the other Athenians should give Stratford audiences a treat this season.

The funsters almost take the show away from the Oberon and Titania and the Theseus and Hippolyta. The men come off the better, particularly Richard Waring, whose fairy king seems virtually definitive. Alongside June Havoc makes an attractive queen, but does not succeed in getting with the role. Jack Bittner's is a likably commanding Theseus, opposite the lovely but cool Hippolyta of Nancy Wickwire. John Colicos, Lysander, and James Olson, Demetrius, are both effective as the cross-matched suitors.

On such an occasion as "Dream," the great stage of ASFT and its accessories make their big bid for utilization. This Landau and his technical colleagues do to the maximum. There has been no stinting in equipping this show. There are full complements of elves, attendants and even dogs. Blitzstein's music, involving an on-stage group, is compatible, and Russell Oberlin's high-tenor singing is in the Shakespearean mood. The Balanchine dancing is on the reticent side.

Miss Neu's outfitting of Bottom, Quince and their player-confreres look just right. *Elem.*

Captive Audiences?

Albany, June 24.

The Shelley Players opened last Saturday night (21) for their third summer season at suburban Scotland, N. Y. The initial show is "Will Success Spoil Rock Hunter," and subsequent bills will include "Moon Is Blue," "Death of a Salesman," "Bus Stop," "Witness for the Prosecution," "Abie's Irish Rose," "Sabrina Fair," "Reluctant Debutante" and "Hatful of Rain."

The barn is under the management of Shirley Kay, the wife of an Albany psychiatrist. She also operates a day camp at the theatre site.

Un Simple Soldat

(The Simple Soldier)

Montreal, June 3.

Comedie Canadienne presentation of five-act (17 scenes) drama by Marcel Dube. Produced by Gratien Gelinas; staged by Jean-Paul Fugere; decor, Jacques Pelletier; costumes, Janine Caron. Stars Gilles Pelletier, Juliette Huot. At Comedie Canadienne Theatre, Montreal, May 31, '58; $2.25 top.

Bertha ..... Juliette Huot
Edouard ..... Paul Guevremont
Armand ..... Jean Duceppe
Marguerite ..... Beatrice Picard
Fleurette ..... Michelle Rossignol
Joseph ..... Gilles Pelletier
Ti-Mine ..... Guy Ferron
Dolores ..... Nicole Goyette
Emile ..... Robert Rivard
Ronald ..... Guy Godin

Also: Sylvie Gelinas, Pierre Defresne, Bernard Sicotte, Louis Aubert, Jacques Kanto, Monique Moran and Louise Roux.

Marcel Dube, a prolific and purposeful young French-Canadian playwright, is the author of "Un Simple Soldat," which has been given a French language production by Gratien Gelinas at the new Comedie Canadienne. It was originally written for television and was an immediate hit earlier this year.

This legit production, staged by Jean-Paul Fugere, who also directed the tele production, has retained the impact of life in a working-class home in Montreal's east end, but has gone a trifle overboard with tv effects and gimmicks unsuitable for legit. After a strong, well-disciplined beginning, the play sags about midway and goes to pieces in the over-elaborate, confusing final act.

"Simple Soldier" concerns the rehabilitation problem of a returned army private after the war. An amiable ne'er-do-well, he is in continual trouble with his family and friends, refusing to accept responsibility, bickering with his stepmother, brother and sisters and finally humiliating his father, the only one who had faith in him. In an almost too-easy out, the author resorts to a meller finish, with the son going back into the army and dying in Korea.

Dube, who is familiar with the working class people he is writing about, has retained the earthy patois of their speech and created a believeable but depressing domestic atmosphere that is both violent and tender. Gilles Pelletier gives one of his best performances as the erring son. Everything about him is big and brash. There is no subtly in his playing of the unsubtle role.

Juliette Huot's quietly restrained playing makes the mother-in-law character one of the most forceful characterizations in the show. Paul Guevremont is excellent as the father and Robert Rivard is standout as the soldier's only young friend. Jean Duceppe is convincing in the unsympathetic role of the step-brother trying to raise himself above the surrounding poverty and Michelle Rossignol makes the romantic interludes of the young sister warm and moving. Designer Jacques Pelletier has fashioned a drab, dreary living room as his central set, with a small box set to one side for the cafe and tavern sequences.

Advance biz is good and play should hold until the end of July, when the Montreal Festival takes over the theatre. Incidentally, on opening night the author's other play, "Zone" was also current in an English performance at another Montreal theatre, and the Theatre du Nouveau Monde was doing still another of his new works, "Les Temps des Lilas," at the Brussels Fair. *Newt.*

A weekly rundown of the productons at about 12 different summer theatres will be broadcast every Thursday evenng at 11.15 p.m over WOR's Music From Studo X."

Tappan Zee Playhouse

Continued from page 73

clined to sell or rent it for any purpose that might conceivably be competition for its film house two blocks north. The theatre, originally playing legit stock, then vaudeville, combination vaude-film and finally straight films, has been dark for 26 years.

Renovations include a new roof over the stage area, new stage floor, moving the wall at the rear of the orchestra, reseating and complete painting inside and out, besides installing new rigging, wiring and other backstage equipment. Becker declines to reveal the cost involved, or the amount of capitalization of his corporation.

The TZ Playhouse will seat 600, all on the floor (a small balcony will be curtained off), and will be able to gross about $16,000 a week at a $4 top. Season tickets are priced at 10% reduction.

Following the Masons in the opening bill, the weekly offerings so far set include "Tonight at 8:30," with Faye Emerson; "Fallen Angels," with Hermione Gingold and Carol Bruce; "Cat on a Hot Tin Roof," with Shelley Winters; "Sabrina Fair," with Margaret Sullavan and Joseph Cotten; "Dulcy," with Dody Goodman," and "House on the Rocks," with Tallulah Bankhead.

Chi Drury Year-Round

Chicago, June 24.

Drury Lane, a late starter in this year's silo season, will operate on a year-'round basis henceforth. Tony De Santis, who set up an arena theatre in the basement of his Martinique Restaurant after a storm blew down the Drury Lane tent last year, said the indoor setup would be operable and comfortable in winter as well as in summer. The stock productions have been a boon to his eatery, his main concern.

De Santis has hired Carl Stohn, a former Equity rep here and more recently assistant house manager of the Shubert Theatre, as producer. Drury Lane will open July 8 with a new play by Bruce Brighton, "All About Love," which is breaking in on the strawhat circuit for a possible Broadway run. Wendy Barrie and Dennis Morgan are the stars.

Det's Stocks Active

Detroit, June 24.

A full schedule of musicals is being offered by Music Circle, local tent. Season opened June 9 with "Oklahoma."

Northland Playhouse, with a new metal dome and proscenium, launched its season June 17 with "Remarkable Mr. Pennypacker," starring Burgess Meredith. A new play, "Strange Partners," will be tried out Aug. 5, with Melvyn Douglas as star. The show is a Broadway prospect in the fall under Theatre Guild and George Kondolf sponsorship.

New Spot at Ocala, Fla.

Ocala, Fla., June 24.

Silver Springs Theatre opened its strawhat season Saturday (21), for a nine-week run.

Ralph Bridges and Bill Fegan are producers of this new Equity company. Both are associated with Famous Artists, Inc., and the Alkahest Celebrity Bureau, Atlanta booking agencies.

Westboro Troupe Operating

Westboro, Mass., June 24.

Sid Sawyer, whose Red Barn summer theatre burned down here recently, is operating in temporary headquarters in the local Strand Theatre.

He is playing Tuesdays-through-Sundays.

New England Lights Up

Boston, June 24.

The strawhat season kicked off here last night (Mon.) at two music tents. North Shore Music Theatre, Beverly, Mass., opened with "Most Happy Fella"; South Shore Music Circus, Cohasset, Mass., opened with its first non musical, "No Time For Sergeants."

Group 20 Players, Wellesley, launches its season in its amphitheatre tonight (Tues.) with "School for Scandal." The Cape Playhouse at Dennis, Mass., opens Saturday (28) with Shirley Booth in "Hay Fever."

The new 3,000-seat Carousel Theatre at Framingham, Mass., opens Monday (30) with Joan Blondell in "New Girl in Town." Lee Falk and John Huntington start July 7 with Bert Lahr in "Visit to a Small Planet" at their Boston Summer Theatre, in New England Mutual Hall, Boston.

Olney Opens with 'Caesar'

Olney, Md., June 24.

William Graham, of the drama faculty of Washington's Catholic U., is back as managing director of the Olney Theatre, which began its season last night (Tues.) with Walter Abel in Shaw's "Caesar and Cleopatra." Resident stagers at the spot, which is operated by Players Inc., of Catholic U., are James Waring and Leo Brady. Waring also functions as set designer and lighting director. Arch Lustberg, also of the university staff, is press-agent.

Among the shows scheduled for the summer is "King of Hearts," by Jean Kerr and Eleanor Brooke. The former, the wife of N. Y. Herald Tribune drama critic Walter F. Kerr, is an alumna of the university. The house, which seats 600, can break even at $6,000-$7,000, depending on star salaries.

B'klyn Academy Pitches Big-Name Bonus Concert As Subscription Come-On

Book-of-the-Month sales come-on techniques have been worked out by the Brooklyn Academy of Music for next season, the second under William McKelvy Martin, previously manager of the Cleveland Orchestra. New selling pattern offers Brooklynites a six-out-of-nine-choices in regular subscription for the season and on top of that admission to two-out-of-the-three-bonus events—namely Renata Tebaldi, Met diva; Dame Myra Hess, British pianist, and Marian Anderson, American Negro contralto.

Under the new "bonus plan" of buying six and getting eight concerts non-members of the Academy pay up to $22.50 for orchestra locations seasonally. Members of the Academy (there are some 2,500 who pay $15 annually) get the same for $19.50.

Book and record clubs have used bonus gimmicks for years. (Federal Trade Commission ultimately objected to their use of term "free," since a prior consideration was necessary). While concert series around U. S. have sometimes offered an extra or bonus event to subscribers the Brooklyn offer is unique in that the customer is presented with a two-out-of-three choice of prime boxoffice lures. The highest budget artists not the lowest, as is typical, will be "on the house."

Subscribers' regular seasonal choices will be a selection of any six from the following eight: Jose Iturbi, Roger Williams, Vienna Academy Chorus, Melachrino Orchestra, Varel and Bailly, Stuttgart Chamber Orchestra, Boston Pops, Little Orchestra in two concertized operas, "Corregidor" and "Iphigenia In Taurus."

Also of trade significance in the Brooklyn operation is the increased injection of pop or "short-hair" attractions into the concert lineup. For instance, there's Roger Williams, an MCA pianist whose disk "Autumn Leaves" sold 2,000,000 copies. Varel and Bailly, French chanters, have headlined at the Waldorf-Astoria and top bistros throughout the country. Melachrino is a pop orch leader who will be making his debut U. S. tour under the aegis of Sol Hurok, who views him as his answer to Columbia Artists Management's trouping Mantovani, a prime b.o. magnet on several tours. Likewse new to the metropolitan area is the Boston Pops Tour Orch, maestroed by Arthur Fiedler, a top-seller on the Victor label (as is Melachrino.)

Bossman Martin came to the Brooklyn Academy of Music after extensive experience in the major symph business field. He also had served a hitch as chief of MCA's concert division in Beverly Hills.

Martin has also lined up a seven-event piano series, topped by Van Cliburn, who (note) was pacted for the Academy as far back as last January, long before he planned his hegira to Moscow, the winning of which catapulted him into the high-fee brackets.

Broadway

Van Cliburn's gifts from Russian personages and citizens on display at Steinway piano shop.

Arthur Lesser, agent-impresario, and singer Patachou sailed for Paris last week on the S.S. Liberte.

French comedian Tati due in the States in September to do advance plugging on his picture, "My Uncle."

Franz Waxman, screen composer-director, and songwriter Abner Silver sailed for Italy yesterday (Tues.) on the M/V Augustus.

Moiseyev Ballet, completing its tour under Sol Hurok banner, returned to Manhattan with a $380,000 advance for Madison Sq. Garden farewell (added) dates.

Dolores Hart in from the Coast preliminary to taking off on a 14-city tour as part of the buildup for Hal Wallis' "King Creole," in which she stars with Elvis Presley.

Adman Milton Biow is dedicating his energies to raising funds for a new athletic field to be named in honor of Branch Rickey at Wilberforce U., in Wilberforce, O. Student body is 98% colored.

Newlywed Harold G. Erichs' (Valerie Back) off to Nassau on honeymoon. He's the son of Lillian and Harold Erichs (VARIETY), just graduated from MIT, and planning to continue his Chemical Engineering studies this fall.

Joseph Steiner, head of the indie company Broadcast Pictures Inc., has been appointed motion picture consultant, with the rank of captain, to Col. E. H. Simon, commanding officer of the northeast region of the Civil Air Patrol.

Author and gag writer Eddie Davis, recuperating in St. Luke's Hospital from pneumonia and asthma, so appreciative of the special attention he's been getting since bedded that he will donate the royalties of his next book to the hosp.

Bob Taplinger, who handles Wile spirits imports, tied in last night with American and Union News for a Pimm's Cup Party at Rockefeller Center (Am-Union News operates the restaurant) and utilized "saluting N.Y. Summer Festival" as the gimmick for the show biz invitees.

Wallachs stores took an ad to spotlight that Lionel Wiggam—one of the busiest of its male fashion models—has just signed a contract for fall production of his play, "Prime of Life." He's no novice as a writer having scripted in Hollywood and for mags; "if anything, modeling is the sideline" says the Wallachs copywriter.

After William Gaxton, shepherd of The Lambs' had issued invites to a farewell cocktailery tomorrow (Thurs.) for Bernard Sobel, they had to be recalled when the publicist-author suffered an ulcerated tooth that requires extended attention, with result that Sobel is canceling his Friday's sailing on the SS Nieuw Amsterdam.

With the Havana and Montreal Hilton Hotel openings behind it, the international horizons of the global chain, geared to the jet age of transportation, now has its sights on the soon-due Berlin Hilton, Nile Hilton (Cairo) and Acapulco (Mexico) Hilton, with contracts drawn for Rome, Tokyo, Port-of-Spain, Bangkok, Baghdad, Athens, Vienna, Amsterdam, Rotterdam and Caracas.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Ben Blue in town catching the shows.

Eddie Fisher buying stock in the Tropicana.

Monte Proser to L.A. for birthday of his five-year-old son Jimmy.

Piano team of Jean Ritchie & Martinez now appearing at El Cortez.

Betty Hutton relaxing at the Sahara with daughters Lindsay and Candy.

Polly Bergen and family will go to Europe after her current Riviera stint.

Eddie Gomez, "Mr. Domingo" of El Rancho lounge, building tropical-type home here for his bride.

Maxie Rosenbloom, who has been starring at the Sans Souci, to Michigan for several weeks' tour in "Guys and Dolls."

Beldon Katleman winged into L.A. to help his parents, Mr. and Mrs. Maurice Katleman, celebrate their 48th wedding anni.

Barbara Heller, appearing with Ray Bolger at the Flamingo, got her face burned when she went to sleep under a sunlamp.

Jean Paul King, vet announcer, moved to L.A. He'll be working for NBC in Burbank, but will return here weekends to tape "Monitor" interviews with celebs.

Sally Rand headlines the Hank Henry show at the Silver Slipper. Bob Fisher and Milt Feiber, the "Barbary Coast Boys," also in the Eddie Fox production.

Sonia Shaw and Bill Hitchcock off to Hollywood for huddles with film producer Sidney Davis regarding a pic with story, music, lyrics and staging by the Sahara Hotel production team.

When Eddie Fisher introduced celebs at his Tropicana opening, he started with Dean Martin, and finally got around to Eddie Cantor. Looking at Cantor, he said, "And now for the man who probably is the greatest entertainer of all time . . ." Martin shouted, "You introduced me already!"

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Comic Darry Cowl's breaking an ankle is disrupting five film skeds.

Top solo concerts here with Nathan Milstein, Jose Iturbi and Isaac Stern.

Pablo Casals says he will hold his annual music fete at Prades this summer.

Gregory Ratoff telling the press he has signed Maria Callas to star in two musical films.

Marx Bros.' "A Night At The Opera" (M-G) and "Quo Vadis" (M-G) getting summer firstrun re-releases.

Jean Marais and Annie Girardot will do Broadway legiter "Two For The See-Saw" at Bouffes-Parisiens next season.

Lars Schmidt offered singer Colette Renard the lead in French legit version of "My Fair Lady" which he is now prepping.

Alexandre Dumas' "The Three Musketeers" and Victor Hugo's "Les Miserables" have been finally taken off the church Index in Rome.

Hazel Scott inked for her second pic role here in gangster opus, "Une Balle Pour Le Canon," in which she warbles two songs by Gilbert Becaud.

Eddie Constantine set for his first English-speaking pic role. Film rolls in Naples this summer for UA with David Miller directing. It is "The Short Weekend;" Carroll Baker costars.

Hildegarde Neff to Munich to star in a Yank vidfilm "As Long As A Man May Live." She's back here for French feature pic chore with director Yves Allegret for whom she just finished "La Fille D'Hambourg."

Fire Island, N. Y.

By Mike Gross

Pressagent Gabe Summer moved into Psycottage.

Jerome Chodorov taking up summer residence in Seaview this week.

Reginald Rose, "12 Angry Men" scripter, bought a house at Fair Harbor.

Herman Wouk scrammed his beachhouse in Seaview for a summer in the Virgin Islands.

Deejay Art Ford (WNTA) moved in and was greeted by a strong wind which blew off back door.

Ocean Beach "film festival" opened with "Stage Struck," "Paris Holiday" and "10 North Frederick."

Rose Tobias, Talent Associates' talent scout, due next week for a month's recuperation after minor surgery.

Keyboarders keeping weekend nightlife going at Ocean Beach saloons: Bert Bachrach at the Bayview, Jim Freedman at McGuire's, and Bill Taylor at Goldie's.

George R. Marek, RCA Victor veepee-manager, staying at the beach this season instead of skipping to Italy and La Scala recordings as he did last summer. At the moment he's on a business quickie to Brussels and Vienna but due back next week.

Stockholm

By Sven G. Winquist
(*Tel.* 31 39 87)

May Britt in town visiting her parents.

The Goofers currently at Tivoli, Stockholm.

"80 Days" (UA), at the rebuilt Ritz Cinema, still is SRO.

"Long Hot Summer" (20th) received a cool reception from local critics.

Essex Music, new publishing firm about to make its official bow. Lennart Reuterskiold will head the operation.

American Roulette records now on Swedish market via Scandinavian Record Co. Since there's also a Swedish Roulette label, the American platters go under the Soviet banner here.

Swedish television now connected with Eurovision via Stockholm-Malmo link which opened recently. Fact that football championships will be available for first time on tv is expected to hypo set sales here. Set count now stands at about 100,000.

London

(*COvent Gardens* 0135-6-7)

Herman Shumlin passed through London en route to Paris.

Vic Damone due shortly for four weeks' provincial tour.

Signe Hasso off to Sweden before heading for New York.

Alan Young due this week for two tv dates as well as business talks.

Kinematograph Renters' Society hosting a dinner for the top brass of Royal Naval Film Corp. at ABPC studios at Elstree.

Rank Organization tossed press party for Eva Bartok on her 29th birthday. She's to star with Peter Finch in "Operation Amsterdam."

Edwin Styles left for Australia and a theatrical season. He later will play Col. Pickering in Australian production of "My Fair Lady."

Last week's visitors from U.S. included skating star Gloria Nord, producer Robert L. Joseph, writer George Tabori and actress Constance Smith.

Ely Landau, National Telefilm Associates prexy, expected here early next month for confabs with Vernon Burns, company's European topper.

Arthur T. L. Watkins, prexy of British Film Producers' Assn., heading British industry delegation to Berlin Film Fest. George H. Elvin, general secretary of Assn. of Cine & Television Technicians, will also be making his first trip to the Festival.

Atlantic City

By Joe W. Walker

Al Myers is managing uptown Astor, motion picture house which opened for season (19).

Lew Tendler, former great lightweight boxer and now operating mid-city steak house, was Kiwanis speaker (19).

Big Warner theatre has been renamed "The Warren" by the Hamids, who opened house with mystery films.

Ted Schall, of Atlantic City Press advertising staff, writing "The Nightly Whirl" amusement page formerly conducted by Red Ritson, who now is connected with local electric company.

Jerry Lewis in (20) as guest of honor at 1958 Muscular Dystrophy parley at Dennis. Was presented with work of his head in bronze later to be displayed in Institute for the Muscle Disease in New York.

Cape Cod

By Earl J. Dias

David Sarracino again will stage productions at Cape Cod Melody Tent, Hyannis.

A group from Boston U. will take over Buzzards Bay Summer Theatre for a second season.

Provincetown Symphony, under baton of Joseph Hawthorne, planning several concerts for summer.

New Bedford group, The Spouters, doing an outdoor production of "The Lady's Not for Burning."

Oberlin College's Gilbert & Sullivan company will offer productions during July and August at Highfield Theatre, Falmouth.

New 3,000-seat tent at Farmingham, Carousel Theatre, said to be largest music tent in nation. Joan Blondell opens season there.

Mrs. George Gordon's Falmouth Playhouse, Coonamessett, opens its nine-week season with Alfred Drake in "He Who Gets Slapped."

Shirley Booth opens at Cape Playhouse, Dennis, in "Hay Fever," and closes season there week of Aug. 25 in "Deep, Blue Sea." Between engagements, she will be at her Chatham home.

Cape Cod Conservatory of Music at Hyannis begins second successive season with courses in nearly every phase of instrumental and choral music, dance, and drama. Dr. Paul Giuliana is president.

Chicago

(*Delaware* 7-4984)

Barbara Siegel joined Jack McGuire flackery.

Don Herbert (NBC-TV's "Mr. Wizard") and family in for a visit with old friends.

Emmett Kelly toplining Cristiani Bros. Circus opening at Soldier Field circus lot for 17 days.

Dorothy Deere, former Chi motion picture critic and pressagent, back from Hollywood to join Palmer House p.a. staff under Fred Townsend.

Marty Faye, Mary Hartline, Eddie Hubbard, Milo Hamilton and other local radio-tv personalities making p.a.'s at southside Italian Music and Pizza Fair.

Singers Johnny Janis, Frank D'Rone, Gary Shelton and Medallionaires all participating in WIND deejay Bernie Allen's "Sock Hop" (no shoes) at Glenview, Ill.

Burgess Meredith here for fortnight in "Remarkable Mr. Pennypacker," which opened at Edgewater Beach Playhouse and Linda Darnell is at Hinsdale in "Tea and Sympathy."

Ray Rayner, WBBM-TV personality who had a featured role in "Annie Get Your Gun" at Highland Park Music Theatre, tapped for another legiter in current Kaye Ballard starrer "Wonderful Town."

Memphis

By Matty Brescia

Harold Krelstein, Plough Stations prexy, returned from annual Las Vegas excursion.

Claire Perrault orch to Peabody Hotel's Plantation Roof, followed by Carl Patrick and his AFMers.

Front Street theatre opened 13-week summer stock season here at King Cotton Hotel with Barbara Touliatos, nee Kitty Kelly of WREC-TV.

Local photog, Harry Sargent, groomed for pic part with Duncan (Cisco Kid) Renaldo after Cisco's appearance at Mid-South Fair here Sept. 19-28.

George Mooney, former Memphis Chicks ballcaster, to Knoxville to run station WKGN with Jack Eaton moving in to take over the WMC play-by-play stints.

Minneapolis

By Les Rees
(2123 *Fremont Ave., So.; FR* 7-2609)

Bob Davis quartet at Osterberg's nitery.

Chet Baker jazz outfit at Lakeview club.

Cornell Sisters into Hotel St. Paul's Gopher Grill.

Singer Tim Kirby into Hotel Radisson Flame Room.

U. of Minnesota Theatre opens summer season with "The Rivals."

Richard Maltby orchestra played Temple Israel's men's club dance.

Old Log strawhatter held over "Happiest Millionaire" a second week.

St. Paul's 22d annual Auditorium musical ice revue series starts July 9.

Prom Ballroom had Guy Lombardo's Royal Canadians for one-nighter.

Minneapolis Symph's 1958-59 season to be extended from 26 to 27 weeks.

Annual Al Sheehan "Aqua Follies," due July 16-27, to have $3.50 top, a new high.

Frankie Yankovic into Schlief's Little City nitery for one of his frequent appearances.

Paul Whiteman and Roger Williams inked for annual baseball stadium's "Under The Stars" series.

Wallace Bros. circus, first one here in several years, to play St. Paul July 4-7 and Minneapolis July 9-14.

Tornado ripping through Blue Diamond nitery at nearby Knapp, Wis., killed and injured a number of patrons.

Omaha

By Glenn Trump

Bob Pell Trio at Tower Lounge.

Beverly Lawrence at the Colony Club.

John K. Williams named news director of KETV here.

Marguerite Piazza Revue at Ak-Sar-Ben July 8-9 will include the Harmonicats.

Stan Freberg due here July 8 to conduct Omaha Symph in pops concert at Peony Park.

Dick Charles, former KMTV sportscaster, named assistant local sales manager for that outlet.

News director Ken Wayman doubling as host on KTIV's fisherman's weekend sports show in Sioux City.

First presentation of Kingsmark Theatre Co.'s summer season will be "Jeny Kissed Me" at Omaha Athletic Club.

KMTV sportscaster Steve Shepard carrying feature race of Ak-Sar-Ben horse contests nightly on his 10:15 p.m. show.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli,* 43; *Tel.* 30-89-20)

Circus Casartelli (Aurora) did a two-week stint at Ronda de San Pablo grounds.

Pepita Serrador, legit actress, at Comedia in Tennessee Williams' "Rose Tattoo."

Pepe Blanco and Carmen Morell back at Poliorama Theatre with "Seven Brides For Myself Alone."

Ballerina Mariemma (Guillermina M. Cabrejas) joined the Marques de Cuevas Ballet company which just ended a successful season at Liceo Open House.

La Chunga (Carmen Flores Amaya) returned from United States where she appeared in pic "Tip on a Dead Jockey." She later went to Mexico for dancing stint at the Patio.

Hollywood

Janet Blair in town.

Bill Doll in from Gotham.

Daria Massey granted divorce.

Buddy Adler back from London.

Gale Sherwood on Hawaiian holiday.

Cecil B. DeMille in from eastern tour.

Russ Tamblyn returned to uniform.

Arthur Wilde returned from Gotham.

Ricky Nelson p.a.ing in Pacific Northwest.

Robert Blumofe underwent appendectomy.

Frank Sennes skied back from month in Paris.

Rhonda Fleming divorced Dr. Lewis V. Morrill.

Frank Sinatra and Frank Ross returned from Monte Carlo.

Jack Mulcahy appointed v.p. and Coast rep of Banner Films.

Dale Robertson appears in Alton (Ill.) at Police Youth Camp Benefit.

David Ladd on personal appearance tour to bally "Proud Rebel."

Richard Skelton, nine-year-old son of Red, left estate valued at $10,000.

Johnny Green is new roving ambassador of Composers & Lyricists Guild of America.

Bill Hebert exited Sam Goldwyn publicity co-director post, leaving Mervin Houser in charge.

Bernie Kamins easting for confabs with National Audience Board execs in Washington, N.Y. and Boston.

George Putnam named "Man of the Year" by Women's Organization For Rehabilitation Through Training.

Gabriel Scognamillo, Harper Goff and Leo Kuter's art direction sketches to be exhibited at Union of Architects' Congress in Moscow next month.

George Seaton in Washington, huddling with Government officials on "Counterfeit Traitor," true-life World War II spy story which Perlberg-Seaton will produce.

Westport, Conn.

By Humphrey Doulens

Dorothy Gish here.

Stanley Gilkey ditto.

Lucille Lortel opening her White Barn Playhouse July 12.

Eva LeGallienne arrived from the Coast and a picture assignment.

David Wayne's croquet court has become the new Sunday afternoon battleground.

Met sing-song gal Licia Albanese has given her new yacht the appropriate name of "Madama Butterfly."

Helen Hayes, Dorothy Gish, Helen Menken, Theresa Helburn, Richard and Dorothy Rodgers, Armina Marshall, George Oppenheimer, Mrs. William Rhinelander Stewart, Danton Walker at opening of "Hamlet" (19) at Shakespeare Theatre.

Berlin

By Hans Hoehn
(76 02 64)

"Wild Is the Wind" (Par) to be shown at Berlin Film Festival.

Mitch Miller's "River Kwai" (Philips) still holding No. 1 spot on disk bestseller lists.

Arca's "Philip II. The Catholic King," originally slated for June production in Spain, postponed until next year.

Germany's tele set count climbing fast. There are now 1,574,433 tv sets registered in West Germany, including West Berlin.

Kurt Ulrich, head of Berlin's Kurt Ulrich-Film, has Guiletta Massina under exclusive (for Germany) contract until 1960. Her first German pic already skedded for September. It's to be an adaptation of Sudermann's "Jons and Erdme."

Australia

By Eric Gorrick
(*Film House, Sydney*)

"Damn Yankees" at Empire, Sydney.

"80 Days" (UA) into its 36th week at Paris, Sydney.

"River Kwai" (Col) setting new records in New Zealand.

RKO pruning branch offices here on new overhead cut.

N. Y. City City Ballet set for Melbourne run at Her Majesty's.

Harald Bowden, executive director of J. C. Williamson Ltd., talent buying in U.S.

Hoyt's pic loop under direction of Ernest Turnbull will introduce Cinemiracle here before year's end.

David Oistrakh, Russian violinist here for the Australian Broadcasting Commission, picking up $2,000 per concert.

Little theatres doing OK this winter with "Waiting For Godot," "Under Milk Wood," "An Italian Straw Hat," "The Bequest," and "The Crucible."

OBITUARIES

HERBERT BAYARD SWOPE

Herbert Bayard Swope, one of the country's fabulous reporters and editors, died in N. Y. June 20 at the age of 76. He was a glittering and dynamic figure, an extraordinary story teller, a confidant of the rich and powerful here and abroad, a public relations man on a supersonic level, a party-thrower for those who made the grade in arts and letters, and an admirer of horses.

He was a brilliant reporter having served on the St. Louis Post-Dispatch, the Chicago Tribune and the N. Y. Herald before joining the staff of the celebrated morning N.Y. World in 1909. The first Pulitizer Prize for reporting went to Swope for his stories as a World War I correspondent.

During his stay on the morning World he made the daily an international attraction. He created the famous "opposite editorial" page on the World. It featured such notable names as Heywood Broun, Franklin P. Adams (F.P.A.), William Bolitho, Alexander Woollcott and Deems Taylor. Many newspapers copied this format.

After The World collapsed, Swope became what he termed a "policy consultant." He counselled Bernard Baruch and other key figures on the American scene. He was an intimate friend of Gen. Dwight D. Eisenhower, Gov. Harriman and others. Gov. Lehman appointed him to the first State Racing Commission in 1934. He held the post for 11 years.

In 1947 he was named to the jury that selects the winners of the Pulitzer Prize for international reporting. Among the other offices he held were chairman of the city's Commission on Intergroup Relations, Long Island State Park Commission, Freedom House and the National Conference of Christians and Jews. He was spokesman for

In Memoriam

LYNN RIGGS

LUCY, NATHAN & STEPHEN KROLL

Baruch when the latter was U.S. delegate to the Atomic Energy Commission of the U.N.

He is survived by his wife, Mrs. Margaret Honeyman Powell Swope; his daughter, Mrs. Robert Brandt, and his son, Herbert Bayard Swope Jr., a 20th Century-Fox Film producer. He also leaves four grandchildren including Herbert Bayard Swope 3d and Margaret Tracy Brooks Swope.

HERBERT BRENON

Herbert Brenon, 78, pioneer film director, died June 21 in Los Angeles. Long a leading producer director, he was often bracketed with Cecil B. DeMille and the late D. W. Griffith in the "Big Three" of the heydey of silent films. Born in Dublin, he began his career as a call boy with Augustin Daly's Co. in London in 1898. After acting in traveling and stock companies seven years, he teamed in vaudeville with his late wife, the former Helen Oberg, playing dramatic sketches on the Orpheum and other circuits.

In 1909, he became a scenario writer with the old Imperial Co. Carl Laemmle, its president, gave him his first job as a director the same year. His first production was "All For Her." He made 250 films for the old "Imp" and Universal companies and also directed for Selig, Lubin, Vitagraph, Kalem, and Fox. He also worked for United Artists and for British Studios. He returned to the U. S. in retirement during World War II.

His best known films include "Beau Gest," with the late Ronald Colman; "Peter Pan" with Betty Bronson; "Neptune's Daughters," with Annette Kellerman, "Sorrell and Son," "The Rescue," "The Street of Forgotten Men," "A Kiss for Cinderella," The Great Gatsby," "A Daughter of the Gods," "The Case of Sergeant Grischa" and "Passion Flower." He directed more than 300 films and was credited for the discovery of Richard Barthelmess, Bert Lytel, Esther Ralston and Mary Brian.

In 1928 he made public his opposition to the talking film, declaring that it violated the pantomimic art and could not compete with the flesh-and-blood theatre. In less than a year, after making his first talker, "Lummox," a story by Fannie Hurst, he announced his conversion to the new medium.

His son survives.

PHIL WIRTH

Phil Wirth, 69, for the last 12 years equestrian director of Hunt Bros. Circus, died in Meriden, Conn., June 23, of a heart attack suffered on the circus grounds. His family name was St. Leon, but he took the surname of Wirth under that noted Australian circus family's tradition that whoever married into that menage automatically took the Wirth name.

The St. Leon circus family, along with the Wirth Bros. contingents, have been for a century or more the most famous in Australia, and Phil was among those who migrated to the U.S., in 1916, to join Ringling Bros. and Barnum & Bailey Circus, as a comedy rider in the equestrian act with the top billing of its era, that of May Wirth. Latter is the wife of Frank Wirth (nee White), and in the same family tradition Phil was their brother-in-law, although in actuality he was adopted into the Wirth family, as were Frank and May Wirth, and all of them were brought up together in Australia.

Phil's wife is Stella, a Wirth girl who appeared with her husband on the vaudeville loops in the 1920s and played the organ with Hunt Bros. as well as with numerous other sawdust troupes over the years. In the 1930s, Frank Wirth (ex-Wirth & Hamid) and associates, including Phil, put out a European type show in this country known as St. Leon Bros. Circus.

Surviving also are five brothers who live in Australia, and a sister, Mrs. Daisy Honey, mother of the w.k. Honey troupe of novelty performers.

ARTHUR LINICK

Arthur Linick, 62, a pioneer disk jockey, died June 18 in Waterloo, Ia. He was a precursor to the modern deejay as early as 1921 on station KYW, first radio station in Chicago. Before entering broadcasting, he spent several years in vaudeville, first as bit player and later as producer.

On radio, in the early days, Linick created the role of Julius Vellington Schlagenhauer in a series titled "Mr. Schlagenhauer and His Family." When tv was in its infant stages, he did a Sunday morning show in Chi reading the comic pages. His last stint was with WGN in the Windy City in 1952. Since 1954, he had been an administrative assistant to circulation director of the Chicago Sun-Times.

Survived by wife, two daughters, and three brothers.

DAN CASEY

Dan Casey, 74, ex-vaudevillian, died June 16 in San Francisco. He was an oldtimer in vaude as "The Irish Minstrel" and later operated a radio show of his own, "The Fireside Hour," over KPO, Frisco.

Born in New York, Casey hit the west coast as a lad and turned pro, as many another performer did, by copping an amateur night prize. Old Orpheum circuit's Morris Meyerfeld got him bookings in the pre-World War I days.

Casey had run the gamut of various civilian businesses through the years, real estate and florist shops among them. He ended his years as crier for Federal Court Judge Edward P. Murphy in Frisco, where the Sam Goldwyn and Dibble antitrust trials have taken place the past year.

FORD T. DABNEY SR.

Ford T. Dabney Sr., 75, composer, pianist-conductor, died June 20 in New York, after a long illness. He created several original dance numbers for Vernon and Irene Castle, and for eight years directed the orchestra of the old Ziegfeld "Midnight Frolics" on the New Amsterdam Theatre Roof.

After 1933, he conducted an entertainment bureau and also played engagements in Palm Beach, Miami and Newport, R. I. At one time, he operated a theatre in Washington and early in his career he was employed as a pianist by the President of Haiti.

His wife and son survive.

ROY ERWIN

Roy Erwin (LeRoy Franklin Erwin), 33, motion picture-tv scripter and actor, died of a heart attack June 18 while fishing at Rosarito Beach, a resort 16 miles below the border in Baja California. He had written extensively for "Rin Tin Tin" teleseries, and also appeared in such tv series as "Bengal Lancers" and "Maverick."

Five years ago Erwin was a key witness as an undercover agent for the FBI in uncovering Red infiltration in radio.

Surviving are his wife, former actress Nan English, a daughter and his mother.

EDWARD P. RILEY

Edward P. Riley, 78, playwright died June 20 in New York, after a long illness. In collaboration with his wife Edna, he wrote a melodrama, "Before Morning," which opened on Broadway in 1933. The couple also wrote "An American Romance" which was scheduled for a tryout in Cape May, N. J., but was never produced.

His wife survives.

BASIL DICKEY

Basil Dickey, 77, pioneer writer who scripted such early serials as "Perils of Pauline," died June 17 in Long Beach, Cal., after a lengthy illness. He authored many westerns as well as serials. Among the latter were such chapter plays as "Flaming Frontier," "Mandrake the Magician" and "Gordon of Ghost City."

His wife, son and daughter survive.

CHARLES F. HAGEN

Charles F. Hagen, 86, who started his screen career as an actor with D. W. Griffith and was active up to the time of his death, died June 13 in Hollywood.

Among some of his later pix were "All About Eve," "The Big Top," "Robin Hood." He also toured for number of years as star of "Dr. Jekyll and Mr. Hyde."

Brother and sister survive.

RAY PURCELLA

Ray Purcella, 60, formerly with a dance act known as the Purcella Brothers, which toured the vaudeville circuit for many years, died June 20 in Seymour, Conn. For the last 20 years he operated the Actors Colony, a theatre cafe in Scymour.

His sister and three brothers survive.

HAROLD R. BUCKLEY

Col. Harold R. Buckley (USA, Ret.), 62, former film writer, died of meningitis June 14 on a mining expedition in Idaho. He was associated as a writer with Merian C. Cooper when latter headed RKO Studios, and was co-author of Metro's "Test Pilot."

His wife, son and three daughters survive.

TODD WOODHOUSE

Todd Woodhouse, 56, studio technician, died after lengthy illness in Hollywood June 19. He started his career at the age of 12 as an actor, and had been a stunt man prior to becoming a technician.

Surviving are his wife, actress Grace Donaldson, and four brothers.

HENRY T. McKENNA

Henry Tom McKenna, 64, film actor, died in Hollywood June 17 of a heart attack. Born in Brooklyn, he was in business in N.Y. before going to the Coast.

A brother survives.

Catherine Gordon Balmer, 64, onetime coloratura soprano on the lyric stage, died June 19 in Evanston, Ill. Survived by a brother, novelist Edwin Balmer, and a sister.

Paul Josephs, 49, owner of the Bellevue and Claridge Theatres in Montclair, and the Center Theatre in Bloomfield, N. J., died June 21 in Montclair. His wife, daughter and two sisters survive.

Milo G. Garrett, 49, onetime member of Lawrence Welk's band, died of a heart attack June 17 in Des Moines, Ia. Surviving are his wife and brother.

Walter Flake, 69, stage manager and chief electrician of the Fox Theatre, Philadelphia, died June 16 in that city. Wife, son and sister survive.

Thomas Berkery, 57, film projectionist for over 30 years, died June 6 in Philadelphia. He worked last at the Goldman Theatre in Philadelphia.

Mother, 70, of pressagent Jeanne Sager and mother-in-law of Jerry Sager, head of publicity for B. S. Moss Theatres, died June 21 in Detroit.

Mother, 86, of playwright William Inge, died June 20 in Independence, Kan., after a long illness.

Mother of Joe Sully, of Joe Glaser's Associated Booking Corp., died June 15 in New York.

Professor Eduard Erdmann, 62, German pianist and composer, died June 21 in Hamburg.

Mother, 53, of actor designer George Drew died June 24 in Florida.

Mother, 76, of Mrs. Dore Schary, died June 16 in West Long Branch, N. J.

MARRIAGES

Valerie Back to Harold G. Erichs, June 21, Bronxville, N. Y. Groom is the son of Harold Erichs, secretary-treasurer of VARIETY.

Marta Mingoya Curro to Jerry Orbach, New York, June 20. Both are actors.

Hazel Walker to Thomas R. Fox, Washington, June 14. He's assistant manager of National Theatre, legiter in City Playhouse chain.

Sara Jane Tallman to Bill Demarest, Great Neck, N. Y., June 20. Bride is singer with Spellbinders vocal group; he's an ABC radio director.

Stella Nykorchuk to Rudy Timmins, Toronto, June 21. Bride was assistant-manager at the Downtown Theatre, Toronto, for four years.

Lorraine Roberts to Howard Citron, Somerville, N. J., June 22. Bride is WABC-TV, N. Y., traffic director; he's assistant supervisor of production for same station.

Judy Spiegel to David Melen, New York, June 22. Bride is daughter of Henry Spiegel, publicity director for the Paramount Theatre, N. Y.

Marian Copp to Bill Winatrom, Santa Monica, Cal., June 15. He's a Paramount sound editor.

Mrs. Marjorie Post to Herbert A. May, Baltimore, June 18. Bride's the widow of Joseph E. Davies, "Mission to Moscow" author and mother of Dina Merrill, actress; he's president of Civic Light Opera Assn. of Pittsburgh.

Adele Leigh to James Pease, London, June 15. Both are opera singers.

Noreen Day to Ronnie Genz, London, June 14. Bride's a "Windmill Girl."

Maggi Woodward to James Warner Bellah, Los Angeles, June 14. Bride's singer; he's a writer.

Carol Kaye to Len Young, London, June 19. Bride is one of the Kaye Sisters, tv singing act; he's a comedian and the act's manager.

BIRTHS

Mr. and Mrs. Bernard Haufmann, son, Pittsburgh, June 16. Mother's the daughter of Dutch Lauth, veteran Pitt projectionist and IATSE leader.

Mr. and Mrs. J. Glenn Beyner, son, Pittsburgh, June 14. Mother's the daughter of Ann Harvey, Pitt booking agent.

Mr. and Mrs. Dick Martin, son, Hollywood, June 14. Father is member of comedy team of Martin & Rowan.

Mr. and Mrs. Bruce Yarnell, daughter, Los Angeles, June 16. Father's a singer; mother is former showgirl with "Tip Toppers."

Mr. and Mrs. Ruby Raksin, son, Hollywood, June 19. Father is a musical director.

Mr. and Mrs. Hal Wettersten, son, Chicago, June 19. Father is with ABC-TV sales in that city.

Mr. and Mrs. James Duffy, daughter, Chicago, June 17. Father is a radio sales executive in that city.

Mr. and Mrs. Ken Garland, son, Portland, Me., May 28. Father is program director of radio station WPOR there.

Mr. and Mrs. Gene Webster, son, Santa Monica, Cal., June 16. Father is a CBS radio writer-director.

Mr. and Mrs. Mahlon E. Balderston Jr., son, Santa Barbara, Cal., June 19. Mother is harpist (formerly NBC Symphony), daughter of G. W. (Johnny) Johnstone, radio-tv and film p.r. director of the National Assn. of Manufacturers; father is a music instructor at the U. of Cal.

Mr. and Mrs. Fred Gale, son, Washington, June 17. Father is radio personality at indie station WWDC.

Mr. and Mrs. Victor Alessandro, son, San Antonio, June 15. Father is director of the San Antonio Symphony Orchestra.

Mr. and Mrs. Kirk Douglas, son, Hollywood, June 21. Father is the film star.

Mr. and Mrs. Raymond Scott, daughter, New York, June 4. Mother is singer Dorothy Collins; father is an orchestra leader.

Mr. and Mrs. Hank Poole, son, Houston, Tex., recently. Father is engineer with KILT in that city.

Mr. and Mrs. Stephen W. Sharmat, son, New York, June 13. Mother is Mary Learson, who's been represented off-Broadway as a producer; father was partnered in the Broadway production of "Monique" and is currently assisting Albert Marre on direction of the new legittuner, "At the Grand."

Mr. and Mrs. Steven H. Scheuer, son, New York, June 17. Mother is screenwriter Sandra Sax; father is head of TV KEY.

Brussels Expo

Continued from page 1

varies from individual to individual, there are several offshoot attractions which seem to have captured the public fancy. Not perhaps surprisingly, in view of the HCL in Brussels, the two peak side shows are both for free. One is Circarama, which is part of the American show and which plays to capacity at every program throughout the day. Indeed, there is always a line of several hundred. Without VIP contact, it can take well over an hour to get from the queue into the theatre. The gimmick appeal of the program has been widely applauded.

The other expo hit is the Czech revue shown in their "cultural theatre" three times daily. This is a combination of filmed and live talent, in which the participants onstage merge their action with the characters onscreen. A fascinating show by any standards and one which might reasonably be considered as a commercial proposition. For this program, too, there's consistently a long line, but the Czechs, like the Americans, are prepared to accommodate VIPs with back-door entry facilities.

Although many of the National Pavilions have their own theatre adjuncts, "Cinerama" is one of the few ventures that's standing on its own in a completely different operation. It's frankly conceded to have been a financial disappointment, although there's been a steady improvement in the weekly gross. However, it looks a long way from justifying the original capital investment which included the building of the theatre.

The financial failure of "Cinerama" is mainly attributed to two factors. Firstly, it is suggested the programs are too long, and secondly, they're too dear. They run too long for someone just interested in resting a pair of weary expo feet and they too expensive ($2) for someone who would like a two hour program of "Seven Wonders of the World." During the day "Cinerama" runs five performances of a cut edition of "This Is Cinerama" at an admission price of $1.20.

Too Much to Absorb

From every conceivable angle there's just too much going on in the city, and the locals, as well as the visitors, are finding it impossible to absorb more than a fraction of the entertainment on show. Yet, such is the congestion in the city that many of the presentations are doing standout biz. And for variety, there's just about something for everyone's taste, including such fancy longhair entertainments as the current Pekin Opera and the Bolshoi Ballet to the Rodeo Show and the Harlem Globe Trotters, now appearing on the city.

The Russians' own version of Cinerama, which they're showing in a theatre adjacent to their pavilion, has been a moderate b.o. success due partly to curiosity value and partly to its moderate 40c tab. The Russians, too, have been doing quite a trade in disks in their pavilion, particularly in LP's of the Soviet Red Army Ensemble at approximately $2.25 a time—particularly cheap by normal Belgian standards. They've also been doing a steady trade in literature with English, French, German and Italian translations of the classics. By contrast, neither the Americans nor the British have anything for sale in their pavilions—other than food. In the U.S. display one of the standout hits is scored by the Brass Rail Snack Bar; there always seems to be a crowd in line waiting to get a quickie bite. The prize British attraction is the replica of an English pub with English beer—not iced of course—as the specialty. And it seems to go down remarkably well.

Apart from that heretofore mentioned bankroll, the Brussels expo makes unbelievable demands on the natural means of locomotion. Artificial aids, however, are financially out of court for the overwhelming majority of visitors. A two-to-three minute ride on the telelift (overhead cable railway) costs 40 cents; while a half hour tour of the grounds on a pousse-pousse (a motorized two seater cycle with driver) costs $1.20. The majority have to walk and get weary.

Carmine Santullo
Grover Cole
Mark Leddy
Joe Moore
Jack Babb
Bob Tamplin
Lee Rothberg
Al Dobritch
Woody Benoit
Alan Anderson
William Hacker
Dan Seymour
William B. Lewis
Sal Bonsignore
Roseann Samuels
Eddie King
Joe Glaser
Joe Wolfson
Thomas Alt
Art Hannes
Marty Kummer
Bill McHone
Eddie Elkort
Julia Meade
Al DiLuca
Janet Hullinger
Patricia McCarthy
Sherman Fillmore

We're 10, going on 11...

Henry Dagand
Hal Gellert
Ken Campbell
Howie Lester
Rosemarie O'Reilly
Vince Calandra
Chum Dale
Lou Tripodi
Hugh Carney
Roy Allen
Scott Fisher
Robert Arthur
George Bartholomew
Lionel Lindsay
Eddie Brinkman
Marlo Lewis
Ray Bloch
Johnny Wray
Dagny Blom
Lee Stevens
Wauhillau La Hay
Sistie Chapman
Rogers, Cowan & Jacobs
Gene Schrott
George Ettinger
Larry Lowenstein
Norman Ober
Frank Ruggiero
Charles Monroe
Charles Grenier & Crew
Eddie Wakefield
Dorothy Leffler
George Snowden

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